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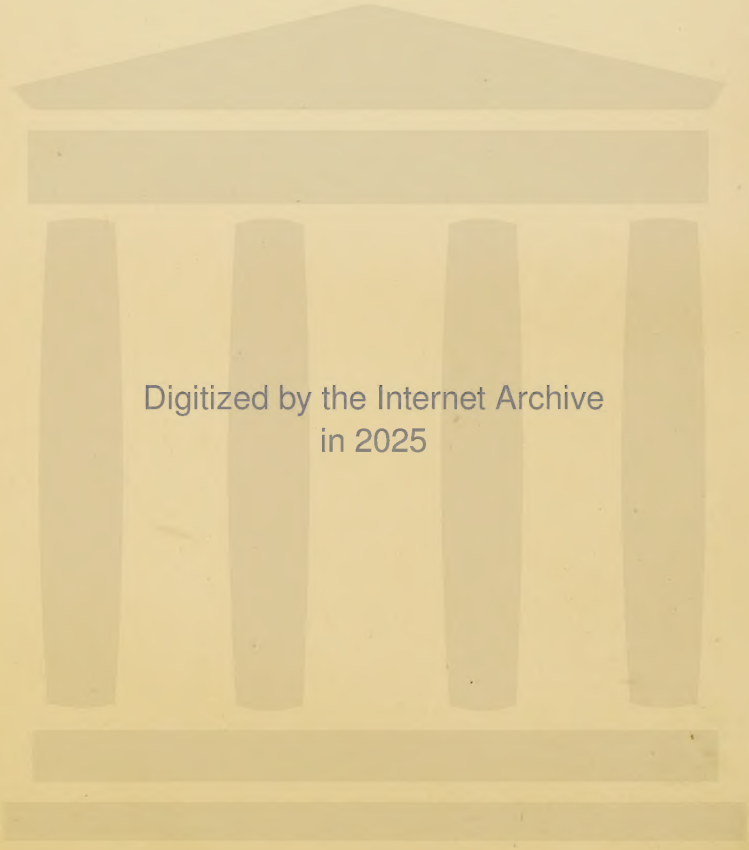

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A DICTIONARY

OF

MUSIC AND MUSICIANS

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GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

EDITED

BY

J. A. FULLER MAITLAND, M.A., F.S.A.

IN FIVE VOLUMES

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OF

MUSIC AND MUSICIANS

M

MAAS, Joseph, born Jan. 30, 1847, at Dartford; began his career as a chorister at Rochester Cathedral, and was taught singing by J. L. Hopkins, the organist, and later by Mme. Bodda-Pyne. He was for some time a clerk in Chatham dockyard, but went to Milan in 1869, and studied under San Giovanni. He made his début at one of Leslie's concerts, Feb. 26, 1871, and sang 'Annabell Lee' in the place of Sims Reeves, with great success, 'inasmuch as he was not only compelled by unanimous desire to repeat it, but there was a strong attempt to induce him to sing it a third time, which, however, he had the good sense to resist.' He played the hero in 'Babil and Bijou' at Covent Garden, August 29, 1872; he then went to America, and played in Miss Kellogg's English Opera Company. He reappeared in England at the Adelphi under Carl Rosa, as Gontran on the production of Brüll's 'Golden Cross,' March 2, 1878, and was engaged by Rosa for three years as his principal tenor both at Her Majesty's and in the provinces. His principal parts were Rienzi on its production at Her Majesty's, Jan. 27, 1879; Raoul, Feb. 12, 1879; Wilhelm Meister on the production in English of 'Mignon,' Jan. 12, 1880; Radamès on the production in English of 'Aïda,' Feb. 19, 1880; also Faust, Thaddeus, Don César, etc. He played at Her Majesty's in Italian in 1880, and at Covent Garden (as Lohengrin) in 1883. He played under Rosa at Drury Lane in 1883-1885, his new parts being Edgar of Ravenswood, April 19, 1884, and the Chevalier des Grieux on production in London of Massenet's 'Manon,' May 7, 1885. He was very popular on the stage, on account of his very fine voice, which was said to resemble Giuglini's in character, rather than for his dramatic gift, since he was a very indifferent actor. He was equally popular in the concert-room, where he appeared first at the Sacred Harmonic, in the 'Messiah,' April 4, 1879, and at the Philharmonic, May 21, 1879. He sang at all the principal concerts, and at the various Handel and provincial festivals. He sang also in Paris at Pasdeloup's concerts, April 6, 1884, and at Brussels at the Bach and Handel Festival of 1885. His last important engagement was at the Birmingham Festival of 1885, where he sang in Dvořák's 'Spectre's Bride,' August 27, and Stanford's 'Three Holy Children,' August 28, on the production of those works. At the Norwich Festival of the previous year he had introduced 'Apollo's Invocation,' a scena written for him by Massenet. He died in London, Jan. 16, 1886, from a complication of disorders, rheumatic fever, bronchitis, and congestion of the lungs, brought on from a cold taken while fishing. He was buried in West Hampstead Cemetery. Maas's 'greatest triumphs were gained in the concert-room rather than on the stage. For several years he has stood in the very first rank of tenor singers, not only by reason of his magnificent voice, but of his thoroughly finished and artistic style. . . . By his amiable personal character the deceased artist won the esteem and affection of all who had the privilege of his friendship.'[1] A 'Maas Memorial Prize' was established at the Royal Academy of Music. A. C.

MAATSCHAPPIJ TOT BEVORDERING DER TOONKUNST. See Vereeniging Voor Noord-Nederlands Muziekgeschiedenis.

MABELLINI, Teodulo, born at Pistoia, April 2, 1817, was a pupil of the Istituto Reale Musicale in Florence, and when he was only nineteen years of age, his opera, 'Matilda di Toledo,' was given at Florence (1836), with the result that the Grand Duke Leopold II. gave the composer funds to study under Mercadante at Novara. His second opera, 'Rolla,' was given at Turin in 1840 with great success. Mabellini settled in Florence in 1843, becoming conductor of the Società Filarmonica, and eventually court maestro di cappella and conductor at the Pergola (from 1848); from 1859 to 1887 he was professor in his old school, and his death took place in Florence, March 10, 1897. His other operas were: 'Ginevra degli Almieri' (Turin, 1841), 'Il Conte di Savagna' (Florence, 1843), 'I Veneziani a Constantinopoli' (Rome, 1844), 'Maria di Francia' (Florence, 1846), 'Il Venturiero' (with L. Giordani, Leghorn, 1851), 'Baldassare' (Florence, 1852), 'Fiammetta' (Florence, 1857). Two oratorios, 'Eudossia e Paolo' and 'L'Ultimo Giorno di Gerusalemme,' the cantatas, 'La Caccia,' 'Il Ritorno,' 'Elegiaca,' 'Rafaele Sanzio,' 'Lo Spirito di Dante,' are among his more important

[1] *Athenæum*, Jan. 23, 1886.

works, as well as a great quantity of church music. (Baker and Riemann's Dictionaries.)

MACBETH. 1. Tragedy in three acts; words by Rouget de l'Isle and Hix, music by Chelard. Produced at the Académie, Paris, June 29, 1827, without success. In London, King's Theatre, July 4, 1832.

2. Opera in four acts; libretto by Piave, music by Verdi. Produced at the Pergola, Florence, March 17, 1847; at Paris, with alterations, at the Théâtre Lyrique, April 21, 1865.

3. An overture for orchestra in B minor, by Spohr (op. 75).

4. The first act of an opera, 'Macbeth,' was published by von Collin in 1809; and sketches by Beethoven for the overture (D minor, 6–8) and first chorus therein, are given by Nottebohm in *Mus. Wochenblatt*, 1879, No. 10. G.

MACBETH, Music to. Three musicians, of varied eminence, have successively composed music for Sir William Davenant's additions to—rather than alterations of—Shakespeare's tragedy of Macbeth. Sir William designed to increase its attractions for the public by combining with it music, improved scenery, and stage-machinery. He died before he could bring his experiment into practice; but it was carried out by his widow and son, at the new theatre in Dorset Garden in 1672. Downes, who was then, and for many years after, the prompter of the theatre, took advantage of the information he acquired through his position, to write a book, called *Roscius Anglicanus, or an Historical Review of the Stage* (12mo, 1708). In this he says: 'The tragedy of *Macbeth*, altered by Sir William Davenant, being dressed in all its finery, as new clothes, new scenes, machines, as flying for the witches, with all the singing and dancing in it, the first composed by Mr. Lock, the other by Mr. Channell and Mr. Priest, it being all excellently performed, being in the nature of an Opera, it recompensed double the expenses; it proves still a lasting play.'

Downes is the only contemporary authority who refers to the authorship; but the Hon. Roger North, an accomplished musician, remarks generally, 'in music, Matthew Locke had a robust vein,' a criticism peculiarly applicable to the music in 'Macbeth.' Immediately after 'Macbeth,' Matthew Locke composed the instrumental music for Shakespeare's 'Tempest,' produced in 1673; also the vocal music for Shadwell's 'Psyche' in Feb. 1673-74. These were published by him in 1675; but music for witches was not well suited for private use, and the Macbeth music remained in manuscript until after his death in 1677. These three are Locke's only known productions for the theatre, and they were all parodied by a contemporary, one Thomas Duffett. The parody upon 'Macbeth' is 'An Epilogue spoken by Heccate and the three witches, according to the famous Mode of Macbeth,' printed with a farce called 'The Empress of Morocco,' 4to, 1674. That upon 'The Tempest' is entitled 'The Mock Tempest,' 4to, 1675; and that upon 'Psyche' is called 'Psyche Debauch'd,' 4to, 1678. Stage parodies are only written and accepted upon works that have been successful, and although the music in 'Macbeth' was ill adapted for private use, owing to its subject, that of 'Psyche' had a long-continued and widely spread popularity. Two of the vocal pieces, 'The delights of the bottle' and 'All joy to fair Psyche,' were lengthened into penny ballads, to be sung in the streets, and several other ballads which were written to the tune of the first are still extant—such as 'The Prodigal Son,' 'The Wine Cooper's Delight,' etc. Matthew Locke's robust vein is equally characterised in these airs. (See *Popular Music of the Olden Time* (orig. ed.), ii. 498-501.)

The only reason that can be assigned why modern musicians should have doubted Matthew Locke's authorship of the music in 'Macbeth' is that a manuscript score of it exists in the handwriting of Henry Purcell. His autograph seems to have been tolerably well ascertained. First, Dr. Philip Hayes recorded his judgment by writing on the manuscript 'Purcell's score of y^e^ music in Macbeth, also the score from whence it was printed under Mat. Lock's name.' It may be conceded that the score is in Purcell's handwriting, and that it is the one from which Dr. Boyce had then printed the music for the first time, assigning its composition to Mat. Locke. The present possessor of this MS. is Dr. W. H. Cummings, one of the most careful of antiquaries, as well as one intimately acquainted with Purcell's style, and with his numerous works. The means of judging equally well of Locke's music for the theatre, are not to be had, for want of examples, especially if 'Macbeth' is to be deducted from them. But there remains the inexorable logic of dates to prove that, although the manuscript be in Purcell's handwriting, he could not have been the composer of a work which was produced on the stage when he was only in his fourteenth year. Henry Purcell was born in 1658, and died in Nov. 1695, aged thirty-seven. A sufficient reason for Purcell's having made a transcript of it is to be found in the fact that he was called upon to write music of a somewhat similar character to that in 'Macbeth,' for the sorceress in 'Dido and Æneas,' with 'choral responses and wild laughter of the infernal spirits.' There was a certain amount of conventionality, but not amounting to plagiarism, in the treatment of demoniacal music. This has been remarked in the music to Middleton's play of 'The Witch,' in Eccles's music to 'Macbeth' and in Purcell's own music to 'Dido and Æneas.' Of the last, G. Hogarth says: 'The little duet in this scene, between two of the witches, "But ere we this perform," is remarkable for its ingenuity of contrivance, and easy flow of melody; and the full chorus

which follows, and concludes the scene, has the broad simplicity of Matthew Locke (*Memoirs of the Musical Drama*, i. 151). Sir John Hawkins states that Purcell wrote the music to 'Dido and Æneas' 'at the age of nineteen,' and that he composed it for the Mr. Josias Priest, who was concerned in the production of 'Macbeth' with Locke. But Sir John was mistaken as to Purcell's age, and as to 'Dido and Æneas' having been performed at Priest's house in Leicester Fields. [The latest evidence is in favour of some date between 1688 and 1690. See PURCELL.] The study of sacred and of chamber music had so predominated in Purcell's musical education, that with all his genius, when first writing for the stage, he would naturally desire a dramatic model to improve upon. This was easily to be obtained through Mr. Priest, whose connection with the theatre would enable him to borrow Locke's score to be copied. Dr. W. H. Cummings submitted the 'Macbeth' MS. to Mr. Netherclift, the well-known expert, 'who came to the conclusion that it had a certain boyish resemblance to facsimiles of Purcell's after-writings, but not sufficient of itself for him to form a decided judgment as to the identity of authorship.' This 'boyish resemblance' is precisely what might have been expected under the circumstances above detailed. Every young composer requires some model to start upon, just as the early works of Beethoven remind us of his model, Mozart.

Eccles's music for 'Macbeth' is to be found in score in the British Museum (Add MS. No. 12,219). It was brought out at Drury Lane Theatre in 1696. As this was the year after Purcell's death, the date disposes of the myth of Purcell's having had any hand in after-improving it. As Eccles's music is not *the* music of 'Macbeth,' it must stand or fall upon its own merits. It was much admired by W. Linley, who edited 'Dramatic Songs' in, or for, Shakespeare's plays; but in the more trustworthy judgment of Dr. Cummings, 'it abounds in wearisome and uninteresting imitative phrases'; and again the same authority says, 'Eccles could not have been the author of the music accredited to Locke; the former is so extremely laboured and diffuse, the latter so much more dramatic and effective in its conciseness and simplicity' (*Concordia*, Nov. 27, 1875).

(See also *Musical Times*, 1882, p. 259, where Dr. W. H. Cummings states the arguments which have brought him to the belief that the 'Macbeth' Music is by Purcell.)

Of Richard Leveridge's claim, it is sufficient to say that he composed new music for the 2nd act of 'Macbeth' in or about 1708. It has since passed completely into oblivion, and there is no need to say anything more about it. W. C.

MACBETH, ALLAN, born in Greenock, March 13, 1856, received his musical education chiefly in Germany, studying at the Leipzig Conservatorium under F. Richter, Jadassohn, and Reinecke in 1875-76. In 1880 he was appointed conductor to the Glasgow Choral Union, but resigned the post in 1887. He has been organist of various churches in Edinburgh and Glasgow, being appointed to St. George's-in-the-Fields Established Church in 1884. He was appointed principal of the music school connected with the Glasgow Athenæum in 1890. Mr. Macbeth, in spite of much occupation of his time in teaching (pianoforte and singing), has found leisure for composition, for which he has a decided gift. He has written a number of pleasing pianoforte pieces, besides two or three orchestral movements played at the Choral Union Concerts, and since transcribed for piano. As a song-writer, Mr. Macbeth has generally been very successful, and he has besides ably arranged for voices several Scots melodies, as well as written some original part-songs. [His cantata, 'The Land of Glory,' won a prize given by the Glasgow Society of Musicians, and was performed in 1890. Some other cantatas, short orchestral pieces, and chamber music, are among his works, as well as incidental music to a play 'Bruce (Lord of the Isles).'] He has an operetta in MS., 'The Duke's Doctor.' W. H[E].

MACCARTHY, MAUD, violinist, was born on July 4, 1884, at Clonmel, Ireland. She showed musical proclivities at a very early age, but was not sent to a musical college, her parents preferring to place her under the direction of Señor Arbós. With him she studied from the age of eight to the age of fifteen, and made her début in London in 1894, after which followed two years of further study uninterrupted by a single public performance. Thus leisure was always allowed to her for the maturing of her musical gifts, and a style formed from which the note of feverish effort is absent, and which therefore lends itself well to the interpretation of classical compositions. She plays practically the whole violin repertoire, including the concertos of Beethoven, Brahms, and Tchaikovsky, and has performed frequently since 1896 at the principal orchestral concerts in London, at the Saturday Concerts at the Crystal Palace, and (during her American tour) with the Boston Symphony Orchestra, New York Philharmonic Society, etc. Her hand is so small that her violins have to be specially mounted for her, but she shows no want of power or of technical mastery. She formerly played upon a Peter Guarneri violin, but at present uses a Nicolo Gagliano. W. W. C.

MACCUNN, HAMISH, son of James MacCunn, shipowner, of Greenock, born there, March 22, 1868, showed an early aptitude for music, and on the opening of the Royal College of Music in 1883, won a scholarship for composition. He was a pupil there of Sir Hubert Parry, and resigned his scholarship in 1886.

An overture (see below) was given at the Crystal Palace in Oct. 1885, but it was not until 1887 that his name became widely known, from the success of his overture, 'Land of the Mountain and Flood,' produced at the same place. It was at once evident that the young composer had a strongly individual note of his own, and in quick succession other orchestral works were brought forward, for the most part at the Crystal Palace, where his first cantata, 'Lord Ullin's Daughter,' was given on Feb. 18, 1888. In that year he was commissioned to write a cantata for the Glasgow Choral Union; this was 'The Lay of the Last Minstrel,' given at Glasgow, Dec. 18, 1888, and at the Crystal Palace, Feb. 16, 1889. 'Bonny Kilmeny' had been given at one of Paterson's concerts in Edinburgh three days before; and in 1888 he was appointed a professor at the Royal College, a position which he held until 1894. A series of orchestral concerts was given in the same year in the studio of John Pettie, R.A., whose daughter he married in 1889. In 1894 his opera, 'Jeanie Deans,' was produced by the Royal Carl Rosa Company in Edinburgh, and performed in London by the same company, after much success throughout the provinces, on Jan. 22, 1896. He was for some years connected with this company as conductor, and has had much experience in operatic and other conducting. He directed the production in English of many of the later works of Wagner, including 'Tristan' and 'Siegfried,' as well as the stock repertory. After the death of Sullivan, during the last seasons of the Savoy Theatre as a home of English light opera, he conducted the run of 'Merrie England' and 'A Princess of Kensington.' Since the dispersal of the company, he has conducted various musical comedies and similar things. His compositions show a strongly national colouring, and certain sides of Scottish music, particularly those which deal with the more intimate and tender emotions, had scarcely been brought into the world of artistic or 'composed' music until his time. The following is a list of his principal works:—

OPERAS, etc.

'Jeanie Deans' (libretto by Joseph Bennett), in four acts, Lyceum Theatre, Edinburgh, Nov. 15, 1894.

'Diarmid': Grand opera in four acts, libretto by the Duke of Argyll (then Marquis of Lorne), Covent Garden Theatre, Oct. 23, 1897. This is understood to be part of a projected trilogy, the rest of which has not yet seen the light.

'The Masque of War and Peace' (libretto by Louis N. Parker), given at a single special performance for the benefit of the Household Troops, Her Majesty's Theatre, Feb. 13, 1900.

'The Golden Girl,' musical comedy, written by Captain Basil Hood; produced at the Prince of Wales's Theatre, Birmingham, August 5, 1905 (not yet performed in London).

CANTATAS, BALLADS, etc. (for Choir and Orchestra).

'Lord Ullin's Daughter,' Crystal Palace, Feb. 18, 1888.

'The Lay of the Last Minstrel,' with soli, Glasgow Choral Union, Dec. 18, 1888; Crystal Palace, Feb. 16, 1889.

'Bonny Kilmeny,' with soli, Paterson's Concerts, Edinburgh, Dec. 15, 1888, and at the Crystal Palace, March 8, 1889.

'The Cameronian's Dream,' with baritone solo, Paterson's Concerts, Edinburgh, Jan. 27, 1890; Crystal Palace, Dec. 6, 1890.

'Queen Hynde of Caledon,' with soli, Glasgow Choral Union, Jan. 28, 1892; Crystal Palace, March 5, 1892.

'The Death of Parcy Reed,' for male chorus and orchestra, not yet performed.

'The Wreck of the Hesperus,' produced with pictorial illustrations at the Coliseum Theatre, August 28, 1905.

ORCHESTRAL OVERTURES, etc.

'Cior Mhor,' Crystal Palace, Oct. 27, 1885.

'The Land of the Mountain and Flood,' Crystal Palace, Nov. 5, 1887.

'The Ship o' the Fiend,' Henschel Concerts, Feb. 21, 1888; Crystal Palace, April 21, 1888.

'The Dowie Dens o' Yarrow,' Crystal Palace, Oct. 13, 1888.

'Highland Memories,' three descriptive pieces, Crystal Palace, March 13, 1897, and at the Philharmonic on May 20 of the same year.

These overtures, etc. were frequently played at other concerts besides those mentioned, and were stock pieces for several years.

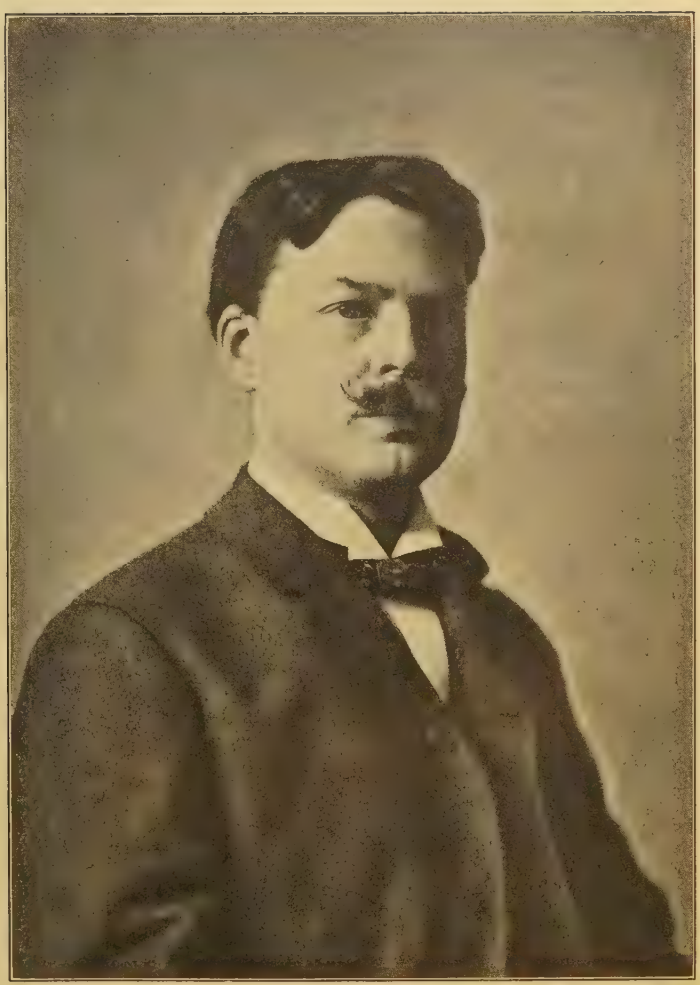
Psalm VIII., for chorus and organ, was performed at the Glasgow Exhibition of 1901.

Nine part-songs, six original pieces, 'Scotch Dances' for piano solo, three pieces for violoncello and piano, extra numbers for various musical comedies, and about eighty songs, are also among MacCunn's published works. M.

M'DONALD, Malcolm, a Scottish composer of Strathspeys of some note during the latter part of the 18th century. Little is known of his personal history save that he was associated with the Gow family, and that he lived (and probably died) at Inver, the birthplace of Niel Gow. A footnote in *The Beauties of Niel Gow* states that he played the violoncello in Gow's band at Edinburgh. His published collections of Strathspey reels number four. The first in oblong folio was published in 1788; 2nd in folio, *circa* 1789; 3rd folio, *circa* 1792; a 4th folio, *circa* 1797. F. K.

M'DONALD, Peter, a Scottish minister and son of one, born in the Manse of Durness in Sutherland, N.B., April 22, 1729. He was educated at St. Andrews, and ordained minister of Kilmore in Argyleshire, Oct. 12, 1756. He remained in this position for sixty-nine years, and died Sept. 25, 1824. He was one of a musical family, and was a skilled performer on the violin. He is deserving of remembrance for his valuable work (the first attempt at such a gathering), a 'Collection of Highland Vocal Airs,' issued in Edinburgh in 1783. In his preface he mentions that a number of the melodies were noted down by his brother Joseph (born Feb. 26, 1739, died 1762), also a clever musician, who left Scotland for India in 1760. Joseph was the author of a *Treatise on the Theory of the Scots Highland Bagpipe*, which forms part of a work, a *Collection of Bagpipe Music*, published in Edinburgh in 1808. F. K.

MacDOWELL, Edward Alexander, American composer and pianist, born in New York City, Dec. 18, 1861. He is descended from a Quaker family of Scotch-Irish extraction that emigrated to America about the middle of the 18th century. As a boy he studied the pianoforte with Juan Buitrago, a South American, and Pablo Desvernine, a Cuban, and for a brief space with Teresa Carreño, a native of Venezuela. The nationality of these early teachers is recorded to enable the curious to study or speculate on the influences which, with the varied training received in Europe, may have helped to shape the artistic character of MacDowell, who, though entitled to rank with contemporary composers of the highest class irrespective of country, is yet specially significant as a representative of the best that America has produced in music. His European studies were varied. In 1876 he became a pupil of Savard in composition, and



EDWARD ALEXANDER MacDOWELL

Marmontel in pianoforte at the Paris Conservatoire. For three years he remained under French influences, then exchanged them for German, going first to Stuttgart to Lebert; but wearying of that teacher's pedagogic methods, in less than a month, he went to Wiesbaden, where he studied with Louis Ehlert during the summer months of 1882. In the autumn he joined the pianoforte class of Karl Heymann at the Conservatorium, and the class in composition under Joachim Raff, director of the institution. The admiration which he felt for Raff's music, and the attachment which sprang up between master and pupil were among the strongest influences which shaped his creative career, and speak out of much of his music, especially the first suite for orchestra, op. 42. On Heymann's departure from the Conservatorium MacDowell was a candidate for the position vacated by him, but failed of appointment, ostensibly because of his youthfulness, probably because of his adherence to the romantic ideals exemplified in Heymann's playing. Thereupon he went to Darmstadt as chief teacher at the Conservatorium there. The duties were onerous, and the compensation inadequate. MacDowell had made up his mind to stay in Germany as a country more congenial to his artistic nature than his native land. He returned to Frankfort as a private teacher. In 1882, at the instance of Raff, he went to Weimar to visit Liszt. He played his first concerto for that master with D'Albert at the second pianoforte, and was invited to take part in the approaching meeting of the Allgemeiner Deutscher Musikverein at Zurich. There he played his first Pianoforte Suite. Raff died shortly after, and MacDowell set up a home in Wiesbaden, where he devoted himself to composition for four years, that is, till 1887. Then he went to America, settled in Boston, taught and gave concerts, producing his two pianoforte concertos with the Boston Symphony Orchestra in Boston, and the Theodore Thomas Orchestra in New York. [The second concerto was played by the composer at the Philharmonic Concert, London, on May 14, 1903.] In 1896 he was called to Columbia University in New York to fill the chair of music,—a new foundation. He remained professor at the institution until January 1904, when he resigned the post because of a disagreement with the faculty touching the proper footing of music and the fine arts in the curriculum. For two years he was conductor of the Mendelssohn Glee Club, one of the oldest and best male choruses in the United States. Princeton University and the University of Pennsylvania conferred on him the degree of Mus. Doc. Mr. MacDowell's career ended in the spring of 1905, when overwork and insomnia, the consequence of morbid worry over disagreeable experiences, brought on what eminent medical specialists pronounced to be a hopeless case of cerebral collapse.

When Mr. MacDowell went to Boston he gave a healthy impulse to American composition, chiefly through the performances of his works which had been stimulated by his return to his native land, but also by the attitude which he assumed as to the proper treatment of the American composer by the American public and press. He expressed himself as opposed to their segregation for the purpose either of laudation or condemnation. Naturally this came somewhat easier to him than to some of his fellows. He had grown artistically into man's estate in Germany, and had won quite as much recognition there as he found waiting for him in America when he returned thither. It deserves to be said that he found his position upheld by the majority of American musicians worthy of association with him. As a composer MacDowell is a romanticist. He believes in poetical suggestion and programmatic titles. But a musical cartoonist he is not. He aims at depicting the moods of things, and the moods awakened by things rather than the things themselves. He is fond of subjects and titles which, like those of his master Raff, smack of the woods;—not the greenwood of the English ballads, but the haunted forests of Germany, in which nymphs and dryads hold their revels and kobolds frolic. The supernaturalism which is an ineradicable element of German romanticism, breathes through his first suite for orchestra. In his second suite, entitled 'Indian,' he makes use of aboriginal American idioms, forming his principal themes out of variants of Indian melodies,—a harvest-song, war-song, and women's dance of the Iroquois, and a love-song of the Iowas. A similar device is practised in the first of his 'Woodland Sketches' for pianoforte, op. 51, which has a melody of the Brotherton Indians as its theme. Mr. MacDowell was contemporaneous with Dvořák in thus calling attention to the existence of native American folk-song elements capable of use in a characteristic body of artistic music, though, unlike the composer of the symphony 'From the New World,' he never permitted himself to be influenced by the melodic idioms of the negro slave. His 'Indian' suite, op. 48, first played by the Boston Symphony Orchestra in New York in Jan. 1896, was fully sketched before Dvořák's symphony appeared, though it was not performed till three years afterwards, the composer wishing to become better acquainted with what to him, as well as the world, was a new kind of music. As for the rest: great concentration, refined and highly emotionalised harmonisation, exalted poetical feeling and a spirit of breezy freshness are the characteristics chiefly to be found in Mr. MacDowell's compositions for the pianoforte. He withheld his first eight numbered works from his publishers, and subsequently destroyed them. His published works are as follows:—

WORKS WITH OPUS NUMBERS

Op.
9. Two Old Songs.
10. First Modern Suite for Pianoforte.
11 & 12. Album of five Songs.
13. Prelude and Fugue for Pianoforte.
14. Second Modern Suite for Pianoforte.
15. First Concerto, in A minor, for Pianoforte and Orchestra.
16. Serenata for Pianoforte.
17. Two Fantastic Pieces for Concert Use, for Pianoforte.
18. Barcarolle in F and Humoreske in A for Pianoforte.
19. Wald-Idyllen, for Pianoforte.
20. Three Poems for Pianoforte, four hands.
21. Moon Pictures, after H. C. Andersen, for Pianoforte, four hands.
22. 'Hamlet and Ophelia,' Two Poems for Orchestra.
23. Second Concerto in D minor for Pianoforte and Orchestra.
24. Four Compositions for Pianoforte.
25. 'Lancelot and Elaine,' Symphonic Poem for Orchestra.
26. 'From an Old Garden'; six Songs.
27. Three Songs for Male Chorus.
28. Six Idyls after Goethe, for Pianoforte.
29. 'Lamia'; third symphonic Poem for Orchestra.
30. 'The Saracens' and 'Lovely Alda'; two Fragments from the 'Song of Roland,' for Orchestra.
31. Six Poems after Heine for the Pianoforte.
32. Four Little Poems, for Pianoforte.
33. Three Songs.
34. Two Songs.
35. Romance for Violoncello with Orchestral Accompaniment.
36. Etude de Concert, for Pianoforte.
37. 'Les Orientales'; Three Pieces for Pianoforte.
38. 'Marionettes'; Six Little Pieces for the Pianoforte.
39. Twelve Studies for the Pianoforte.
40. Six Love Songs.
41. Two Songs for Male Chorus.
42. Suite No. 1, for Orchestra.
43. Two Northern Songs for Mixed Chorus.
44. Barcarolle; Song for Mixed Chorus.
45. Sonata Tragica (No. 1), for Pianoforte.
46. Twelve Virtuoso Studies for the Pianoforte.
47. Eight Songs.
48. Second ('Indian') Suite for Orchestra.
49. (Some dances published in a Boston Collection.)
50. Second Sonata, 'Eroica,' for Pianoforte.
51. 'Woodland Sketches' for Pianoforte.
52. Three Choruses for Male Voices.
53. Two Choruses for Male Voices.
54. Two Choruses for Male Voices.
55. 'Sea Pieces' for Pianoforte.
56. Four Songs.
57. Third Sonata, 'Norse,' for Pianoforte.
58. Three Songs.
59. Fourth Sonata, 'Keltic,' for Pianoforte.
60. Three Songs.
61. 'Fireside Tales,' for Pianoforte.
62. 'New England Idyls' for Pianoforte.

WORKS WITHOUT OPUS NUMBERS

Two Songs from the Thirteenth Century, for Male Chorus.
Six little Pieces after Sketches by J. S. Bach, for Pianoforte.
Technical Exercises for the Pianoforte (Two Books).
Columbia College Songs.
Many Transcriptions of old harpsichord music.

H. E. K.

[A very enthusiastic monograph on MacDowell, by Lawrence Gilman, was published by John Lane in London and New York in 1906.]

MACE, THOMAS, born at Cambridge about 1619, was one of the clerks of Trinity College, Cambridge, and author of a remarkable book published (in small folio, 272 pp., besides 18 pp. of prefatory matter) in 1676, entitled *Musick's Monument; or, A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world*, the first part of which treats of the then condition of parochial psalmody and cathedral music and the means of improving their performance; the second of the lute, including directions for choosing, tuning, repairing, performing on and composing for the instrument, with a full explanation of the tablature and numerous lessons; and the third of the viol and of music generally, with other curious matter. The book is written in a quaint, familiar style, intermingled with a profusion of strangely compounded terms, and produces a striking impression of the author's love of his art and his devout and amiable disposition. It was published by subscription at 12s. per copy in sheets. A lengthy epitome of it is given in Hawkins's *History*, pp. 727-733, Novello's edition. A few scanty biographical particulars are culled from it, viz. that Mace married in or shortly after 1636; that before the marriage his wife resided in Yorkshire, he in Cambridge; that in 1644 he was in York during the siege of the city by the Parliamentary army; that in consequence of having broken both arms he was compelled to make a shake upon the lute in an irregular manner; that he invented a 'table organ' (described in his book, with an engraving) to accompany a 'consort of viols'; that in consequence of partial deafness, rendering the soft tones of the lute inaudible to him, he in 1672 invented a lute of fifty strings, which he termed the Dyphone, or Double Lute; that he had a family, and that his youngest son, John, learned in 1672 to play well upon the lute almost solely by the perusal of the MS. of his book [see IMMYNS, JOHN]; that the writing of the work was not commenced until after Christmas, 1671, and it was licensed for publication May 5, 1675; and lastly that owing to his increased deafness, which we may presume prevented him pursuing his profession, he was in somewhat straitened circumstances. Hawkins asserts that Mace was born in 1613, evidently arriving at that conclusion from the inscription beneath the portrait (engraved by Faithorne after Cooke) prefixed to his book, 'Ætat. suæ. 63.' The date of his death is not known, but 1709 is conjectured. See an important advertisement in the Bagford Collection (Harl. MS. 5936 (384)). [Mace was further responsible for another quaint work, *Profit, conveniency and pleasure to the whole Nation, being a short rational discourse lately presented to His Majesty concerning the Highways of England*, etc. 1675. A copy is in the British Museum. F. K.]

W. H. H.

M'EWEN, JOHN BLACKWOOD, born at Hawick, April 13, 1868, educated at the Glasgow High School, the Glasgow University, and the Royal Academy of Music. He has the degree of M.A. of Glasgow, and is a F.R.A.M. He was professor and lecturer at the Glasgow Athenæum, in 1896-98, and has been a professor of harmony and composition at the Royal Academy of Music from the latter year. His works are numerous and important, but though many have been performed, only a few are published; among these are a piano sonata in E minor, a string quartet in A minor, six Highland dances for violin and piano, and two sets of part-songs. His choral works include a 'Scene from *Hellas*' for female chorus and orchestra, 'The Last Chantey' for chorus and orchestra, and a setting of Milton's Hymn on the Nativity, for soprano solo, chorus and orchestra. For orchestra he has written two overtures, a suite in E, a symphony in A minor, a concerto for viola, and three Highland dances for strings. Two other string quartets, in F and E minor respectively, are to be mentioned,

as well as two compositions, 'Graih my Chree' and 'Romney's Remorse,' for recitation with musical accompaniment, the former being laid out for string quartet, drum and piano. M'Ewen's music belongs to the ultra-modern school, and much of it is strongly tinged with Scottish characteristics. M.

MACFARREN, Sir George Alexander, Mus. D., son of George Macfarren, dramatist, was born in London, March 2, 1813. In early life he displayed partiality for music, but did not regularly commence its study until 1827, when he became a pupil of Charles Lucas. In 1829 he entered the Royal Academy of Music, and made composition his principal study, learning also the pianoforte and trombone; and in 1834 he was appointed one of its professors. On Oct. 27, 1834, he produced at the Society of British Musicians his first important work, a Symphony in F minor, and in 1836 his fine Overture 'Chevy Chase.' In August 1838 his 'Devil's Opera,' produced at the English Opera House, Lyceum, at once drew public attention to him. In 1840 he produced at Drury Lane an 'Emblematical Tribute on the Queen's Marriage,' and also edited, for the Musical Antiquarian Society, Purcell's opera, 'Dido and Æneas.' In 1843 he became secretary of the Handel Society, for which he edited 'Belshazzar,' 'Judas Maccabaeus,' and 'Jephthah.' In Jan. 1845 he directed the successful production of Mendelssohn's 'Antigone' at Covent Garden Theatre. In 1846 his opera, 'Don Quixote,' was successfully produced at Drury Lane, and in 1849 his opera 'Charles II.' was given at the Princess's. His serenata, 'The Sleeper Awakened,'' was brought out at the National Concerts at Her Majesty's Theatre in 1851, and in the same year he composed his fine cantata, 'Lenora.' His beautiful cantata, 'May Day,' was written for the Bradford Festival, 1856, and his cantata, 'Christmas,' was composed in 1859. He then resumed the composition of opera, and brought out 'Robin Hood' at Her Majesty's Theatre in 1860, with great success. This was followed by 'Freya's Gift,' masque, and 'Jessy Lea,' opera, 1863; 'She stoops to conquer,' 'The Soldier's Legacy,' and 'Helvellyn,' operas, 1864. Several more operas remained in MS. and Macfarren also wrote music for a number of farces and melodramas. Macfarren's eyesight had at a comparatively early age become impaired; the malady increased year by year, until it terminated in total blindness. But this calamity did not diminish his exertions; and with extraordinary energy he continued to perform his duties as a professor at the Royal Academy of Music, and to compose, dictating his compositions to an amanuensis. On Oct. 23, 1873, his oratorio, 'St. John the Baptist,' was produced at the Bristol Festival with marked success. On March 16, 1875, he was elected Professor of Music at Cambridge on the death of Sterndale Bennett, and greatly distinguished himself by the manner in which he performed the duties of the office. In April following he accumulated the degrees of Bachelor and Doctor of Music. In 1876 he was appointed Principal of the Royal Academy of Music. 'The Resurrection,' oratorio, was produced at the Birmingham Festival in 1876; 'Joseph,' oratorio, at the Leeds Festival in 1877; 'The Lady of the Lake,' a cantata, at Glasgow, on Nov. 15, 1877; the music to 'Ajax' was performed with the play at Cambridge in 1882; the oratorio 'King David' was produced at the Leeds Festival of 1883, and in that year Macfarren was knighted. Besides the beforementioned works his compositions are very numerous; they include a cathedral service, anthems, chants, and psalm tunes, and 'Introits for the Holy Days and Seasons of the English Church,' 1866; 'Songs in a Cornfield,' 1868; 'Shakspere Songs for 4 voices,' 1860-64; Songs from Lane's 'Arabian Nights,' and Kingsley's and Tennyson's poems; very many songs (among which the beautiful 'Pack, clouds, away,' with clarinet obligato, is perhaps the best known), duets, etc.; overtures to 'The Merchant of Venice,' 'Romeo and Juliet,' 'Hamlet,' 'Chevy Chase' (already mentioned), and 'Don Carlos'; symphonies, string quartets, and a quintet; a concerto for violin and orchestra; and sonatas for pianoforte alone and in combination with other instruments. He harmonised the airs in Chappell's *Popular Music of the Olden Time*, and arranged 'Moore's Irish Melodies,' 1859, and Scotch Songs. He was eminent as a writer on music and music critic, having produced *Rudiments of Harmony*, 1860, and *Six Lectures on Harmony*, 1867; Analyses of oratorios, etc., for the Sacred Harmonic Society, 1853-57; and of orchestral works for the programme-books of the Philharmonic Society, 1869-71; also many articles in *The Musical World* and lives of musicians for the *Imperial Dictionary of Universal Biography*. He lectured at the Royal and London Institutions. His *Addresses and Lectures* were published in 1888. He died Oct. 31, 1887, his last published work being an Andante and Rondo in E for violin and organ, contained in the *Organist's Quarterly Journal* for Oct. 1887. A cantata for female voices, 'Around the Hearth,' was published posthumously. He was buried in the Hampstead Cemetery; his life, by H. C. Banister, appeared in 1891. His industry and fertility under the greatest drawbacks were marvellous. His great kindness, and his readiness to communicate the stores of his capacious and retentive memory to all who required them, endeared him to a large circle of friends and admirers.

Natalia Macfarren, his wife, contralto singer and able teacher, is well known by her translations of opera libretti and other works.

Walter Cecil Macfarren, his brother, born August 28, 1826, chorister of Westminster Abbey under James Turle from 1836 to 1841, and pupil of the Royal Academy of Music from

1842 to 1846, studied the pianoforte under W. H. Holmes, and composition under his brother, G. A. Macfarren, and Cipriani Potter. He was a professor of the pianoforte at the Academy from 1846 to 1903, and conductor of its concerts from 1873 to 1880. He was elected a director of the Philharmonic Society in 1868, and its treasurer in 1876. He composed two Church Services and a number of chants and hymn-tunes; a symphony in B flat, produced at Brighton, 1880; overtures, 'A Winter's Tale' (1844); 'Taming of the Shrew' (1845); 'Beppo' (1847); 'Pastoral' (1878); 'Hero and Leander' (Brighton Festival, 1879); 'Henry V.' (Norwich Festival, 1881); 'Othello' (Queen's Hall, 1896); a pianoforte concerto; sonatas for pianoforte alone and in combination with other instruments; songs both sacred and secular; many madrigals and part-songs; and numerous pieces of all kinds for pianoforte. He has edited Mozart's pianoforte works, Beethoven's sonatas, and the extensive series of pianoforte pieces known as 'Popular Classics.' [He died Sept. 2, 1905, and was buried at St. Pancras Cemetery, East Finchley, on Sept. 7. A biographical article appeared in the *Musical Times* for Jan. 1898, and a volume of Reminiscences was published in 1905.] W. H. H.

M'GIBBON, William, a musician residing in Edinburgh in the earlier half of the 18th century. Little is known of his biography save what is related of him and of other Scottish musicians by William Tytler of Woodhouselee, who contributed to the *Transactions of the Society of Antiquaries of Scotland*, vol. i. 1792, some personal remembrances of them. He was born near the end of the 17th century, and was the son of Matthew M'Gibbon, who was a hautboy player in Edinburgh. William was early sent to London, and studied the violin under William Corbett. On his return to Edinburgh he was appointed leader of the orchestra in the Gentlemen's Concerts, and held the post for a long period. He was considered an excellent performer. In 1740, M'Gibbon published 'Six Sonatos [*sic*] or Solos for a German Flute or Violin. Edin.: R. Cooper for the author, 1740,' ob. folio. A copy of this now very rare publication was sold at the Taphouse Sale, July 1905. Another of his compositions is 'Six Sonatas for two German Flutes, compos'd by Mr. Wm. M'Gibbon of Edinburgh.' Lond.: J. Simpson, royal 8vo. His most important work, however, was a valuable collection of Scots Tunes, in three oblong folio volumes, of great value in the study of Scots music. These were issued in Edinburgh, and originally published in 1742, 1746, and 1755, though there are several later reprints. He died in Edinburgh, Oct. 3, 1756, and was buried in Greyfriars' Churchyard, having bequeathed the whole of his effects to the Royal Infirmary. He is mentioned in a verse by Robert Ferguson, the poet, and a portrait of him occurs in the title-page of *Flores Musicae* (Edin.: J. Clark, 1773), which is reproduced in Glen's *Early Scottish Melodies*, 1900. F. K.

M'GLASHAN, Alexander, an Edinburgh musician and performer on the violoncello and violin during the latter half of the 18th century. From his stately appearance and dress he was nicknamed 'King M'Glashan.' He was in the habit of giving fashionable concerts at St. Cecilia's Hall, near the Cowgate, and issued three important books of Scottish national airs, of great value in tracing the history of these melodies, viz.: 'A Collection of Strathspey Reels' (1780), 'A Collection of Scots Measures' (1781), and 'A Collection of Reels' (1786), all in oblong folio, and published by Stewart of Edinburgh. He died May 1797, and was buried in Greyfriars' Churchyard. F. K.

M'GUCKIN, Barton, born July 28, 1852, at Dublin, began his career as a chorister at Armagh Cathedral. He received instruction from R. Turle, then organist there, in singing, organ, violin, and pianoforte. He became first tenor at St. Patrick's Cathedral, Dublin, in 1871, and was for a time a pupil of Joseph Robinson. He sang at one of the Philharmonic concerts in Dublin in 1874, and in the following year made his début at the Crystal Palace Concerts, July 5, 1875, after which he went to Milan and studied under Trevulsi. He reappeared with success at the same concerts, Oct. 28, 1876, where he first appeared as an oratorio singer in the 'Lobgesang,' Nov. 3, 1877. He made his début on the stage as Thaddeus under Carl Rosa at Birmingham, Sept. 10, 1880; at Dublin as Wilhelm Meister, May 9, 1881; in the same part at Her Majesty's, Jan. 20, 1882, and as Moro on the production in England of 'The Painter of Antwerp,' an English version of Balfe's Italian opera 'Pittore e Duca,' Jan. 28, 1882. He remained in Rosa's company both in London and the provinces until the summer of 1887, and became a great favourite both as a singer and actor. His most important parts are Lohengrin, Faust, and Don José; in new operas he created at Drury Lane the parts of Phœbus ('Esmeralda'), March 26, 1883; Orso ('Colomba'), April 9, 1883; Waldemar ('Nadeshda'), April 16, 1885; Guillem de Cabestanh ('Troubadour'), June 8, 1886; Oscar ('Nordisa'), May 4, 1887; at Edinburgh, Renzo on the production in English of Ponchielli's 'Promessi Sposi,' and at Liverpool, Des Grieux ('Manon'), Jan. 17, 1885. He sang in opera in America in 1887-88, and rejoined the Carl Rosa Company from 1889 to 1896, adding to his repertory the part of Eleazar in 'La Juive,' and that of Thorgrim in Cowen's opera of that name, April 22, 1890. In 1889 he sang Lohengrin in Italian at Covent Garden with success. Mr. M'Guckin is extremely popular in the concert-room, and has sung at the Phil-

harmonic, the Crystal Palace, the Popular and Oratorio Concerts, and at the Handel and provincial festivals. [After a successful tour in Ireland in 1903, he was appointed (in Sept. 1905) musical director of the Dublin Amateur Operatic and Choral Society. W. H. G. F.] A. C.

MACICOTATICUM, or MACHICOTAGE. A species of ornamentation applied to Plain-song melodies, by means of extraneous notes inserted between those of the true Canto fermo, after the manner of what, in modern music, would be called *fioritura*. To the once prevalent custom of *Machicotage* in France are to be attributed many of the corruptions observable in Gallican Office Books before the modern careful revisions. The *Processionale Parisiense* (Paris, 1787) directs that the melodies shall be *machicotée* by the Clergy, and continued by the Choir '*sine macicotatico*'; and in former times the Ecclesiastics entrusted with the duty of so singing them were called *Maceconici* or *Machicots*. W. S. R.

MACIRONE, Clara Angela, born Jan. 21, 1821, in London, of an ancient Roman family. From 1839 to 1844 she studied at the Royal Academy of Music—the pianoforte under Cipriani Potter and W. H. Holmes, composition under Lucas, and singing under Negri. On leaving the Academy the Council presented her with a special testimonial, and appointed her a Professor of the Pianoforte and an Associate. On June 26, 1846, she gave a concert at the Queen's Concert Rooms, Hanover Square, when in addition to a creditable début as a pianist, she appeared as the composer of a Benedictus, sung by Pischek, for which, in a letter dated April 3, 1847, she received the congratulations of Mendelssohn. From 1872 to 1878 she was head music-mistress at Aske's School for Girls, Hatcham, and later at the High School for Girls, Baker Street. In addition she conducted a vocal society, the 'Village Minstrels,' at her then residence, Park Village West, N.W. She is now living in retirement. Among her works may be named a Te Deum, an anthem, several part-songs, a suite for pf. and violin in E minor (played at the Musical Artists' Society, Nov. 16, 1889, by herself and Mlle. Gabrielle Vaillant), pianoforte pieces, and songs from the English, German, and Italian poets, etc. (Brown and Stratton, Baker, and personal information to the writer.) A. C.

MACKAY, Angus, a famous Highland piper, who collected and published some interesting pipe melodies taken down from traditional sources. The book is now rare, and its title runs: 'A Collection of Ancient Piobaireachd or Highland pipe music,' folio, 1838. Another of his works is 'The Piper's Assistant.' He was piper to Queen Victoria, and was accidentally drowned in the Nith, near Dumfries, March 21, 1859. F. K.

MACKENZIE, Sir Alexander Campbell, born August 22, 1847, in Edinburgh, was the fourth musician of his family in direct descent. His great-grandfather belonged to the Forfarshire Militia Band; his grandfather, John Mackenzie (1797-1852), was a violinist in Aberdeen and Edinburgh; and his father, Alexander Mackenzie (1819-57), was also a violinist, pupil of Sainton and Lipinski. He edited the 'National Dance Music of Scotland,' and was leader of the band at the Theatre Royal in Edinburgh. A. C. Mackenzie was educated at Hunter's School, and when only ten years old, was sent to study music at Schwarzburg-Sondershausen in Germany on the recommendation of a member of Gung'l's band named Bartel. Here he was a pupil of K. W. Uhlrich for the violin, and for theory, of Eduard Stein, the conductor of the Sondershausen Ducal orchestra. The boy played second violin in the orchestra, and took part in many performances of the most advanced music, Liszt, Berlioz, and the then extant works of Wagner being his daily bread. In 1862 he returned to Edinburgh, and soon afterwards came to London intending to take lessons from Sainton; but on his advice Mackenzie entered for the King's Scholarship at the Royal Academy of Music, and won it in December of the same year, remaining at the Academy till 1865. Besides Sainton, who taught him the violin, his masters were Charles Lucas for harmony and counterpoint, and F. N. Jewson for piano. While at the Academy, Mackenzie played in various theatre orchestras, and thereby acquired experience of orchestral work at first hand. On the conclusion of his course at the Academy, Mackenzie returned to Edinburgh, where he quickly became known as an excellent violinist; he also gave chamber concerts, at which Schumann's pianoforte quartet and quintet were given for the first time in Scotland. He was appointed conductor of the Scottish Vocal Music Association in 1873, and meanwhile fulfilled many teaching engagements, and officiated as precentor in St. George's Church. He found time to compose some chamber music, a PF. trio and string quartet (as yet unpublished), besides a pianoforte quartet in E flat, published by Kahnt of Leipzig as op. 11.

Hans von Bülow had seen the proof-sheets at the German publishers', and had made inquiries about the composer. When he came to Glasgow and Edinburgh in 1877-78, he made Mackenzie's personal acquaintance, and accepted his overture, 'Cervantes' (performed at Sondershausen in 1877), for performance at Glasgow, where it was given on Dec. 17, 1879. As Mackenzie added to his other labours by playing in the orchestra of the Birmingham Festivals of 1864, 1867, 1870, and 1873, it is not surprising that his health was affected by the strain of his work. He wisely went abroad, and settled in Florence in order to devote himself to composition. For about ten years, in fact until his appointment

to the Royal Academy of Music, Florence was his residence for at least part of the year; but as time went on, his importance in regard to music in London steadily increased, and at last he was obliged to live altogether in England. From the commencement of his residence in Florence dates the first of his more important choral works, the cantata, 'The Bride,' performed at the Worcester Festival of 1881. Each year after this saw some work of large calibre, and many festival and other commissions followed rapidly. In 1885-86 Mackenzie was appointed conductor of Novello's Oratorio Concerts, and introduced many important works to London audiences. It was primarily in order to hear his 'Saint Elizabeth' under Mackenzie's direction that Liszt paid his final visit to England in 1886, and Mackenzie renewed his old friendship with the composer. By this time, his second Scottish Rhapsody called 'Burns,' the opera, 'Colomba,' and 'The Rose of Sharon,' an oratorio composed for the Norwich Festival of 1884, had raised Mackenzie to a high position among English composers, and on the death of Sir George Macfarren he was appointed to succeed him as principal of the Royal Academy of Music. He undertook the duties of the post on Feb. 22, 1888. He conducted the Royal Choral Society occasionally during the lifetime of Sir Joseph Barnby, on whose death he directed the concerts for the remainder of the season. In 1892 he was appointed conductor of the Philharmonic Society, and during his tenure of the post, which he resigned in 1899, introduced Tchaikovsky's Pathetic Symphony to London, as well as Borodin's Symphony in B minor. In 1903 he undertook a tour in Canada, in the course of which he conducted concerts of British music in all the most important towns of the Dominion. He received the Mus.D. degree from St. Andrews, in 1886; Cambridge in 1888; Edinburgh in 1890; that of D.C.L. from Glasgow, 1901, and the M'Gill University in 1903; and that of LL.D. from Leeds in 1904. He received the gold medal for art and science from the Grand Duke of Hesse in 1884, and the Saxe-Coburg and Gotha Order for Arts and Science in 1893. He is a corresponding member of the Istituto Reale Musicale of Florence, and a member of the Royal Swedish Academy. In 1895 he was knighted. He has lectured repeatedly at the Royal Institution and elsewhere.

It is peculiarly difficult in a few words to attempt the appreciation of Mackenzie's music. Like that of many other admirable composers, it has earned the epithet 'academic' from certain critics who are fond of employing that word as a term of indefinite abuse. But the work of an 'academic' musician would surely always reach, yet seldom or never surpass, one dead level of merit; but with Mackenzie, as with all men of an ardent temperament, his best things surpass some of his others by a distance that is hard to estimate. He is at his best in dealing with subjects of a strongly imaginative or romantic kind, and naturally his Scottish extraction makes northern themes, whether musical or poetical, thoroughly congenial to him. In the two Scottish Rhapsodies, 'The Cottar's Saturday Night,' the 'Pibroch' violin suite, some of the 'Marmion' and 'Ravenswood' music, the violin pieces, 'From the North,' and the Scottish pianoforte concerto, op. 55, a very high poetical standard is reached; in the orchestral ballad of 'La Belle Dame sans Merci,' the 'Story of Sayid,' and throughout the opera of 'Colomba,' he shows himself a master of powerful and sustained imaginative effort; and in a lighter vein, the 'Britannia' overture, the comic opera, 'His Majesty,' and the orchestral suite, 'London Day by Day,' tell of a genuine gift of distinctly musical humour, which in the case of the second of these works, was just a little too subtle for the audience for which it was intended. Of his larger sacred compositions, the highest place may possibly be claimed for his fine 'Veni Creator.' A complete list of Mackenzie's works is appended:—

UNPUBLISHED WORKS, WITHOUT OPUS NUMBERS

(With places and dates of first performance.)

Trio, pf. and strings, in D (Classical Chamber Concerts, Edinburgh, 1874).
String Quartet in G (Do. 1875).
Overture to a Comedy (played under Julius Tausch at Düsseldorf, 1876).
Overture, 'Cervantes' (played under Max Erdmannsdörfer, Sondershausen, 1877, and under Bülow, Glasgow, 1879).
Scherzo for orchestra (Glasgow, 1878).

WITH OPUS NUMBERS

Op.
1-7. Songs and pianoforte pieces.
8. Seven Part-Songs.
9. Rustic Scenes for pf.
10. Larghetto and Allegretto for Violoncello.
11. Quartet for pf. and strings in E flat (Classical Chamber Concerts, Edinburgh).
12. Songs.
13. Five pieces for pianoforte.
14. Drei Lieder von H. Heine.
15. Trois Morceaux pour piano.
16. Three Songs.
17. Three Songs, by Christina Rossetti.
18. Three Songs.
19. Three Anthems.
20. Six Pieces for pf.
21. Rhapsodie Ecossaise, for orchestra, No. 1 (Glasgow, under Manns, Jan. 1880).
22. Three Vocal Trios.
23. 'In the Scottish Highlands,' for pf.
24. 'Burns,' second Scottish Rhapsody (Glasgow, under Manns, 1881).
25. Cantata, 'The Bride' (Worcester Festival, 1881).
26. Cantata, 'Jason' (Bristol Festival, 1882).
27. Three Organ Pieces.
28. Opera, 'Colomba' (Drury Lane, Carl Rosa Company, April 9, 1883).
29. Orchestral Ballad, 'La Belle Dame sans Merci' (Philharmonic, 1883).
30. Oratorio, 'The Rose of Sharon' (Norwich Festival, 1884).
31. Five Songs.
32. Concerto for violin (Birmingham Festival, 1885, played by Sarasate).
33. Opera, 'The Troubadour' (Drury Lane, Carl Rosa Company, June 8, 1886).
34. Cantata, 'The Story of Sayid' (Leeds Festival, 1886).
35. Three Songs by Shakespeare.
36. Jubilee Ode (Crystal Palace, 1887).
37. Six Pieces for violin (including 'Benedictus'), (Monday Popular Concerts, played by Lady Hallé, 1888).
38. Ode, 'The New Covenant' (Glasgow Exhibition, 1888).
39. 'The Cottar's Saturday Night,' for chorus and orchestra.
40. Overture, 'Twelfth Night' (Richter Concerts, 1888).
41. Cantata, 'The Dream of Jubal' (Liverpool Philharmonic, 1889).
42. Suite for violin, 'Pibroch' (Leeds Festival, played by Sarasate, 1889).
43. Prelude, Entr'actes, and Songs for 'Marmion' (Glasgow, 1889; songs only published).
44. Spring Songs.
45. Music to 'Ravenswood' (Lyceum Theatre, 1890).

Op.
46. 'Veni Creator,' for chorus, solo quartet, and orchestra (Birmingham Festival, 1891).
47. (*a*) Highland Ballad for violin and orch. (Westminster Orchestral Society, 1893). (*b*) Barcarolle and Villanelle for violin.
48. Two Choral Odes for Buchanan's 'Bride of Love' (1893).
49. Oratorio, 'Bethlehem' (Royal Choral Society, 1894).
50. Three Sonnets of Shakespeare.
51. 'Phœbe,' comic opera by B. C. Stephenson (not performed).
52. Overture, 'Britannia' (Royal Academy of Music Commemoration Concert, May 17, 1894).
53. 'From the North,' nine pieces for violin and pf. (three of them were scored and played at the Philharmonic, 1895).
54. Three Songs.
55. Scottish Concerto for pf. and orch. (Philharmonic, played by Paderewski, 1897).
56. Comic Opera, 'His Majesty' (Savoy Theatre, Feb. 20, 1897).
57. Overture, Entr'actes, and Incidental Music to 'The Little Minister' (Haymarket Theatre, Nov. 6, 1897).
58. Three Preludes and Vocal Music to 'Manfred' (written for the Lyceum Theatre, but not performed). (Nos. 2 and 3, 'Pastoral' and 'Flight of Spirits,' performed at the London Musical Festival, 1899. No. 1, 'Astarte,' performed at Arthur Newstead's Concert, Dec. 12, 1904.)
59. Five Recitations with pf. accompaniment.
60. Six Rustic Songs.
61. Preludes, Entr'actes, and Incidental Music to 'Coriolanus' (Lyceum Theatre, April 15, 1901).
62. Opera, 'The Cricket on the Hearth,' in three acts (Julian Sturgis, not yet produced; the overture was played at the Philharmonic, July 2, 1902).
63. Coronation March.
64. Suite for orchestra, 'London Day by Day' (Norwich Festival, 1902).
65. 'The Knights of the Road,' operetta (Palace Theatre, Feb. 27, 1905).
66. Cantata, 'The Witch's Daughter' (Leeds Festival, Oct. 1904).
67. Canadian Rhapsody for orchestra (Philharmonic, 1905).

In addition to these there are many songs without opus numbers; also the following:—

Morris Dance and Processional March for orchestra.
'Firm in her native strength,' for chorus and orchestra.
'With wisdom, goodness, grace,' part-song.
'To Singers,' part-song.
The 'Willow Song,' from 'Othello.'
'Indian Rêverie,' song (published in *Punch*, Jan. 7, 1903).

M.

MACKINTOSH, JOHN, born in London, 1767, an eminent performer on the bassoon, who from 1821 to 1835 held the first place in all the principal London and provincial orchestras. He produced a full, rich, and powerful, but somewhat coarse tone. [He died in London, March 23, 1844.] His son ALPHONSO was a violinist. W. H. H.

MACKINTOSH, ROBERT, a Scottish musician and famous composer of Strathspey reels, etc., nicknamed 'Red Rob.' He was from the Highlands (probably from the Vale of Athole), and was established as a musician in Skinner's Close, Edinburgh, in 1773. At various addresses in the northern capital he advertised himself as teacher of the violin, and he organised concerts; ultimately conducting the orchestra at the Theatre Royal. He removed to London in 1803, and died there in Feb. 1807. He was a clever violinist, and his Scottish dance music is of considerable merit. He published four books of compositions and arrangements as under:—'Airs, Minuets, Gavottes, and Reels' (1783); 'Sixty-eight new Reels' (1792); a second book (1793); 'A Third Book of Sixty-eight new Reels' (1796); and 'A Fourth Book of new Strathspey Reels,' *circa* 1804-5; all, except the last, which was published in London, being issued in Edinburgh, in folio. It is said that Mackintosh gave the first professorial lessons on the violin to Nathaniel Gow, on the latter's first coming to Edinburgh.

ABRAHAM MACKINTOSH, his son, was born in Edinburgh, June 15, 1769, and followed his father's profession. He published 'Thirty new Strathspey Reels,' Edinburgh, folio (1792), and some other works. He removed about the beginning of the 19th century to Newcastle-on-Tyne, where he was established in 1807 as a musician and a teacher of dancing. For many interesting details of the Mackintosh family, see the late Mr. John Glen's work, 'The Glen Collection of Scottish Dance Music,' book i., 1891. F. K.

MACKLEAN, CHARLES, a violinist and composer who, living in Edinburgh in 1737, published in that year 'Twelve Solos or Sonatas for a Violin and Violoncello,' op. prima. R. Cooper, for the author, 1737. It is doubtful whether he is the same Charles M'Lean mentioned on the title-page of 'A Collection of Favourite Scots Tunes . . . by the late Mr. Chs. M'Lean and other eminent Masters,' ob. folio, *circa* 1772. This last-named collection is of some antiquarian interest. F. K.

M'LEOD, PETER, according to *Brit. Mus. Biog.*, was born at West Calder, Midlothian, May 8, 1797, and died at Bonnington, near Edinburgh, Feb. 10, 1859. He published several collections of original airs to the words of Scottish poets, as 'Original National Melodies of Scotland' (1838), 'Original Scottish Melodies,' 'New National Songs, the melodies never before published,' etc., and was the composer of many now favourite Scots songs, 'Oh! why left I my hame?' being among the most famous of these. His collection of 'Original Scottish Melodies' was published with a view to the completion of the Burns Monument in Edinburgh, and the profits of it enabled this to be effected. F. K.

M'MURDIE, JOSEPH, Mus.B., born in 1792 in the parish of St. Bride, London, graduated at Oxford in 1814. He was a pupil of Crotch, and composed many glees (principally for the Concentores Sodales) and songs, and made numerous arrangements for the pianoforte. He was for some time a director of the Philharmonic Society. He died at Merton, Surrey, Dec. 23, 1878. W. H. H.

MAÇON, LE. Opéra-comique in three acts; words by Scribe and Delavigne, music by Auber. Produced at the Opéra Comique, May 3, 1825; in England at the St. James's Theatre, March 13, 1850. G.

MACPHERSON, CHARLES, born in Edinburgh, May 10, 1870, the son of the burgh engineer and city architect. He entered the choir of St. Paul's Cathedral in 1879, and remained there till 1887, when he was appointed choirmaster under Dr. Pearce at St. Clement's, Eastcheap. Sir George Martin gave him organ-lessons during his residence in London. After holding the post of private organist to the late Sir Robert Menzies, at Weem, Perthshire, and Mme. de Falbe, Luton Hoo, Bedfordshire, in succession, he was appointed in 1895 sub-organist of St. Paul's. He had entered the Royal Academy

of Music in 1890, and had won the Charles Lucas prize in 1892, becoming A.R.A.M. in 1896. He is now teacher of harmony and counterpoint in the same institution. His compositions include a setting of Psalm cxxxvii. for choir and orchestra; nine anthems and other church music; three Gaelic melodies, accompanied on strings and harp; an overture, 'Cridhe an Ghaidhil,' played at the Crystal Palace in 1895; a Highland suite for orchestra; another suite, 'Hallowe'en'; a quartet for piano and strings in E flat; and two movements of a sextet for wind instruments. His glee, 'There sits a bird,' gained the prize given in 1893 by the Bristol Orpheus Glee Society. M.

MACPHERSON, Charles Stewart, born at Liverpool, March 29, 1865, was educated at the City of London School, won the 'Sterndale Bennett' open scholarship at the Royal Academy of Music, entering that institution in 1880. He was a pupil of Sir G. A. Macfarren for composition, and of Walter Macfarren for the pianoforte. He gained the Balfe scholarship in 1882, the Charles Lucas medal for composition in 1884, and the Potter exhibition in 1885. At the conclusion of his studentship in 1887 he was appointed Professor of Harmony and Composition, and an Associate of the institution, becoming a Fellow in 1892. He was appointed organist of Immanuel Church, Streatham Common, in 1885, and in the same year became conductor of the Westminster Orchestral Society, a post which he held until 1902. He also conducted the Streatham Choral Society from 1886 to 1904. In 1898 he was appointed examiner to the Associated Board of the R.A.M. and R.C.M., and in that capacity visited Canada, Australia, New Zealand, and Ceylon in 1900. In 1903 he succeeded Mr. Corder as Professor of Composition at the Royal Normal College for the Blind, and was appointed a member of the Board of Musical Studies in the University of London. He has lectured at the Royal Academy, the Normal College, and elsewhere. His works include a symphony in C, 1888; two overtures, and short pieces for orchestra, mostly written for the Westminster Orchestral Society. More important than these is a remarkably beautiful Mass in D for solo, choir, and orchestra, produced at St. James's Hall, May 1898. Many songs, pianoforte pieces, and services have been published; and 'Concerto alla fantasia' for violin and orchestra, was played at the Queen's Hall Promenade Concert, in 1904. His theoretical works are: *Practical Harmony*; *350 Exercises in Harmony, etc.*; *Evolution of Musical Design*; *Practical Counterpoint*, and *Rudiments of Music*. M.

MACQUE, Jean de, a Flemish musician, pupil of Philip de Monte, who settled in Italy, living from 1576 to 1582 in Rome, and from 1586 in Naples. Only in 1610 is he definitely named as being choirmaster to the Royal Chapel in Naples. His publications extend from 1576 to 1613, and consist almost entirely of madrigals, of which there were two Books *a* 6, six *a* 5, two *a* 4, one *a* 4, five, six, and two Books entitled 'Madrigaletti e Napolitane,' *a* 6. Some of these are now lost, and several have parts missing. A considerable number of his madrigals and a few motets were received into the various collections of the time. Two were adapted to English words in Yonge's 'Musica Transalpina' of 1588, and Morley's 'Italian Madrigals' of 1598. J. R. M.

MADIN (*recte* Madden), Henri, born at Verdun, of Irish parents (from Eyrecourt, Co. Galway), in 1698, developed a taste for music at an early age. His uncle, Rev. Dr. Ambrose Madden, of Loughrea, was advanced to the bishopric of Kilmacduagh (Ireland) on the nomination of the Pretender, James III., in 1705. In 1730 we find Henri Madden a cleric, and maître de musique in the Cathedral of Tours, a position which he vacated in 1737 for the more important one of deputy chapel-master to the King. He published a treatise on counterpoint in 1742, and in 1744 was nominated maître de chapelle to the King, in succession to Campra (see Campra, André). Not only was he a good theorist, but he was also a successful choir-trainer, and composed many popular motets. His death occurred at Versailles in 1748, aged fifty. W. H. G. F.

MADRIGAL (Ital. *Madrigale*, *Madriale*, *Mandriale*). The derivation of the word has so hopelessly perplexed all who have attempted to trace it to its source that, until some new light shall be thrown upon the subject, further discussion would seem to be useless. We must, therefore, leave our readers to form their own judgment upon the four theories which have been most generally accepted; namely, (1) that the word is derived from the Italian, *madre* (mother), and signifies a poem addressed—as is said to have been the case with the first madrigals—to Our Lady; (2) that it comes from the Greek word, *μάνδρα* (Lat. and Ital. *mandra*, a sheepfold), and was suggested by the generally pastoral character of the composition; (3) that it is a corruption of the Spanish word, *madrugada* (the dawn), and is used in Italian as the equivalent of *Mattinata* (a Morning Song); (4) that it owes its origin to the name of a town situated in Old Castile. On one point, however, all authorities are agreed: viz. that the name was first given to a certain kind of poem, and afterwards transferred to the music to which it was sung—which music was always, during the best periods of art, written for three or more voices, in the ancient Ecclesiastical Modes, and without instrumental accompaniment.

Our actual knowledge of the condition of the Madrigal before the invention of printing is sadly imperfect; but, in the absence of positive evidence, analogy leaves us little cause to doubt

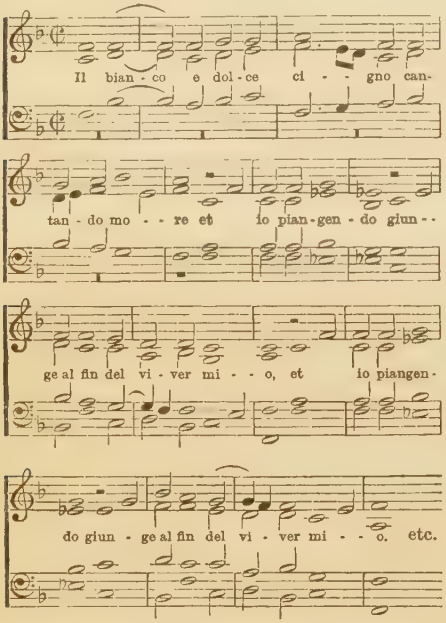
that its earlier phases must have corresponded, as closely as we know its later ones to have done, with those of the Motet—for the application of Discant to secular melody must have suggested the one no less surely than its association with Plain-song gave birth to the other. The originators of this process were, in all probability, the Troubadours and Minnesingers, who so strongly influenced the progress of popular music in the Middle Ages; and there is reason to believe that the rarity of early MS. records is due to the fact that they were accustomed to sing their Discant extempore—or, as it was formerly called, *alla mente*. But long before this first glimmering of science resulted in the invention of Counterpoint the age of chivalry had passed away, and the minstrels, as a corporate body, had ceased to exist. Hence, the farther development of the Madrigal devolved upon the ecclesiastical musicians, who cherished it tenderly and brought all the resources of their art to bear upon it; treating it, technically, exactly as they treated their compositions for the Church, though, in the æsthetic character of the two styles—founded on an instinctive perception of the contrast between sacred and profane poetry—they observed a marked difference. This we may readily understand from the description left us by Thomas Morley, who, writing in 1597, tells us, that, 'As for the Musicke, it is next unto the Motet, the most artificiall and to men of Vnderstanding the most delightfull. If therefore you will compose in this Kind you must possesse your selfe with an amorus humor (for in no cõposition shall you proũe admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your Musicke be waũering like the wind, sometime wanton, sometime drooping, sometime graũe and staide, otherwhile effeminat, you may maintaine points and reũert them, vse triplaes, and shew the uttermost of your varietie, and the more varietie you show the better shall you please.' In the 16th century these directions were observed to the letter—so closely, that it would be difficult to give a more graphic sketch of polyphonic music in its secular dress than that conveyed by Morley's quaint expressions.

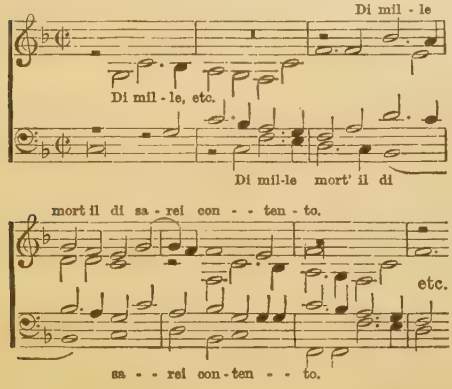
The most ancient specimen of secular polyphonic music now known to exist is the famous canon, 'Sumer is icumen in,' preserved, among the Harleian MSS., in the British Museum. Its extreme antiquity is, indeed, indisputable; but it can scarcely be called a Madrigal, notwithstanding the rustic character of its words. The true Madrigal is unquestionably the offspring of the great Flemish school. We hear of it, in the Low Countries, as early at least as the middle of the 15th century, when it was already well known to the Netherlanders in the form of a polyphonic song, often of very elaborate construction, and always written in strict conformity with the laws of the old Church Modes. These characteristics—which it retained to the last in all countries and through all scholastic changes—are unmistakable signs of its close relationship to the Motet, of which we have also ample proof, in the certainty that it originated in counterpoint on a Canto fermo. As a general rule, this Canto fermo was naturally supplied by the melody of some popular Chanson; but, just as we sometimes find a popular melody intruding itself into the Mass, so in these early Madrigals we are occasionally startled by the apparition of some well-known fragment of severe Ecclesiastical Plain-song; as in Agricola's *Belle sur toutes*, in which the lighter theme is almost profanely contrasted with that of *Tota pulchra es, Maria*—a combination which Ambros naïvely compares to the song of a pair of lovers, who quietly carry on their discourse in the two upper parts, while a holy monk lectures them in the bass.

For the earliest published copies of these interesting works we are indebted to Ottaviano dei Petrucci—the inventor of the process by which music was first printed from movable types—whose three collections, entitled *Harmonice musices Odhecaton. A.* (Venice, 1501), *Canti B. numero Cinquanta B.* (*ib.* 1501), and *Canti C. nº cento cinquanta C.* (*ib.* 1503), were long supposed to be lost, and now only exist in the form of unique copies of the first and second, preserved in the Library of the Liceo Filarmonico at Bologna, and a splendidly bound exemplar of the third in the Hofbibliothek at Vienna. In these precious volumes we find a copious selection from the secular works of Busnois, Okeghem, Johannes Tinctor, Hobrecht, Regis, Caron, Josquin des Prés, Alexander Agricola, Brumel, Pierre de la Rue, and twenty-nine other writers, whose Chansons illustrate the first period in the history of the Flemish Madrigal—a period no less interesting than instructive to the critical student, for it is here that we first find science and popular melody working together for a common end.

The second period, though its printed records date only thirty-five years later, shows an immense advance in art. Its leading spirits, Jacques Arcadelt, Philipp Verdelot, Giaches de Wert, Huberto Waelrant, and some other writers of their school, were not only accomplished contrapuntists, but had all learned the difficult art of restraining their ingenuity within due bounds, when simplicity of treatment was demanded by the character of the words they selected for their theme. Hence, they have left us works, which for purity of style and graceful flow of melody can scarcely be exceeded. Arcadelt, though a true Fleming by taste and education as well as by birth, spent much of his time in Italy, and published his First Book of Madrigals at Venice in 1538, with such success, that within eighty years it ran through no less than

sixteen editions. Five other books followed containing, besides his own works, a number by other celebrated writers, among whom, however, he stands his ground nobly. From a copy of the fourth edition of the First Book, preserved in the British Museum, we transcribe a few bars of one of the loveliest Madrigals he ever wrote—*Il bianco e dolce cigno*—which, we should imagine, needs only publication in an attainable form in order to become a favourite with every Madrigal Society in England.[1]


Il bian - co e dol - ce ci - - gno can-
tan - do mo - - re et io pian - gen - do giun - -
ge al fin del vi - ver mi - - o, et io piangen -
do giun - ge al fin del vi - ver mi - - o. etc.

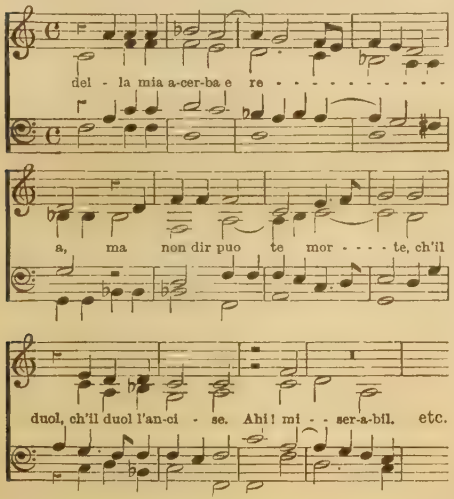
The few concluding bars of this contain some imitations, the smoothness of which is perfectly delicious :—

Though a far less prolific writer than Arcadelt, Waelrant was a true genius and a true disciple of the good old Flemish school. His *Symphonia Angelica* printed at Antwerp in 1594 contains compositions by some of the best of his contemporaries; but none more beautiful than his own *Vorrei morire*—well known in England and frequently sung, as 'Hard by a fountain,' though the English words make no attempt to convey the meaning of the original Italian. Of Verdelot's numerous works, very few, unhappily, have been handed down to us with all the parts complete; we possess, however, quite enough of his writings to prove that, like his great contemporary, Giaches de Wert, he was deeply imbued with the national style; which, from first to last, was clear in its construction, smooth in its flow of melody, euphonious in its harmonic combinations, and, though less rich in contrapuntal embroidery than the later Italian schools, never wanting either in interest or in animation. The last great composer by whom this peculiar style was cultivated, in northern Europe, was Orlando di Lasso, who, though his fame rests chiefly upon his ecclesiastical music, has left us many books of splendid madrigals, which may almost be said to form, of themselves, a third period. With him, the school of the Netherlands came to an end. But long before his death the Madrigal had been transplanted to other countries; and in Italy especially, it took firm root, and bore abundant fruit.

The first really great Italian Madrigal-writer was Costanzo Festa, whose delicious *Quando ritrovo la mia pastorella*, printed in Arcadelt's Third Book, has enjoyed a greater degree of popularity, in England, under its familiar title, 'Down in a flowery vale,' than any other work of the kind that ever was imported hither.[2] This fine composition bears evident traces of the Flemish manner; as do, more or less, all the works belonging to what may be called the first Roman Period. In the second period this foreign influence was entirely destroyed, and the true Roman style inaugurated by the appearance of Palestrina's 'Primo libro di Madrigali a quattro voci,' in 1555, followed by a 'Libro secondo,' in 1586, and two books of 'Madrigali spirituali,' in 1581, and 1594—the year of the great composer's death. It may be well said, that in these four volumes Palestrina has shown his command over all styles. The character of the 'Madrigali spirituali'—more serious than that of the Chanson, but less so than that of the motet—shows a deep appreciation of the difference which should always subsist between ordinary sacred music and music intended to be actually used in the services of the church. The spirit of the secular madrigals changes every moment with the sense of the words. The second volume (that of 1586)

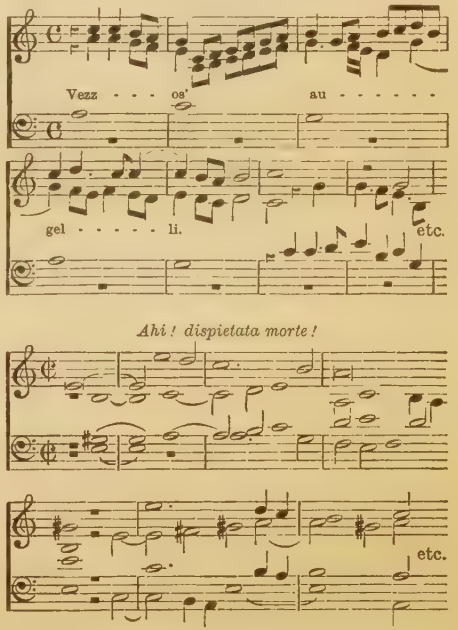
[1] The only modern edition with which we are acquainted is transposed a third, and adapted to English words in which no translation of the original Italian is attempted; consequently, the Music and the Poetry are at cross purposes from beginning to end.

[2] In the English edition—admirably translated by Thomas Oliphant—the time of the movement has been very unjustifiably changed from four minims to four crotchets in a measure.

contains a more than usually beautiful example —*Alla riva del Tebro*—in which the grief of a despairing lover is described in discords as harsh as any that we are accustomed to hear in the works of the most modern composers. Yet every one of these discords is prepared and resolved, in accordance with the strictest laws of counterpoint; and these very laws are used as vehicles for the expression of all that music can ever be made to express. For instance, the lovely cadence at the word *morte*, when sung with the necessary *ritardando*, tells, more plainly than any verbal explanation could possibly have done, how all such woes as those alluded to are healed for ever by death :—



Such works as these naturally excited the emulation of contemporary composers, and led each one to do his best for the advancement of a style so new and captivating. Palestrina's example was worthily imitated by his successor in office, Felice Anerio, whose three volumes of 'Madrigali spirituali,' printed at Rome in 1585, were succeeded by two books of secular madrigals of exquisite beauty, and a charming set of Canzonette for three and four voices issued in 1603. Francesco Anerio, and the brothers, Giovanni Maria and Bernardino Nanini, contributed a large store of volumes of equal merit. Ruggiero Giovanelli turned his genius to good account; and the Roman school, now in its highest state of perfection, boasted many other madrigalists of superlative excellence. Foremost among these stood Luca Marenzio, who devoted his best energies to the advancement of secular art, producing nine books of madrigals for five voices between the years 1580 and 1589, six, for six voices, within a very few years afterwards, and many later ones, all of which were so well appreciated that, even during his lifetime, he was honoured with the well-earned title of *Il più dolce Cigno d' Italia*. The style of this 'Sweetest Swan' was, by nature, a little less grave than that of Palestrina; but, like that great master, he possessed the happy faculty of accommodating it to all possible circumstances, and did so with such unvarying success, that he may be justly regarded as the most satisfactory representative of the third Roman period. His little madrigal, *Vezzosi augelli*, scored by P. Martini, in the second volume of his *Saggio di Contrappunto*, is a miracle of prettiness, and contrasts strangely enough with the deep sadness displayed in the opening bars of his *Ahi! dispietata morte!*



But it was not in Rome alone that the Madrigal was cultivated with success. It found an equally congenial home in Venice, where it was first introduced by Adrian Willaert, who, though by birth and education a Fleming, did so much for the city of his adoption that he is universally represented as the founder of the great Venetian school. His influence, and that of his countryman and faithful disciple, Ciprian de Rore, may be traced throughout its entire course, from beginning to end. Even in the works of Giovanni Croce it is clearly perceptible, notwithstanding the marked individuality which places the stamp of independent genius on everything he wrote. Andrea Gabrieli, and his nephew, Giovanni, Fra Costanzo Porta, and Orazio Vecchi, were all deeply imbued with the same spirit; Hans Leo Hasler carried it to Nuremberg, where it wrought a good and lasting work; and Gastoldi—believed by Morley to have been the inventor of the 'Fa la'—was really no more than the exponent of an idea which had already been freely used by Willaert,

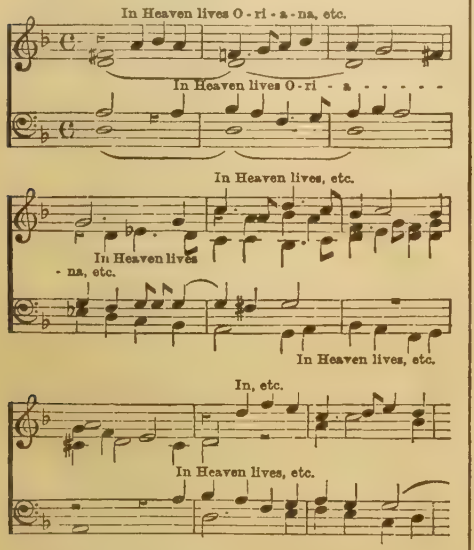
and more than one of his immediate followers. It may, in truth, be said that Flemish art failed to attain its full maturity, until it was transplanted from the Netherlands to Venice. All honour to the great republic for developing its rich resources. It was a glorious trust committed to her; and she fulfilled it nobly.

In Florence the Madrigal attained a high degree of popularity—at first in the form of the Frottola, which, Cerone tells us, is to be distinguished from the true madrigal by the poverty of its contrapuntal artifices—afterwards, in the more fully developed productions of Francesco Corteccia, Matteo Rampollini, Pietro Masacconi, and Baccio Moschini. But its course here was brought to an untimely close by a growing passion for instrumental accompaniment which entirely destroyed the old Florentine love for pure vocal music. In Naples it flourished brilliantly; though rather in the shape of the Villanella—the Neapolitan equivalent of Gastoldi's Fa la—than in a more serious guise. In France it was but slightly prized, notwithstanding the number of Chansons adapted, by the early Netherlanders, to well-known specimens of French popular poetry; and in Germany it failed to supplant the national taste for the *Volkslied*, with which it had very little in common, and which, before the middle of the 16th century, was itself pressed into the service of the all-absorbing Chorale. But in England it took root as firmly as ever it had done, either in Rome or in Venice, and gave rise to a national school which is well able to hold its own against any rival. The old canon, 'Sumer is icumen in,' has been cited as a proof that polyphonic music originated in England. This position cannot be maintained. The beginnings of Counterpoint have, hitherto, eluded all inquiry. But we have already shown that the Madrigal was invented in the Netherlands; and that the first published fruits of its discovery were issued at Venice in 1501. The first polyphonic songs that appeared in England were printed by Wynkyn de Worde in 1530, in a volume of the existence of which neither Burney nor Hawkins seems to have been aware, though it contains a highly interesting collection of works, both sacred and secular, by Taverner and other English composers. No second collection appeared till 1571, when a volume of much inferior merit was printed for Thomas Whythorne by John Daye. In 1588, William Byrd issued his first book of 'Psalmes, Sonets, and Songs of sadnes and pietie': and, in the same year, Nicholas Yonge—a merchant, who obtained a rich store of madrigals from his Italian correspondents—published, under the title of 'Musica Transalpina,' a volume containing more than fifty pieces, selected from the works of Noe Faigneant, Rinaldo del Mel, Giaches de Wert, Cornelius Verdonck, Palestrina, Luca Marenzio, and several more of the best Flemish and Italian composers of the day. In the preface to this volume the word *Madrigal* is used (to the best of our belief) for the first time in England. The compositions selected by the worthy merchant are all adapted to English verses, in which, though the diction is sometimes sufficiently uncouth, the rhythm and sense of the original Italian are often carefully imitated; and to the zeal of their enthusiastic collector, who had them constantly sung at his house, we are mainly indebted for the favour with which, from that time forth, the Madrigal was universally received in this country. Nine years later Yonge ventured upon a second collection. Meanwhile, Byrd had already published another volume of original compositions, under the title of 'Songs of sundrie natures,' in 1589; in 1590, Thomas Watson had edited a 'Sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate'; and between 1593 and 1595 Thomas Morley had produced two books of Canzonets, one of 'Madrigals to foure Voyces,' and one of Ballets. The number of publications, therefore, was increasing rapidly.

By this time the Madrigal had fairly established itself as a national institution; and English composers did all that in them lay to bring it to perfection. The most noted among them seemed never tired of producing new works. Simultaneously with Yonge's second collection—that is, in 1597—appeared two original sets of great importance, one by Thomas Weelkes, the other by George Kirbye. In the same year Morley issued a third and fourth volume of Canzonets; and John Dowland delighted all Europe with his 'First Booke of Songes or Ayres of foure parts.' Wilbye's first book appeared in 1598, and Bennet's in 1599. In 1601 Morley edited a famous volume entitled 'The Triumphes of Oriana,' containing Madrigals for five and six voices, by Michael Este, Weelkes, Bennet, Hilton, Wilbye, and sixteen other composers besides himself. [See ORIANA.] Michael Este published a volume of his own in 1604, another in 1606, and a third in 1610. Bateson's two books were issued in 1604 and 1618. Dowland's second book appeared in 1600, his third in 1603, and his 'Pilgrimes Solace' in 1612. Thomas Ford printed two books of 'Musicke of sundrie Kindes' in 1607, and Wilbye his second book in 1609; Orlando Gibbons produced his first (and only) volume of 'Madrigals and Motets' in 1612; and even as late as 1630—exactly a century after the publication of Wynkyn de Worde's curious volume—a book of 'Mottects' (all really Madrigals, though with instrumental accompaniments *ad libitum*) was given to the world by Martin Pierson.

Rich collections of these rare old editions—including many volumes which we have not

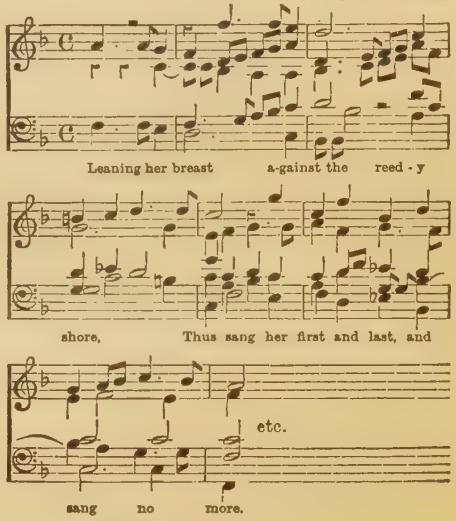
space to particularise—are preserved in the Libraries of the British Museum, the Sacred Harmonic Society, and the Universities of Oxford and Cambridge ; and many of the most popular madrigals have been reprinted in a modern form over and over again.[1] It is difficult to decide upon the comparative merits of particular works, where the general standard of excellence is so high, and the number so great. An endless variety of styles is observable, even to the most superficial inquirer ; but careful analysis proves this to be rather the result of individual feeling, than an index to the prevailing taste at any given epoch. The history of the school, therefore, must be comprised, like our notice of the Venetian Madrigal, within the limits of a single period ; and we shall best illustrate it by selecting a few typical works for separate criticism.

Byrd's madrigals are sometimes constructed upon a very elaborate plan, and abound in points of ingenious and delightful imitation, as do those of Weelkes, Cobbold, and Wilbye, and their contemporaries, Kirbye and Bateson—witness the following beautiful passage from the last-named composer's contribution to 'The Triumphes of Oriana'—

In Heaven lives O - ri - a - na, etc.
In Heaven lives O - ri - a - - - - -
In Heaven lives, etc.
In Heaven lives
- na, etc.
In Heaven lives, etc.
In, etc.
In Heaven lives, etc.

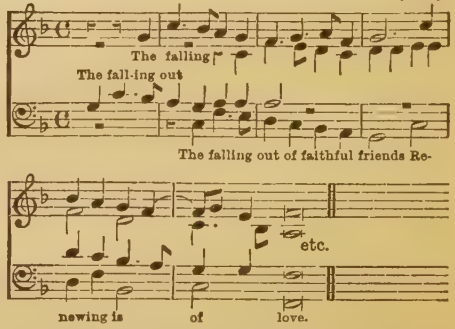
Morley, Hilton, and Michael Este preferred a lighter vein, and produced some of the most delicious Fa las which remain to us. Among those who affected 'Ayres' and Canzonets, John Dowland incontestably holds the first place. His 'Awake, sweet Love' and 'Now, oh ! now, I needs must part,' are gems of art—perfect in their simplicity, yet no less masterly in design than tender in expression. Orlando Gibbons and a charming composer of earlier date—Richard Edwards—wrote like born Netherlanders. A more interesting comparison than that between the two following examples, and the extracts already given from Arcadelt's *Bianco e dolce Cigno* can scarcely be imagined.

The Silver Swan.

ORLANDO GIBBONS.



In going to my naked bed.

RICHARD EDWARDES (1560).

After the second decade of the 17th century, no work of any lasting reputation was produced, and the style soon fell into neglect. Under the Stuart dynasty polyphonic song lost much of its popularity, and the civil war crushed out all artistic feeling ; but art lived on, and in due time the Madrigal, forgotten in Flanders, and replaced in Italy by a new kind of chamber music with instrumental accompaniment, merged gradually in England into the Glee—a kind of composition cultivated in no other country, and of far higher æsthetic value than its German representative, the Part-song. The writer who

[1] It is much to be regretted that so few modern editors think it worth while to mention the source whence their reprints are derived : or even to give the original names of Flemish or Italian Madrigals. Still more deeply to be deplored is the mischievous system of transposition, now so common, which frequently destroys all trace of the composer's intention, and always prevents the tyro from ascertaining the Mode in which a given Madrigal is written. As Madrigals must always be sung without accompaniment, transposition in the book is wholly unmeaning, and helps no one.

—no doubt unconsciously—helped, more than any other, to prepare the way for this great change was Thomas Ford, whose lovely canzonets, 'Since first I saw your face,' and 'There is a Ladie sweete and kind,' hold a position as nearly as possible midway between the Madrigal and the Glee, breathing all the spirit of the one, while introducing progressions only permissible in the other. It is, however, worthy of remark—though the fact seems, hitherto, to have escaped notice—that intervals, forbidden by the strict laws of Counterpoint, were tolerated in England at an earlier period than on the continent. Wilbye used the diminished triad with a boldness which would have made Anerio's hair stand on end. Such licenses as these once permitted, the substitution of modern tonalities for the Ecclesiastical Modes followed as a matter of course—and this accomplished, the change from the Madrigal to the Glee was complete. [The art of madrigal-writing, in abeyance since the death of Pearsall, has revived in modern times; the collection printed in celebration of Queen Victoria's Diamond Jubilee, under the title of 'Choral Songs in Honour of Her Majesty Queen Victoria' (1899), contains thirteen examples by various English composers, many of which are excellent specimens of the form.]

Having traced the history of the Madrigal thus far, it remains only to say a few words as to the manner of its performance.

It is absolutely indispensable that it should be sung without any instrumental accompaniment whatever; and, unlike the Glee (which is always performed by solo voices), it is most effective when entrusted to a moderately full, but not too numerous chorus. Changes of tone, embracing every shade of difference between *ff* and *ppp*, and introduced, sometimes by the most delicate possible gradations, and sometimes in strongly marked contrast, will be continually demanded, both by the character of the music and the sense of the words; and remembering how earnestly Morley insists upon 'varietie,' the student will be prepared to learn that *ritardandi* and *accelerandi* will be scarcely less frequently brought into requisition. Nevertheless, strict mechanical precision must be secured at any cost. The slightest uncertainty, either of intonation or of rhythm, will suffice to ruin everything; and to draw the line fairly between intensity of expression and technical perfection is not always an easy matter. There is, indeed, only one way of overcoming the difficulty. To imagine Damon regulating his love-lorn ditty by the tick of a metronome would be absurd. The place of the metronome, therefore, must be supplied by a conductor capable of fully sympathising either with Damon's woes or Daphne's fond delights, but wholly incapable of showing the least indulgence to his singers, who must learn to obey the rise and fall of his baton, though it move but a hair's-breadth in either direction. W. S. R.

MADRIGAL SOCIETY. Founded in 1741 by John Immyns, a member of the Academy of Ancient Music, the Madrigal Society enjoys the distinction of being the oldest musical association in Europe. Its first meetings were held at the Twelve Bells in Bride Lane, whence it removed to the Anchor and Crown, Whitefriars, as proved by the earliest minute-book in the Society's library, dated 1744. In 1745 the Society removed to the Founders' Arms, Lothbury, where rules were adopted limiting the number of members to sixteen, with an admission fee of 8s. and a subscription of 3s. per quarter. Having returned for a time to the Twelve Bells, its original home, the Society afterwards migrated to the Queen's Arms, Newgate Street, in 1748, when the rules were revised. One rule enacted 'That all musical performances shall cease at half an hour after ten o'clock, unless some of the members shall be cheerfully incited to sing catches, in which case they shall be indulged half an hour, and no longer.' Numerous fines were imposed for such offences as the retention of books from the Society's library; and any member eating his supper, or a part thereof, during practice time was to forfeit sixpence, to be applied to buying ruled paper. The performance on each night was to be divided into two 'acts,' with an interval of half an hour, and in each act four madrigals were to be sung. Between 1750 and 1757 additional rules were adopted, by one of which each member, to whose turn it came to serve as President, was bound to present a score and parts of a madrigal ready for performance, or 'to forfeit a penny extraordinary to the plate' every night until he did so. By another rule any gentleman who had been educated in, or at the time belonged to, any cathedral or choir was to be admitted to visit the Society at his pleasure; and a similar privilege was accorded to any of 'the gentlemen of the Academy of Ancient Music.' Membership was confined to persons belonging to cathedral choirs, or those 'vouched for by two or more members of the Society as being capable of singing their part in concert both in time and in tune'; and others proposed for election were required, by way of probation, to sing between the acts their proper parts in an ancient madrigal for three or four voices, or some two-part song to be sung with double voices. The Society at this time (1749-50) met every Wednesday evening, and consisted of twenty-one members, who subscribed 4s. 6d. a quarter. According to Sir John Hawkins (who was himself a member) 'most of them were mechanics, some weavers from Spitalfields, others of various trades and occupations, who were well versed in the practice of Psalmody, and who, with a little pains and the help of the ordinary solmisation, which many of them

were very expert in, became soon able to sing almost at sight a part in an English or even an Italian madrigal. They also sang catches, rounds, and canons, though not elegantly, yet with a degree of correctness that did justice to the harmony; and, to vary the entertainment, Immyns would sometimes read, by way of lecture, a chapter from Zarlino, translated by himself. They were men not less distinguished by their love of vocal harmony than by the harmless simplicity of their tempers and by their friendly disposition towards each other.' At times they took country excursions, and the minutes record that on Whit-Monday, 1751, 'the party proceeded up the river, breakfasting at Wandsor (Wandsworth), dining at Richmond, besides stopping to whet their whistles at Mortlack (Mortlake).' In 1764 Mr. Immyns died. In 1768 the subscription was raised to 8s. a quarter, the number of members being about thirty, and it was agreed to hold an entertainment for their friends once at least every year. In 1769 the Society removed to the Feathers Tavern, Cheapside; in 1775 to the King's Arms, Cornhill; in 1778 they were at the Half Moon, Cheapside, and the London Tavern; in April 1792, at the King's Head in the Poultry; in May 1792, at the Globe, Fleet Street; and in 1795 removed to the Crown and Anchor, when the charge for supper, 'on account of the advance in wine,' was raised to 2s. 6d. for members, 4s. for visitors, and 3s. for professors. Festival dinners were held in 1798, 1802, 1803, and 1809, and were continued at intervals, and in 1876 ladies dined at the festival for the first time. In 1814 the subscription was raised to £3, and in 1816 the charge for supper, including a pint of wine, was fixed at 6s. On Sept. 27, 1821, the supper meeting, after being held for eighty years, gave place to a monthly dinner, held, successively, at the Freemasons' Tavern, Willis's Rooms, and the Holborn Restaurant during the season, which then lasted from October to July, but now numbers six meetings, commencing in November. In 1811 was offered for the first time a prize of a silver cup, value ten guineas, 'for the best madrigal in not less than four nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the madrigals by Bennet, Wilbye, Morley, Weelkes, Ward, Marenzio, and others, and each part to contain a certain melody either in figure or imitation; therefore, a melody harmonised will be inadmissible.' W. Beale's 'Awake, sweet muse,' and W. Hawes's 'Philomela' were selected for a final ballot from fourteen compositions sent in, which included S. Wesley's 'O sing unto my roundelay,' and W. Linley's 'Ah me, quoth Venus.' The prize was given to Beale. The earlier members included Immyns, the founder, by profession an attorney, afterwards appointed lutenist to the Chapel Royal and amanuensis to Dr. Pepusch; Dr. John Worgan, organist and composer; Sir John Hawkins, the musical historian (elected 1752); Rev. C. Torriano and Jonathan Battishill, the composer (elected 1757); E. T. Warren, editor of the Glee Collection (1762); Dr. Arne and his son Michael, and Luffman Atterbury, composer of the glee 'Come, let us all a-Maying go' (1765); Theodore Aylward, one of the assistant directors at the Handel Commemoration of 1784 (1769); Joah Bates, the conductor of the Handel Commemoration (1774); Dr. B. Cooke, organist of Westminster Abbey (1778); James Bartleman (1793); J. P. Street, Librarian and many years Father of the Society; R. J. S. Stevens, the Gresham Professor, and W. Horsley, the glee-writer (1798); Reg. Spofforth, the glee-writer, and Robert Cooke, master of the Westminster choristers (1802); W. Beale (1805); Dr. Callcott (1806); W. Hawes and W. Linley (1809); G. E. Williams, organist of Westminster Abbey (1814); Sir J. L. Rogers, Bart., and T. Greatorex, organist of Westminster Abbey (1819); J. T. Cooper (1825); Jonathan Nield, Rev. W. J. Hall (1828); P. J. Salomons, (1829); Vincent Novello and Thomas Oliphant, afterwards secretary (1830); J. W. Hobbs, J. Calkin (1831); G. Cooper, deputy organist of St. Paul's, James Turle, organist of Westminster Abbey (1832). Up to 1820 the members presided in rotation, but in that year it was resolved to appoint Sir J. L. Rogers as permanent president. The office has since been filled by Lord Saltoun, 1842-53; Sir George Clerk, Bt., 1853-66; Prince Dhuleep Singh, 1867-71; Thomas Oliphant, 1871-73; Hon. and Rev. H. Legge, 1874-77. [The Earl Beauchamp was appointed in 1878, and succeeded in 1892 by the Duke of Beaufort, on whose retirement in 1896 Mr. Otto Goldschmidt was appointed. Sir A. Sullivan was president for the last year of his life, 1899-1900. Lord Alverstone succeeded him in 1901, and was succeeded by Sir Frederick Bridge in 1904. In Nov. 1905 Mr. J. Edward Street, the Hon. Secretary (see below), was appointed President.] The Librarians have been: J. P. Street, 1792-1848; John Bishop, 1849-70; C. D. Budd, 1871-78; J. C. Meek, 1879-88, E. Ernest Cooper, 1888. The conductors or musical directors permanently appointed since W. Hawes, 1809-46, have been: James Turle, 1846-49; James King, 1849-54; Cipriani Potter, 1855-70; Otto Goldschmidt, 1871-77; Sir John Stainer, 1878-87; Sir J. F. Bridge, 1887 to the present time. Dr. John Hullah, Sir J. F. Bridge, and Mr. Eaton Faning, were assistant conductors since 1878. Under the present rules the Society consists of forty members, elected by ballot, the subscription (including dinner fees) being five guineas, and for professional members three guineas. C. M.

[From 1881 two prizes, Mr. T. Molineux's of £10 and the Society's of £5, were awarded

annually until 1889, and triennially from 1891. Mr. Kellow J. Pye was treasurer until 1893, being succeeded by Mr. Chas. T. D. Crews, who still holds the office. The office of hon. sec., held from July 1871 by Mr. J. Edward Street, is now filled by his son, Mr. Oscar W. Street.]

MAELZEL, JOHANN NEPOMUK, born Aug. 15, 1772, at Ratisbon, son of an organ-builder. In 1792 he settled in Vienna, and devoted himself to teaching music, and to constructing an automaton instrument of flutes, trumpets, drums, cymbals, triangle, and strings struck by hammers, which played music by Haydn, Mozart, and Crescentini, and was sold for 3000 florins. His next machine was the Panharmonicon, like the former, but with clarinets, violins, and violoncellos added. It was worked by weights acting on cylinders, and was exhibited in Vienna in 1804. Maelzel then bought Kempelen's Chessplayer; and took it with the Panharmonicon to Paris. The Chessplayer he afterwards sold to Eugène Beauharnais. He next constructed a Trumpeter, which played the Austrian and French cavalry marches and signals, with marches and allegros by Weigl, Dussek, and Pleyel. In 1808 he was appointed court mechanician, and about that time made some ear trumpets, one of which Beethoven used for years. In 1812 he opened the 'Art Cabinet,' among the attractions of which were the Trumpeter and a new and enlarged Panharmonicon; and soon afterwards made public a musical chronometer, an improvement of a machine by Stöckel, for which he obtained certificates from Beethoven and other leading musicians. Maelzel and Beethoven were at this time on very friendly terms. They had arranged to visit London together, and Maelzel had meantime aided the great master in his impecuniosity by urging on him a loan of 50 ducats in gold. In order to add to the attractions of the Panharmonicon, which they proposed to take with them, Maelzel conceived and sketched in detail the design[1] of a piece to commemorate the battle of Vittoria (June 21, 1813), which Beethoven composed for the instrument. While it was being arranged on the barrel, Maelzel further induced him to score it for the orchestra, with the view to obtain funds for the journey; and it was accordingly scored, and performed at a concert on Dec. 8, 1813, the programme of which consisted of the Symphony No. 7; the marches of Dussek and Pleyel, by the automaton, and the Battle-piece. The concert was repeated on the 12th, and the two yielded a net profit of over 4000 florins. At this point Beethoven took offence at Maelzel's having announced the Battle-piece as his property, broke completely with him, rejected the Trumpeter and his marches, and held a third concert (Jan. 2, 1814) for his own sole benefit. After several weeks of endeavour to arrange matters, Maelzel departed to Munich with his Panharmonicon, including the Battle-piece, and also with a full orchestral score of the same, which he had obtained without Beethoven's concurrence and caused to be performed at Munich. Beethoven on this entered an action against him in the Vienna courts, and it is his memorandum of the grounds of the action, as prepared for his advocate, which is usually entitled his 'deposition.'[2] He further addressed a statement[3] to the musicians of London, entreating them not to countenance or support Maelzel. The action came to nothing, and Maelzel does not appear to have gone to London. He stopped at Amsterdam, and there got from Winkel, a Dutch mechanic, the idea of employing a new form of pendulum as a metronome. He soon perfected the instrument, obtained a patent for it, and in 1816 we find him in Paris established as a manufacturer of this metronome, under the style of 'Mälzl et Cie.' Winkel claimed it as his invention, and the claim was confirmed, after examination, by the Dutch Academy of Sciences. A wish to repurchase Kempelen's Chessplayer and to push his Metronome took him back to Munich and Vienna in 1817. Beethoven's good word was of more consequence than any one else's, and knowing Maelzel's cleverness, Beethoven's amenability to a good companion, and the fact that the performance on which the lawsuit was grounded having taken place out of Austria, the action could not lie, it need not surprise us to find that the suit was given up, and the costs divided equally. After this Maelzel travelled much, and even reached the United States, where he passed the rest of his life, except a voyage or two to the West Indies, exhibiting the Chessplayer, the Conflagration of Moscow, and his other curious inventions.[4] He was found dead in his berth on board the American brig *Otis*, July 21, 1838. Maelzel was evidently a sharp, shrewd, clever man of business, with a strong propensity to use the ideas of others for his own benefit.

For the details of his Metronome see the article under that head. It was entirely different from the Stöckel-Mälzel 'Chronometer,' and it was upon the latter and not upon the Metronome, that Beethoven wrote the catch which is connected with the Allegretto of his Symphony No. 8. A. W. T.

MÄNNERGESANGVEREIN, an association of men formed for the cultivation of singing in four parts—two tenors and two basses. They sprang from the Liedertafeln, and the most important were founded by Dr. A. Schmid, in Vienna (1845), and by Franz Weber in Cologne, The latter visited England in the spring of 1860. and sang before the Queen at Windsor. The Cologne Choral Union also gave a set of ten

[1] Moscheles, note to his *Schindler*, i. 154.

[2] Schindler. Thayer, iii. 465.

[3] Thayer, iii. 467.

[4] See Prof. G. Allen, of Philadelphia, U.S.A., in the Book of the first American Chess Congress.

concerts in St. James's Hall in June 1883. (See LIEDERTAFEL.) F. G.

MÄSSIG. 'In moderate time'; the German equivalent of Moderato, used much by Schumann, as in the sixth of the fugues on the name Bach, and constantly throughout the Album. 'Im mässigen Tempo,' occurs in the fourth figure of op. 72, 'Sehr mässig' in the Lager-scene, No. 3 of op. 76. He uses 'Mässig durchaus energisch' as the translation of 'Moderato con energia' in the second movement of the Fantasia in C, op. 17. M.

MAESTOSO. 'With majesty,' or in a dignified way. It is used either alone, as a direction of time, in which case it indicates a pace rather slower than andante, or, combined with other indications of tempo, as a guide to the expression. Beethoven uses it frequently in both these ways. It occurs alone in the Pianoforte Sonata, op. 111, first movement, in the Namensfeier overture, op. 115, Quartet in E♭, op. 127, etc.; also in Pizarro's song at the end of Act I. of 'Fidelio,' 'Auf euch, auf euch, nur will ich bauen.' In the final chorus of that opera, 'Wer ein holdes Weib errungen,' the direction originally stood Maestoso vivace, but was afterwards changed to Allegro ma non troppo. The first movement of the Choral Symphony is marked Allegro ma non troppo, un poco maestoso; the passage in the last movement to the words 'Seid umschlungen Millionen' is Andante maestoso; and the four bars of 3–4 time immediately before the final Prestissimo are marked Maestoso simply. Mendelssohn uses Allegro maestoso frequently, as in 'Elijah' 'I am he that comforteth,' and 'Be not afraid,' and in 'St. Paul' very often. He uses Moderato maestoso in 'Then did Elijah the prophet.' Maestoso con brio occurs as the equivalent of the German 'Rauschend und festlich' in Schumann's Novelette, No. 5. M.

MAESTRO, master. This word is almost exclusively applied to the great classical composers, but occasionally it is used of the very highest class of executive musicians, though even in this case it may be taken as implying an appreciation of their compositions rather than of their performances. It is seldom applied to teachers as such, but refers almost always to composers of note.

Maestro di cappella is the exact Italian equivalent to the German term Capellmeister, or conductor.

Maestro dei putti (master of the boys) is an office which was founded in 1538 (not, as is generally supposed, in the Papacy of Julius II. which was much earlier), and which was first held by Arcadelt. Its duties are to teach singing to the boys of St. Peter's, in Rome, and more or less to superintend the choir arrangements. It thus represents our 'Choirmaster.' [See ARCADELT, vol. i. p. 101.]

Maestro al cembalo is an officer at the Opera, next in importance to the conductor, and occasionally taking his place. His duties consist of superintending the rehearsals of the music, and accompanying at them. This post was held by Handel at Hamburg, when he was quite young [see HANDEL, vol. ii. p. 280], and afterwards by Mattheson. M.

MAGADA, or MAGAS (Greek), the semicircular wooden bridge fixed at one or both ends of the monochord. The name was also applied to the movable bridge inserted below the string of the monochord to mark the harmonic intervals (Boethius, iv. 18), and generally to the bridge in stringed instruments (Philostratus, 778). [See MONOCHORD.] J. F. R. S.

MAGADIS, an ancient Greek instrument, our knowledge of which is almost wholly derived from a passage in the fourteenth book of Athenaeus, in which the scattered references to it in Greek literature are brought together. Athenaeus died in A.D. 194. The instrument had then long been obsolete, and the doubts which existed as to its exact form and structure are no nearer solution at the present day. From the conflicting statements of the authorities quoted, some of whom identify it with the Pectis, others with the Sambuca and others again with the Psaltery, it would seem that the magadis was an instrument of the dulcimer type, provided with a bridge (magas) or bridges so placed that octaves could be played on adjoining strings. It was introduced from the East through the Lydians, and was in use in Greece as early as the 6th century B.C., when Anacreon speaks of playing on a magadis of twenty strings. According to Aristoxenus it was played without a plectrum. The characteristic of the instrument was the production of sounds in octaves, and consequently we find the name also applied to a species of double flute, also said to be of Lydian origin, on which octaves could be played, and a verb magadizein signifying to play in octaves on any instrument (Pseudo-Aristotle, 18). J. F. R. S.

MAGGINI, GIO. PAOLO, a celebrated Italian violin-maker, born in Brescia in 1581; died in the same place about 1628. According to information culled from the Brescian State Archives, Maggini's family came originally from Botticino, a village in the neighbouring hills of Brescia. His grandfather, Bartolommeo de Maggini, lived and died at Botticino, but after his death his son Zovan or Giovanni, migrated with his wife Giulia, to Brescia, where Paolo, their second son, was born. The Brescian Income Tax papers for 1568 state that Gio. Paolo's elder brother was a shoemaker, but no mention is made of his father following any profession or trade. In all probability he was a retired farmer with private means. Nothing is known of Gio. Paolo's childhood, or what caused him to adopt the profession of violin-making, but a legal document, signed by him in 1602, proves two things clearly: first, that his signature is that of a person of

scanty education, and, secondly, that at the age of twenty-one he was working in Brescia as an apprentice under Gasparo da Salò. On Jan. 20, 1615, he married Maddalena Anna, daughter of Messer Faust Forrestio, and after his marriage he and his wife settled in a house in the Contrada del Palazzo Vecchio del Podesta. In this home, with the assistance of his apprentice, Jacopo de Lanfranchini, Maggini built up a very successful business in the manufacture of citharas, violoncellos, violas, and violins. In 1626 he prospered still more, and acquired a second house and shop in the Contrada delle Bombasaire, whither he removed with his wife and family. He also purchased property in the hills and plains surrounding Brescia, and a residential farm-house and land, which abutted upon the grandfather's old home near the village of Botticino. The date of his death is conjectural. After 1626 the Brescian Income Tax papers cease to mention his name, and in 1632 he was undoubtedly dead, as, in a schedule presented in that year by his son Carlo, he uses the formula 'Filius quondam Johannis Pauli.' Although documentary evidence proves that Maggini's wife died on Nov. 24, 1651, and was buried in the church of St. Agatha, all research for the certificate of her husband's death and burial has been in vain. The only reasonable inference is that as the town of Brescia was ravaged by an excessively severe plague in 1632, Maggini was one of its victims, and being taken to one of the 'pest-houses' which were organised for the sick, at the public expense, died away from home, without any note of his death or burial being made.

As a maker, Maggini's name is associated with many progressive innovations in the construction of the violin, and especially in the method of cutting the wood. In his earliest work these alterations are not discernible, as he was still under the influence of Gasparo da Salò, whose inaccuracy of modelling, rough workmanship, and dark brown varnish he at first copied. But when he once cast aside the methods of his veteran master, and of the old school of viol makers, Maggini created an era in the history of violin-making, which has deservedly immortalised his name. He was among the first makers who discarded the then customary method of cutting the soft pine-wood used for the bellies of violins in what is termed 'slab fashion,' *i.e.* parallel with the upward growth of the tree, and instead, adopted the practice of using the wood the straight way of the grain, brought about by cutting it wedge-ways out of the tree from the bark inwards to the core (see VIOLIN-MAKING). He was almost, if not quite the earliest maker to use corner blocks and linings such as are now employed, and he modulated his thicknesses with far more intention and accuracy than any of his predecessors. Maggini's purfling is beautifully executed. His instruments are mostly ornamentally or double purfled, but there are some violins of his bearing the single line. Three of these, and one viola are known to exist. Many of his violins bear a purfled or painted conventional design upon the back, but as his violin model advanced in originality and perfection, so he gradually discarded the customary ornamentation so dear to the ancient viol-makers, probably having discovered that this practice only served to muffle the tone of his instruments. His violins are large in size, and are made of the best materials. The model is quite original, and bears no resemblance to the Amati pattern; the varnish on his best instruments is orange-yellow, the *ff* holes are clearly cut, the lower circles, in contradistinction to those of Stradivarius, being always smaller than the upper ones, a feature peculiar to Maggini. The scroll is well cut, but shorter than that of other makers, and for this reason appears to be wider than it really is. The labels are placed close to the centre of his instruments; they are in *black roman type*, and, like those of his master da Salò, are *undated*.

Maggini was not a prolific maker, the result of his life's work, as represented by extant instruments, numbering about fifty violins and under two dozen tenors and violoncellos. For this reason authentic specimens of his work are scarce. Some of his finest fiddles have been in the hands of Ole Bull, Léonard, Vieuxtemps, and de Bériot, who possessed two fine examples, one of which he picked up in an old curiosity shop in Paris for 15 francs. This instrument now belongs to the Prince Caraman de Chimay, and is considered of high value. An excellent summary of Maggini's contributions to the development of violins, violas, and violoncellos is given in Lady Huggins's *Gio. Paolo Maggini*, published by the firm of Hill & Sons.

No authentic pupils of Maggini have come to light. None of his seven children followed their father's profession; his only surviving son, Carlo Francesco, became a silk merchant, but the Maggini influence can be clearly traced both in the Guarnerius and the 'Long Strad' models. In modern times few makers have been more copied, both honestly and dishonestly. Fine copies were made by Bernard Simon Fendt and Remy (two French makers who settled in London); by Darches, and N. F. Vuillaume in Belgium; by Gand (père), Bernadel, Chanot, and Vuillaume in Paris, and at Mirecourt, where it is one of the favourite models.

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E. H-A.

MAGGIORE. This word, the Italian equivalent of our 'major,' is used as a supplementary guide in passages of music where a change is made from the minor to the major mode, generally to the tonic, not the relative major, since in that change a careless reader might disregard the correction of the minor signature. Such a change as that from C minor to C major, even when the three naturals are used to annul the previous three flats, might conceivably be overlooked, were it not for the warning 'maggiore.' But such external aids to the reading of music are of rather doubtful utility. M.

MAGIC FLUTE. See ZAUBERFLÖTE.

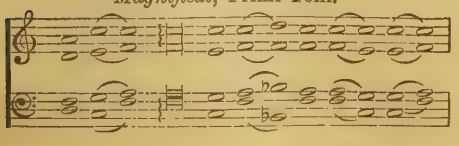
MAGNARD, LUCIEN DENIS GABRIEL ALBÉRIC, born in Paris, June 9, 1865, was educated at the Lycée Condorcet for a legal career. After passing the grade of 'licencié,' he discovered that his musical faculty was too strong to be resisted, and entered the Conservatoire, under Dubois and Massenet, gaining the first prize for harmony in 1888. On leaving the Conservatoire he pursued his studies with Vincent d'Indy, and has since become one of the most remarkable of modern French composers, distinguished for his boldness and sincerity. He has written the following for orchestra: three symphonies, opp. 4, 6, 11; a suite in ancient style, op. 2; a 'chant funèbre,' op. 9; an overture, op. 10; 'Hymne à la Justice,' op. 14; 'Hymne à Vénus,' op. 17. Among his works for chamber music are a quintet for piano and wind, op. 8; a violin sonata, op. 13; a string quartet, op. 16; and a trio for piano and strings, op. 18. His dramatic works are: 'Yolande,' op. 5, one-act, Brussels, 1892; 'Guercœur,' op. 12, in three acts, not yet given. The libretti of both are by the composer himself. G. F.

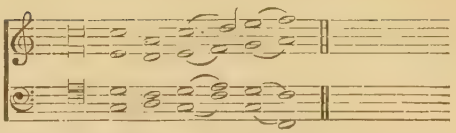
MAGNIFICAT. The 'Song of the Blessed Virgin Mary' has been used as the Vesper Canticle of the Church from time immemorial; and the Evening Office has always been so constructed as to lead up to it as its chief point of interest.

In Plain-song services it is sung to the same Tones as the Psalms, but to a different form, with more elaborate intonations and mediations (see PSALMODY).

After the invention of Discant a custom arose of singing *Magnificat* in alternate verses of Plain-song and *Faux Bourdon*. Sometimes the *Faux Bourdon* was simply a harmonised psalm-tone, with the melody in the tenor, as in the following example of a very beautiful

Magnificat, Primi Toni.

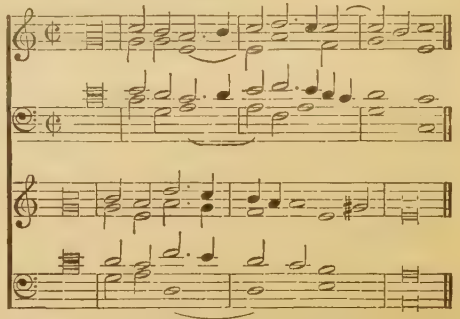




'Use' which has long been traditional in French Cathedrals.

Sometimes the Plain-song was contrasted with an original *Faux Bourdon*, written in the required Mode, but not, like the former example, on the actual melody of the psalm-tone. Dr. Burney, during his visit to Rome, met with an exceedingly interesting MS. collection of *Faux Bourdons* of this description, by some of the greatest masters of the 16th century. From his autograph transcription of this volume—now preserved under the name of *Studij di Palestrina*, in the Library of the British Museum—we extract the following beautiful example by Giovanni Maria Nanini.[1]

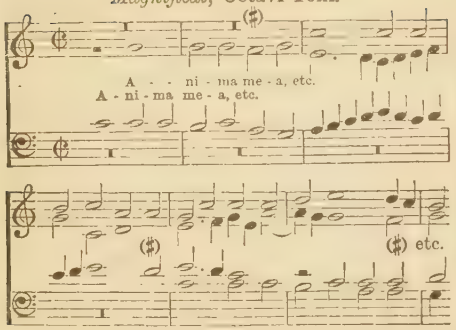
Ton. IV.



These two methods of singing *Magnificat* are so wonderfully effective that it is difficult to choose between them; and, happily, they are both so easy that no choir need fear to attempt them. But the development of the idea did not rest here. It is scarcely possible to name any great church composer who has not illustrated the text of the canticle with original music over and over again. Palestrina published a volume, in 1591, containing two settings in each of the first eight Modes, and has left nearly as many more in MS. His favourite plan was to treat the alternate verses, only, in complex imitation and closely-interwoven fugal points, leaving sometimes the even and sometimes the odd verses to be sung in unisonous Plain-song, in the manner already described. The following extract from one of the finest compositions in the series will serve to exemplify his usual mode of treatment.

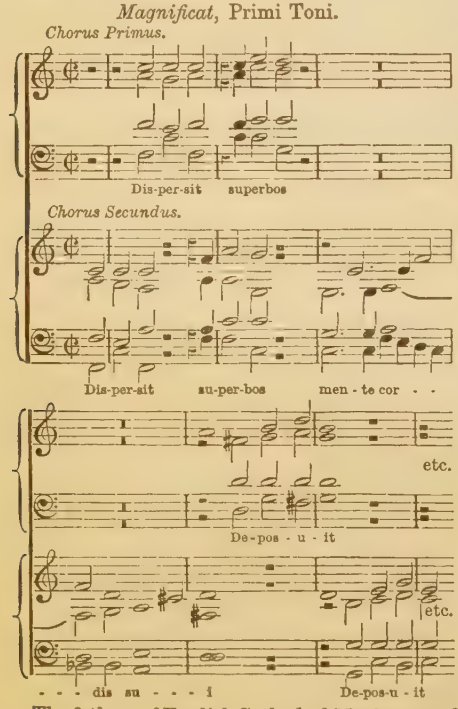
[1] It will be seen that Nanini has ended his Chant with the harmony of the Dominant, instead of that proper to the Final of the Mode. A similar peculiarity is observable in many other *Faux Bourdons* adapted by the old masters to alternate verses of Canticles and Psalms. The reason of this is self-evident. One or other of the subsidiary cadences of the Mode is employed, in order that its true Final Cadence may be reserved for the conclusion of the Antiphon which is to follow. The Sistine *Miserere* may be cited as the exception which proves the rule. It ends with the proper Final Cadence, because, in the office of *Tenebrae*, it is always sung without an Antiphon [see ANTIPHON].

Magnificat, Octavi Toni.



This method was also adopted by Francesco Suriano, Orlando di Lasso, and many other writers; but Felice Anerio, Luca Marenzio, Giovanni Gabrieli, and some of the most noted of their contemporaries, treated the canticle in polyphony throughout, frequently disposing their voices in two or more antiphonal choirs. A fine example of this later style is preserved in Gabrieli's eight-part *Magnificat* in the First Mode.

Magnificat, Primi Toni.



The fathers of English Cathedral Music treated *Magnificat* in a manner peculiarly their own—clear in design, pure, solemn, and richly harmonious, but differing in no wise from their rendering of the other canticles, and demanding no slower pace than the rest. The finest of these, which may well bear comparison with the works of the great Flemish and Italian Schools, are to be found in the 'Services' of Tallis, Byrd, Farrant, Tomkins, Bevin, Batten, and Orlando Gibbons. Their number is comparatively small; but it is to be feared that many invaluable compositions of the Elizabethan era have been lost to us, through the spoliation of Cathedral libraries, during the civil wars. After the Restoration the style rapidly deteriorated; and, notwithstanding the efforts of a few talented composers—especially Creyghton and Croft—who conscientiously followed the precepts of the earlier school, it sank, eventually, so low that even the platitudes of Kent and Jackson fail to represent its latest stages of degradation. Happily the number of fine examples still remaining is quite sufficient for all practical purposes, and all are now published in cheap and easily accessible forms.

The text of *Magnificat* has also been grandly illustrated by Bach, Mendelssohn, and other composers of the modern school in the Oratorio style, with full orchestral accompaniments. For some particulars respecting the history of a *Magnificat* of this description, which has given rise to discussions of more than ordinary interest, see ERBA (vol. i. p. 787); HANDEL (vol. ii. p. 286); and ISRAEL IN EGYPT (vol. ii. p. 514). W. S. R.

MAGPIE MADRIGAL SOCIETY, THE. In 1885 and 1886 Mr. (now Sir) Alfred Scott Gatty collected a small choir to sing choruses and glees at the concerts which the then Viscountess Folkestone (now Helen Countess of Radnor) was giving for charitable purposes. These practices proved so popular that in November 1886 a society was founded under the name of 'The Magpie Minstrels,' its object being, to quote the Society's minutes—'to give Concerts for charitable purposes, the nature of which shall be left to the discretion and selection of the Committee.'

Mr. Lionel Benson was then and still is conductor, and the numbers which in the first instance were limited to 80, rose by rapid degrees to nearly 200. In 1889 H.R.H. Princess Louise, Duchess of Argyll (then Marchioness of Lorne) honoured the Society by becoming its President, attending the practices, and taking part in the Concerts. In 1889 the first Invitation Concert was given, and since then one Charity Concert and one Invitation Concert have been given annually. Upwards of £3500 has been handed over to various Charitable Institutions. At first 'The Magpies' were associated at their concerts with 'The Wandering Minstrels' Amateur Orchestral Society' also conducted by Mr. Lionel Benson. The name of the society was altered from 'The Magpie Minstrels' to 'The Magpie Madrigal Society' in 1896. In order to encourage good vocal part-writing 'a cappella' the society has, from time to time, given prizes for competition among the students of the Royal College of

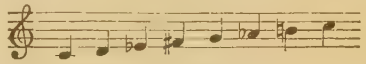
Music, and Royal Academy, with, on the whole, satisfactory results, and the prize works have always been performed at the Invitation Concerts. Many of the best known Madrigals have been included in the programmes, but a special feature has been the introduction, for the first time, of many fine works of all schools, hitherto unknown in this country, which have probably rested in oblivion, as far as England is concerned, since the 16th and 17th centuries, the period in which they were written. Most of them have been unearthed and edited specially for the use of the choir by its conductor. Among them may be mentioned numerous Madrigals, Motets, Chansons, Villanelle, etc., by Orlando di Lasso, J. P. Sweelinck, Josquin des Prés, Claude Lejeune, Francis Regnart, Orazio Vecchi, Luca Marenzio, Quintiani, Vittoria, Arcadelt, Verdelot, Willaert, Clemens, Claudin, Certon, Franck, Hassler, Jannequin, Ciprian de Rore, Crequillon, Goudimel, Giovanelli, Garnier, Hesdin, Costeley, Tessier;—nearly all of which were sung with the original French, German, Italian, and Latin words to which they were written. Among modern composers prominence has been given to the unaccompanied choral works of Brahms, very nearly all of which have been performed by the society at one time or another; and some of the unaccompanied choral works of Peter Cornelius were introduced to the English public for the first time by this choir.

Many compositions of great merit have been specially written for the society by Sir Hubert Parry (who was elected President of the Society in 1906), Sir Charles Stanford, Dr. C. H. Lloyd, Dr. Alan Gray, Mr. Henschel, Mr. R. Vaughan-Williams, Dr. Eaton Faning, Miss Maude White, Dr. Arthur Somervell, and Mr. J. Blumenthal. S. H. W.

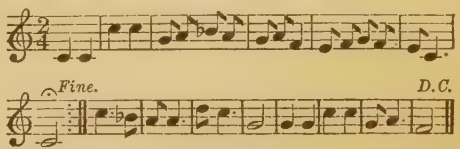
MAGYAR (Hungarian) MUSIC. The most important part of the national music of Hungary is so called because it proceeds from the Magyar portion of the inhabitants. 'The so-called Hungarian style of music,' says the writer of two excellent articles on this subject in the *Monthly Musical Record* for February and March 1877, 'as it has come to be recognised, cannot by any means be regarded as indigenous, but may most properly be briefly defined as the product of a commixture of several races. More than one-fourth[1] of the population of Hungary proper (*i.e.* Transleithan Hungary, as it has come to be called since its union with the Austrian empire in 1869) consists of Magyars, the descendants of the ancient Scythians of the Tartar-Mongolian stock, who, after wandering from the Ural mountains to the Caspian Sea, and thence to Kiev, established themselves in Hungary in the 9th century. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews, and Gipsies. Of this mixed population, the Magyars, as the dominant lords of the soil, and the Gipsies, as the privileged musicians of the country, are in the main to be regarded as the joint originators of the national style.'

[1] The proportion appears to be more like one half than a quarter.

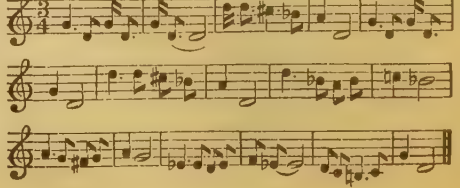
The union of these two latter races resulted in the combination of their musical characteristics. That of the Magyar music is the peculiarity of its rhythms, and that of the Gipsy music is the presence of turns, embellishments, and 'grace-notes' added to and built upon the melody, and eventually becoming a most important feature in it. [See an essay by Carl Engel, on *The Music of the Gipsies* in the *Musical Times* for 1880, pp. 219, 274, 332, 389.]

This latter peculiarity, together with the scale which is characteristic of the music of Hungary in common with many other nations of Eastern Europe—a scale with two superfluous seconds, or the harmonic minor with a sharp fourth—

seem to indicate an Asiatic origin. (The ordinary European scales are also in use.) These two chief characteristics will be examined in order.

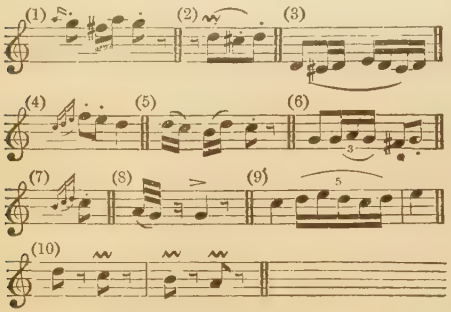
I. The rhythms, of Magyar origin.—The great distinctive feature of the bar-rhythms is *syncopation*, generally consisting of the accentuation of the second quaver in the bar of 2–4 time (the rhythm known as *alla zoppa*, 'in a limping way'), but sometimes extending over larger spaces, as in No. 2 of the 'Ungarische Tänze' of Brahms, bars 1–2, 5–6, etc., where the syncopation extends over two bars. Even where the melody is without syncopation, the accompaniment almost always has it. The phrase-rhythms are not confined to strains of 4 and 8 bars, but phrases of 3, 5, 6, 7, and 8 bars are not unfrequently to be met with. As examples of 3- and 6-bar rhythms may be cited the third and first of Brahms's 'Ungarische Tänze,' and of 7-bar rhythm, the first part of the following melody:—

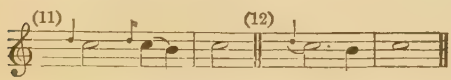


3–4 time, and consequently 6–8, is almost unknown in genuine Magyar music, although some modern Hungarian composers have introduced it in slow movements. The following very fine 'Hallgató' is referred to triple time by the best authorities; it is a 'Lassú' or slow movement, but is not intended for the dance—

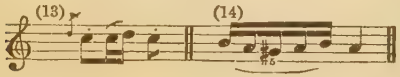


In the 'Lassú' the actual value of the notes depends far more upon the accentuation of the words sung, than is the case in the quicker movements. A very beautiful rhythm of seven in a bar (written, for greater clearness, as a bar of 3-4 followed by a bar of common time) occurs in the 'Hungarian Song' on which Brahms has written variations, op. 21, No. 2.

II. The turns and embellishments added to the melody, of Gipsy, and hence Oriental, origin.—This peculiarity has been observed by travellers in India, who say that in the performance of the natives any embellishments and 'fioriture' are permitted to be introduced at the will of the performer, provided only that the time of the melody remains intact. The following is a list of the most characteristic turns and 'grace-notes' used in Hungarian music, given by the writer above mentioned:—

and the double cadence



to which may be added



But the importance of Hungarian music lies not so much in its intrinsic beauty or interest, as in the use made of it by the great classical masters, and the influence which it exercises on their works. The first composer of note who embodies the Hungarian peculiarities is Haydn. The most obvious instance of course is the well-known 'Rondo all' Ongarese,' or 'Gipsy Rondo,' in the Trio No. 1 in G major; but besides this avowedly Hungarian composition there are many passages in his works which show that the years during which he held the post of conductor of Prince Esterhazy's private (and almost entirely Hungarian) band, were not without their effect. Instances of this may be found in many of the 'Salomon symphonies' (the Symphony in B♭, No. 9), etc. (see further, *A Croatian Composer*, by W. H. Hadow, 1897). The composer who has made the greatest use of Hungarian characteristics is Schubert. Constantly throughout his works we come upon a peculiarity which at once tells us of its nationality. The C major Symphony (No. 9) for instance, the A minor string quartet, and the Fantasia in C major, op. 15, are full of Hungarian feeling and character, while almost all the peculiarities of the Hungarian style are present in the splendid 'Divertissement à la hongroise' (op. 54).

In the work of three men, belonging to two very different schools, Hungarian characteristics are most commonly and most skilfully used. It is enough to cite the names of Liszt, Brahms, and Joachim, to bring to the mind of every reader the use made by each of them of Hungarian forms and themes. We may think it only natural that the first and the last of these should, being natives of Hungary, have a natural love for their national music, as we see in the 'Legend of St. Elizabeth,' the symphonic poem 'Hungaria,' the fourteen 'Rhapsodies Hongroises,' by Liszt, and the noble Hungarian violin concerto of Joachim, which is a splendid instance of the combination of national characteristics with the classical forms. In the case of Brahms, however, there is no national prejudice to which the partiality for the Hungarian element might be ascribed, and yet here we meet with many Magyar characteristics, not only in the 'Ungarische Tänze,' which are nothing more than transcriptions for the piano of the wild performance of the Hungarian bands (according to the best authorities on this subject), but also in the Sextets for strings, the G minor quartet for pianoforte and strings, the pianoforte variations, etc.

The following are some of the most important Magyar compositions.

Dances.—The Csárdás (the name derived from Csárda, an inn on the Puszta (plain), where this dance was first performed). It was introduced into Hungary from Bohemia by Csermák, and was very quickly adopted as a national dance. Every Csárdás consists of two movements,—a 'Lassú,' or slow movement, andante maestoso, and a 'Friss,' or 'quickstep,' allegro vivace. These two alternate at the will of the dancers, a sign being given to the musicians when a change is wished.

The 'Kör-táncz,' or Society-Dance, of which a part consists of a *Toborzó*, or Recruiting dance. A great number of these were arranged or composed by Lavotta.

The 'Kanász-táncz,' or Swineherd's Dance, is danced by the lower classes only.

Operas.—Among national Magyar operas—*i.e.* operas of which the libretti are founded on national historic events, and the music is characterised by Magyar rhythms, etc.—may be mentioned 'Hunyady László,' 'Báthori Maria,' 'Bánk Bán,' and 'Brankovics,' by Franz Erkel, and the comic opera 'Ilka,' by Doppler. Besides these two composers, the names of Mocsonyi, Császár, Fáy, and Bartha, may be given as examples of operatic writers.

Songs.—Many collections of Népdal, or popular songs, have been published. The best col-

lection is that of Gyula Káldy, containing songs of the first part of the 19th century; the seven volumes of Bartalus, and the collection made in the middle of the 18th century by Adám Horváth, are of value. Panna Czinka's collection of gipsy melodies may also be mentioned. One tune, 'Repülj Fecském,' has been made widely known by Remenyi's adaptation of it for the violin.

The famous national tune, the 'Rákoczy March,' was, in its original form, a lament for the hero Rákoczy, played on the tárogató—an instrument resembling a cor anglais—about the end of the 18th century. It was arranged as a march early in the 19th century by Scholl, the conductor of a military band at Nagyvárad, and was heard in this form by Berlioz, who introduced it into his 'Damnation de Faust,' with the result that it made a furore all over Europe.

The National Hymn of Hungary is called 'Szózat,' or 'Appeal.'

Many of the best of the national songs of Hungary have become widely popular in England since the publication of Mr. F. Korbay's admirable arrangement of them with English words.

That the Magyars know how to value their own national music may be shown by the existence at Budapest of a National Conservatorium, and of the Royal Academy of Music, of which Liszt was the first Director; there are two national theatres, one for opera and the other for drama, besides the 'Népszinház,' or People's Theatre. The interest in folk-song has borne excellent fruit in Hungary, where phonographic records have been made of many thousands of traditional tunes, and preserved in the National Museum at Budapest.

The chief musical periodical of Hungary is the *Zenevilág*, edited and carried on by Pongrác Kacsoh. (Information from Messrs. Arthur Diósy, Béla Bartók, etc.) M.

MAHILLON, Charles, & Co., wind-instrument makers. This firm was founded at Brussels by C. Mahillon (born 1813, died 1887), in 1836. Three of his sons entered the business, Victor (see below), Joseph, who conducts the Brussels business, and Fernand, manager of the London branch established in 1884, in Leicester Square, and removed in 1887 to Oxford Street.

Mahillon, Victor, of the firm of wind-instrument makers, above mentioned, a writer of important works on acoustics and musical instruments, and the honorary and zealous custodian of the Museum of the Brussels Conservatoire, was born in that city, March 10, 1841. After studying music under some of the best professors there, he applied himself to the practical study of wind-instrument manufacture, and was taken into his father's business in 1865. He started a musical journal *L'Écho Musical* in 1869, and continued it until 1886, when his time became too much occupied to attend to its direction. In 1876 he became the honorary curator of the museum of the Conservatoire, which, begun with Fétis's collection of 78 instruments, was, through his special knowledge and untiring energy, increased (1888) to upwards of 1500! An important contribution to it, of Indian instruments, has been a division of the fine collection of the Rajah Sir Sourindro Mohun Tagore, between the Brussels Conservatoire and the Royal College of Music, London. M. Victor Mahillon has published two very important works, besides three synoptical tables of harmony, voices and instruments. The first is *Les Éléments d'Acoustique musicale et instrumentale*, an octavo volume published in 1874, which gained for him at Paris in 1878 the distinction of a silver medal. The other is the catalogue of the Conservatoire, which appeared in volumes annually from 1877, and is of the highest interest. As well as these noteworthy works he contributed to the ninth edition of the *Encyclopædia Britannica* several historical and technical articles of great value upon wind instruments, both wood and brass. As soon as M. Victor Mahillon could introduce a workshop into the Conservatoire he did so, and he had reproductions made of many rare instruments which, through their antiquity, or the neglect of former owners, had become too much deteriorated for purposes of study. Among these reproductions the Roman Lituus and Buccina in the Music Loan Collection at Kensington, in 1885, will be remembered as prominent objects of interest in the fine selection contributed under M. Mahillon's auspices by the Brussels Conservatoire. He has reproduced from authentic sources the complete families of wind instruments that were in use in the 16th and 17th centuries.

M. Victor Mahillon's services to the Inventions Exhibition of 1885, in the above-named contribution of instruments to the Loan Collection, and the historical concerts under his direction performed by professors and students of the Brussels Conservatoire, at which several rare instruments were actually played upon in contemporary compositions, were so highly appreciated by the Executive Council of that Exhibition that a gold medal was awarded to him. A. J. H.

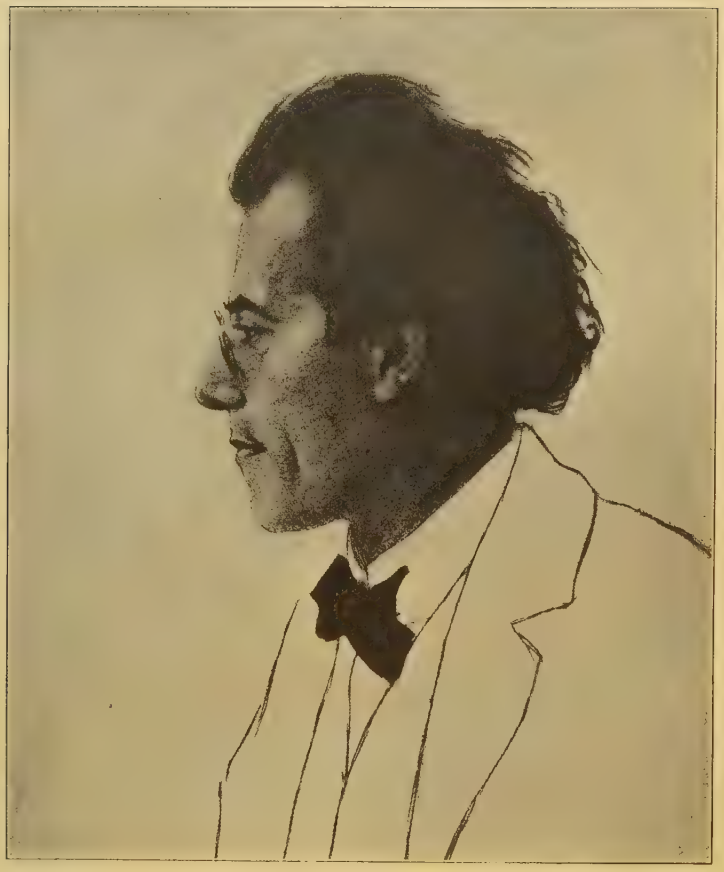
MAHLER, Gustav, born July 7, 1860, at Kalischt in Bohemia, was educated at the Gymnasium at Iglau, at Prague, and at the University of Vienna, where he was also a pupil of the Conservatorium, from 1877. From 1880 he conducted in various theatres in different towns of Austria, and in 1883 was appointed second capellmeister at Cassel, becoming first capellmeister at Prague as Seidl's successor two years afterwards. It was in the latter capacity that he became intimately acquainted with the classical masterpieces and with the advanced modern compositions. In 1886 he went to

Leipzig as coadjutor to Nikisch, in whose stead he conducted the opera for six months. In 1888 he undertook the direction of the opera at Pesth, and raised the standard of the performances to a high level. In 1891 he was appointed first capellmeister in the Stadttheater of Hamburg, and remained there until in May 1897 he was appointed Hofcapellmeister, and in October was called to succeed Wilhelm Jahns as director of the Hofoper in Vienna, and Richter as director of the Philharmonic Concerts. From 1898 to 1900 he also conducted the Gesellschafts-Concerte. He conducted the German opera at Covent Garden in 1892. He is one of the most distinguished of living conductors, excelling especially in the music of Wagner. The possessor of a strong will and wonderful energy, he imposes his own will upon the performers under him, and obtains very remarkable results. As a composer he is highly esteemed, although both his operatic experiments, 'Die Argonauten,' and 'Rübezahl,' belong to his earlier period, and have not made their mark. His six symphonies are in D, 1891; C, 1895; F, 1896; the fourth, 1901; the fifth, in D minor, called the 'Riesensymphonie,' 1904; and a sixth, 1906. The first symphony was played at the Promenade Concert of Oct. 21, 1903; and the fourth, a curious amalgam of extreme simplicity of theme with elaborate workmanship, ending with a soprano solo in the finale, at the Promenade Concert of Oct. 25, 1905. A set of 'Humoresken,' for orchestra, and a cantata, 'Das klagende Lied,' are among Mahler's most important compositions; they are published under the auspices of the 'Gesellschaft zur Förderung deutscher Wissenschaft, Litteratur und Kunst in Böhmen.' He also finished Weber's operatic fragment, 'Die drei Pintos' (produced in 1888 at Leipzig). Mahler's career is the subject of a pamphlet by Ludwig Schiedermair (Leipzig, Seemann's Nachfolger), from which much of the above information is taken. M.

MAHOON, Joseph (or MOHOON), a London harpsichord and spinet-maker near the middle of the 18th century. His name is present on the harpsichord figured in Hogarth's *Rake's Progress*, Plate II. 1735. In Rider's *Court Register* for 1759 he is entered as, 'Joseph Mohoon, harpsichord maker to the king.' F. K.

MAHU, Stephan, a German composer, who flourished in the earlier part of the 16th century, is said to have been a singer in the chapel of the Archduke Ferdinand at Vienna, though this is only a conjecture from the fact of some of his compositions being received into Joanelli's *Thesaurus* of 1568. His works appeared only in collections. Ambros and others speak highly of a set of lamentations *a* 4-6, which appeared in Joanelli, and have since been republished by Commer. Mahu's other works consist chiefly of a few contrapuntal settings *a* 4 and 5 of German songs, sacred and secular, in Ott, Rhaw, and Foster's collections. His secular songs, Eitner as well as Ambros judges very favourably. The former describes a setting of 'Ach hilf mich Leid und sehnlich Klag,' *a* 5, as excellent both in technique and expression (see *Monatshefte für Musikgeschichte*, xxvi. 57). He also gives in shortened notes a characteristic setting of an old Tanzlied in triple time, 'Es ging ein wolbezogner Knecht.' Ott's *Liederbuch* of 1544 reprinted in 1872, contains four songs by Mahu, three sacred and one secular. From the text of one of the sacred songs, 'Lobt Gott ihr Christen all,' being a fierce diatribe against Roman abuses, as well as from the fact of Mahu having contributed a setting *a* 5 of Luther's 'Ein' feste Burg' to Rhaw's *Geistliche Gesänge*, 1544, we may conclude that Mahu was more Lutheran in his sympathies than Roman. J. R. M.

MAICHELBECK, Franz Anton, was born in 1702 at Reichenau near Constance, and was sent by some generous patrons to Rome to complete his musical training. He is afterwards described as being Professor of the Italian language and Praesentiarius of the Minster at Freiburg-im-Breisgau. By Praesentiarius would appear to be meant a prebendary or beneficed priest on the staff of a collegiate or cathedral church. Fétis took it to mean a 'beadle,' and mistakenly described Maichelbeck as 'bedeau de la cathédrale de Freyberg'; and unfortunately Eitner, in his *Quellen-Lexikon*, has adopted Fétis's mistake, though it was corrected, and the word itself sufficiently explained, in an article by E. von Werra in Haberl's *Kirchenmusikalisches Jahrbuch*, 1897, pp. 28-30. The whole staff of a collegiate church was denominated Praesentia. Maichelbeck's works are of some importance in the history of clavier-music. He cultivated the lighter Italian homophonic style, which influenced the earlier development of the clavier sonata. His opus 1 is entitled 'Die auf dem Clavier spielende und das Gehör vergnügende Cäcilia, das ist viii Sonaten, so nach der jetzigen welschen Art, Regel- und Gehör-mässig ausgearbeitet' . . . Augsburg 1736. These eight sonatas are partly suites, having dance movements intermingled with adagios, allegros, capriccios, and toccatas. The whole work shows the study of Italian models. For some illustrative quotations see Seiffert, *Geschichte der Claviermusik*, Bd. i. pp. 332-34. The only other known published work of Maichelbeck is his opus 2 entitled 'Die auf dem Clavier lehrende Cäcilia' . . . Augsburg, 1737. The first two parts of this work are theoretical, but the third part consists of preludes, fugues, and versetts on the eight church tones, which, however, are treated not in any proper organ style, but in the lighter and more florid clavier style. Maichelbeck died June 14, 1750. J. R. M.



GUSTAV MAHLER

MAID OF ARTOIS, THE. A grand opera in three acts ; words by Bunn, music by Balfe. Produced at Drury Lane, May 27, 1836. G.

MAID OF HONOUR, THE. A comic opera in three acts ; words by Fitzball, music by Balfe. Produced at Drury Lane, Dec. 20, 1847. G.

MAILLARD, Jean, a French composer of the earlier part of the sixteenth century, is said to have been a pupil of Josquin des Près. Several Masses by him were published separately by Le Roy and Ballard of Paris from 1557 to 1559, one of which, entitled 'Je suis desheritée,' has a peculiar history, and is of interest because of its connection with a work of Palestrina. It was republished by the same French firm, and almost about the same time, as being the work of another French composer, Nicholas de Marle, and there might thus have been considerable doubt as to its authorship, but it was also copied, probably at some earlier date, into the Choir-books of the Sistine Chapel at Rome, and there ascribed to Maylard. It thus became known to Palestrina, who adopted the themes of Maillard's Mass for a Mass of his own, which was afterwards published as No. 3 'sine nomine,' of the sixth book of his Masses 1592 (see Haberl's Preface to vol. xv. of Palestrina's Works, complete edition of Breitkopf & Härtel, also his Catalogue of the Music of the Sistine Chapel, p. 28). 'Je suis desheritée' was in fact a popular French song, on which many musicians, including Lassus and Gombert, but especially French writers, composed Masses, and this may account for the confusion between Marle and Maillard, as Marle may also have composed a Mass on it which was confused with that of Maillard. The song itself, as set for four voices by Pierre Cadéac, may be seen in Eitner's Selection of Chansons, 1899, No. 11 ; and a comparison of this with Palestrina's Mass will show that the tune, as given by Cadéac partly in the Tenor, but even more completely in the Descant, reappears in all the leading themes of Palestrina's work, and is given complete to start with, in the three divisions of the Kyrie. Palestrina's Mass should thus, equally with that of Maillard, be denominated 'Je suis desheritée,' though Palestrina himself left it without a name, out of deference, no doubt, to the later ecclesiastical scruples against the use of secular names and tunes for works intended for the Church. But there is nothing really secular about the tune, and it is just worth notice that the opening strain of both song and mass is identical with the opening strain of the oldest known German Choral tune, 'Christ ist erstanden.' Other works by Maillard besides the three Masses, *a* 4-5, and a Patrem for eight voices, are magnificats, motets, and chansons which appeared in the various collections of the time. Ambros describes his motets as characterised by a noble and expressive melodious elegance, and reckons him generally as one of the better masters of the French School. A chanson by Maillard which has all this characteristic of melodious elegance, may be seen in Eitner's Selection of Chansons, No. 39. J. R. M.

MAILLART, Louis (called Aimé), born at Paris, March 24, 1817, was a pupil of the Conservatoire, where he studied composition with Halévy and Leborne, and the violin with Guérin. He won the Grand Prix de Rome in 1841, with his 'Lionel Foscari,' and the first of his six operas, 'Gastibelza' (three acts), was successfully produced in 1847. His 'Moulin des Tilleuls' was given at the Opéra-Comique in 1849, and 'La Croix de Marie' in 1852, but the work which has kept his name before the public of those countries in which opéra-comique still flourishes is 'Les Dragons de Villars,' produced at the Opéra Comique in Paris in 1856. His later operas, 'Les Pêcheurs de Catane' (1860), and 'Lara' (1864), were less successful. Maillart also wrote some cantatas, such as 'La Voie sacrée' (1859), 'Le 15 août' (1860), etc. ; he died at Moulins in the department of Alliers, May 26, 1871. G. F.

MAINZER, Joseph, LL.D., was born in 1801[1] at Trêves, where his father was a butcher. He was educated in the Maîtrise of Trêves Cathedral, learnt to play several instruments, and developed considerable musical gifts, then spent some time in the coal mines near Saarbruck, with the view of being an engineer, and at length embraced the ecclesiastical profession, was ordained priest in 1826, and afterwards became Abbé. His first practical introduction to music was as singing-master to the seminary at Trêves, for which he published a *Singschule* or Method (Trêves, 1831). His political tendencies obliged him to leave Germany, and we find him in 1833 at Brussels writing an opera ('Triomphe de la Pologne') and editing the musical portion of *L'Artiste*. His next destination, at the end of 1834, was Paris, where he opened workmen's classes for music and singing, joined the staff of the *Gazette Musicale* and wrote the musical feuilletons for the *National*. Between 1835 and 1841 he published several educational works on music, chiefly for very young beginners, as well as other works, and an opera, 'La Jacquerie,' which was damned on October 10, 1839. He came to England in June 1841, competed for the musical professorship at Edinburgh in 1844, lived in Edinburgh in 1842-1847, and finally established himself at Manchester. In February of that year Hullah had started his classes on Wilhem's system, and Mainzer attempted to follow suit in the north, and with considerable success. His *Singing for the Million*[2] (1842), was at that time well known, and went through many editions. He overworked himself in this cause, and died, much

[1] This date is established by the epitaph at Manchester. Dr. Riemann gives May 7, 1807, as the date of birth.

[2] M. Fétis amusingly infers from this title that Mainzer expected to number a million pupils.

esteemed and regretted, at Manchester, Nov. 10, 1851. He was buried at Rusholme Road Cemetery, Manchester. A periodical started by him in July 1842, and entitled *Mainzer's Musical Times*, was the predecessor and basis of the present *Musical Times*. See the *Musical Herald* for June 1895, and an extended notice in *Chambers's Journal*, Feb. 14, 1852. G.

MAÎTRE DE CHAPELLE, LE. Opéra-comique in two acts, by Ferdinando Paër. Produced at the Théâtre Feydeau, Paris, March 29, 1821. It was afterwards reduced to one act, and has enjoyed great success in France and Germany in this form. An English version was given at the Prince of Wales's Theatre, Feb. 16, 1897.

MAÎTRISE, a term formerly applied in France both to the quarters assigned in cathedrals and collegiate churches to the choristers and their master, and to the institution itself, which originally included a complete education, lay and ecclesiastical. These schools turned out many great men, several rising to be bishops and popes; among the latter Pope Urban IV., a cobbler's son, whose early years were passed in the 'Psallette' at Troyes. Some centuries later, when the Maîtrises had undergone great changes, they were still the only establishments in which even secular musicians could obtain their training. From the Maîtrises the Church obtained choristers, organists, and maîtres de chapelle, and the world its favourite composers. Here also, although instrumental music was neglected, and dramatic music positively forbidden, the regimental bands found their bassoon players, and the lyric theatres their 'clavecinistes-accompagnateurs,' violoncellists, and singers.

A complete account of the Maîtrises would involve a review of the whole history of music anterior to the French Revolution, so we must be content with specifying a few of the masters, composers, choristers, and organists who have reflected honour on these ancient institutions. They were real schools of music, the pupils being maintained at the cost of the chapters. Indeed they much resembled the Conservatorios of Italy, both in their mode of administration, and in the course of instruction given. They were not, however, all organised alike, but varied with local circumstances. Thus in some the boys, the master, and the priests, lived in common, in others separately; in some the maintenance of the children was in the hands of the master, in others there was a regular purveyor. But in all, the main end was the study of music. Before the Revolution there were in France 400 Maîtrises and choirs, with as many maîtres de chapelle, maintained either by the chapters of cathedrals and collegiate churches, the curés, or the monasteries. Each Maîtrise contained, on an average, from 25 to 30 persons, and the musicians thus diffused throughout the country numbered in all about 10,000, of whom 4000 were pupils or choristers. There was naturally much rivalry among the different establishments, which was of great benefit to music. To show how great and widely spread was their influence we may name a few of the principal musicians and composers who owed their education and their very varied styles to this one capacious source, before the establishment of opera in France:—Eustache du Caurroy, Intermet, and Claudin (Claude de Sermisy), who flourished under Henri IV.; Veillot, maître of Notre Dame; Hautcousteau, maître of the Sainte Chapelle; Péchon, maître of St. Germain; Frémart, Cosset, Gobert, Boesset, Moulinier, and Michel Lambert, all contemporaries of Chanoine Annibal Gantez, whose *Entretien des musiciens* (Auxerre, 1643, small 12mo, very scarce) contains curious and not very edifying details of the lives of the maîtres de chapelle of his day. Then, with the use of opera, came Cambert, Campra, and Gilles, a pupil of Poitevin, and composer of a celebrated 'messe des morts' performed at the funeral of Rameau, Bernier, a learned contrapuntist, Rameau himself, Gauzargues, and others of less note. Among organists—Marchand, the Couperins, Daquin, who threatened to be a formidable rival to Handel and Rameau, Balbâtre, Charpentier, Séjan, and Boëly. Among composers—Lalande, Montéclair, Blanchard, Mondonville, Floquet, Philidor, Gossec, Grétry, Champein, Méhul, Lesueur, Gaveaux, Boieldieu, and Félicien David. Among singers—Jélyotte, Legros, Larrivée, Lays, and Rousseau, whose voices were first heard in the service of the Church, afterwards delighted the habitués of the opera.

The Maîtrises, though suppressed in 1791, were afterwards reconstituted, on a different footing. The Conservatoire national de musique is now the great nursery of French musicians, but many a church has still its Maîtrise, where the choristers—boys and men—are trained by a maître de chapelle in everything necessary to ensure a good execution of plain-song and sacred music. We have already spoken of Choron's school of music (CHORON), still in existence as the 'École Niedermeyer.' Niedermeyer and D'Ortigue also founded a periodical called *La Maîtrise*, specially devoted to sacred music. It survived only four years, but to it we refer the reader for further details. Besides Gantez's work already mentioned, another book, also published in 1643 by Jean de Bordenave, a Canon of Béarn, *L'Estat des églises collégiales et cathédrales*, contains much information, though impaired by its want of method and arrangement. G. C.

MAJESTÄTISCH. 'Majestic'; in a dignified manner. This is used as the equivalent of Maestoso by Beethoven in No. 5 of the 6 Lieder von Gellert, 'Die Ehre Gottes in der Natur.'

The whole direction is 'Majestätisch und erhaben' (majestic and sublime). The word also occurs as a direction in a song of Schubert's called 'Liedesend.' M.

MAJO, Gian Francesco di, born at Naples about 1740, was the son of Giuseppe de Majo (1698-1772), who was maestro di cappella to the King of the Two Sicilies in the early part of the 18th century, and wrote various church and chamber compositions; the son was a pupil of Padre Martini, and first appeared as an opera composer in 1759, with 'Riccimero' at Naples; this was followed at short intervals by many others, written either by himself alone or in collaboration. 'Cajo Fabricio' was given at Naples in 1760, and the same year saw the production of 'Astrea placata'; in 1761 'L'Almeria' was given at Leghorn; in 1762 'Artaserse'; 'Ipermestra' in 1763; and in 1764 'Alcide negli Orti Esperidi' in Vienna; 'Adriano in Siria' was given in Rome about 1766; 'Ifigenia in Tauride' is of uncertain date; and his last, 'Eumene,' of which he only finished one act, was completed by Insanguine, and produced at Naples in 1771. Among the operas that have music by di Majo in them are 'Agamemnon,' 'Cleofide,' 'Demofoonte,' and 'Ezio.' Two arias by him are quoted in Marx's *Gluck und die Oper*. Many cantatas and church music are mentioned in the *Quellen-Lexikon*. The composer died at Rome, Jan. 18, 1771. M.

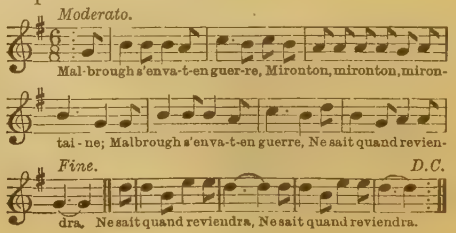
MAJOR. When intervals have two forms which are alike consonant or alike dissonant, these are distinguished as major and minor, the former being always a semitone greater than the latter. Thus thirds and sixths have two forms, which are both consonant, and are respectively called major and minor. Seconds, sevenths, and ninths have each two forms, which are dissonant, and are similarly distinguished as major and minor. The major, however, is not always the greatest form of an interval, for, under certain circumstances, some intervals are capable of further extension, and are then described as 'augmented' or 'superfluous,' as augmented seconds or augmented or superfluous sixths. The major forms of concords are such as contain a major third from the root note, and these are both more harmonious and better defined than the minor concords; for, in the first place, the major third agrees with the fourth harmonic of the fundamental tone, and, in the second, the combinational tones of the chord for the most part only double notes already existing in the chord. Whereas in the minor concords the minor third does not correspond with any of the really perceptible harmonics of the root note, and the triad cannot in any position be free from false combinational tones. It is mainly for these reasons that the major chord is so often found at the conclusion of a piece of music in a minor mode in the works of the earlier masters, from Josquin des Prés up to Mozart. [See Harmony, vol. ii. p. 307; Tierce de Picardie.]

The most important and best defined scale of modern music is called 'major,' because it has a major third from the tonic in the ascending series; whence in former times it was common to distinguish the scale or mode by the terms 'greater' or 'lesser' third, as, 'in the key of G with the greater third,' where one would now say 'G major.' This major scale is the natural diatonic series of modern music, represented by the series starting from C. It is fundamentally the most perfect for harmonic purposes, as it presents the greatest number of concords, and the larger proportion of these in their most harmonious form; and it also provides most perfectly and simply the means of making the tonal relationship intelligible; since, as Helmholtz points out, 'the tones (of the scale) are constituents of the compound tone of the tonic, or the fifth above or the fifth below it. By which means all the relations of tones are reduced to the simplest and closest relationship existing in any musical system—that of the fifth.' This scale corresponds to the Greek Lydian and the Ecclesiastical Ionian Mode.

The term 'major' is also used in a theoretical sense of tones, to distinguish the interval of a tone which has the ratio 9 : 8 from that which has the ratio 10 : 9, which is called a minor tone. For example, in the key of C, C–D is a major tone and D–E a minor tone, and the difference between them is a comma. C. H. H. P.

MAJORANO. See Caffarelli.

MALBROUGH, or MALBROOK. The date of this celebrated French song, and the names of the authors of both words and music, are doubtful; but there is reason to believe that the couplets called 'Mort et convoi de l'invincible Malbrough' were improvised on the night after the battle of Malplaquet (Sept. 11, 1709), in the bivouac of Maréchal de Villars, at Quesnoy, three miles from the field of battle. The name of the soldier, who perhaps satirised the English general as a relief to his hunger, has not been preserved, but in all probability he was well acquainted with the lament on the death of the Duke of Guise, published in 1566. In fact, the idea, the construction, and many details in the two songs are very similar, though the rhythm and position of the rhymes are different, and they cannot be sung to the same music. The following is the air, admirably adapted to the words:—


Moderato.
Mal-brough s'en-va-t-en guer-re, Mironton, mironton, miron-
tai-ne; Malbrough s'en-va-t-en guerre, Ne sait quand revien-
Fine.
D.C.
dra. Ne sait quand reviendra, Ne sait quand reviendra.

Chateaubriand, hearing the tune sung by Arabs in Palestine, suggested that it had been carried there by the Crusaders, either in the time of Godfrey de Bouillon, or in that of Louis IX. and Joinville ; but no musician can entertain this idea for a moment. The breadth of the phrasing, the major mode, and the close on the dominant, are as characteristic of the popular tunes of the time of Louis XIV. as they are unlike the unrhythmical melodies of the Middle Ages.

It is not surprising that neither words nor music are to be found in the many collections of both ; nowadays the merest trifles appear in print, but formerly all songs were sung from memory. It would probably have died out had not Madame Poitrine used it as a lullaby for the infant dauphin in 1781. Marie Antoinette took a fancy to her baby's cradle-song, and sang it herself, and 'Malbrough s'en va-t-en guerre' was soon heard in Versailles, Paris, and at length throughout France. Beaumarchais introduced it into his *Mariage de Figaro* (1784), which still further contributed to its popularity. It then became a favourite air for couplets in French vaudevilles ; and Beethoven brings it into his 'Battle Symphony' (1813) as the symbol of the French army. The air is now equally popular on both sides of the Channel. Many an Englishman, who would be puzzled to recognise Marlborough under the guise of Malbrook, is familiar with the tune to the convivial words, 'We won't go home till morning' and 'For he's a jolly good fellow.'

The piece was made the subject of an opéra-bouffe in four acts, words by Siraudin and Busnach, music by Bizet, Jonas, Legouix, and Delibes, brought out at the Athénée, Dec. 13, 1867. [The first English use of the air which the present writer can trace is a setting of it to a satirical song relative to the siege of Gibraltar. mentioning the incidents of the defeat of the combined Spanish and French forces on Sept. 13, 1782. The song was undoubtedly written about that date, and the tune selected in a spirit of derision. Its title runs, 'D'Artois' return from Gibraltar, translated from the French and adapted to the Malbro' air.' The first verse, out of many, is :—

D'Artois returns from Spain,
O what a rare campaign (bis).
We thought that with a look
He would the place have took,
But the thunder of his wrath
Was not a cracker worth, etc., etc.

It was published first as a half sheet by Preston, and afterwards included in a folio work issued by that publisher, *The Beauties of Music and Poetry*, circa 1790.

From this period the air quickly gained popularity in England, mostly, however, as an instrumental piece for the flute or violin. It is found in Aird's *Selection*, vol. iii. [1788], and in most violin and flute collections of shortly before the close of the 18th century. It was also frequent as a harpsichord lesson with variations ; and Charles Dibdin, in his *Musical Tour*, 1788, speaks of young ladies 'hammering Malbrouk out of tune.' About 1790 an English song, 'The Maid of Primrose Hill,' was adapted to the air, and after this time numerous others now forgotten. About 1830, 'We won't go home till morning,' the second verse of which is 'For he's a jolly good fellow,' turned the delicate and rather melancholy French air into a convivial channel, and with this song it is now always associated in England.] G. C. ; with additions by F. K.

MALCOLM, Alexander, born in Edinburgh, 1687, was author of *A Treatise of Musick, Speculative, Practical and Historical*, 8vo, Edinburgh, 1721 ; second edition, 8vo, London, 1730 ; a well-executed work. An ill-made abridgement by an 'eminent musician,' appeared in London, 1776. In 1721 one Mitchell published 'An Ode on the Power of Musick,' dedicated to Malcolm, the greater part of which is prefixed to the two editions of the Treatise. W. H. H. His work is the first important treatise on the theory of music issued in Scotland. Prior to it are, the few leaves of general instructions in the Aberdeen *Cantus* (1662, 1666, 1682), and a thin folio volume entitled *An Introduction to the Knowledge and Practice of Musick*, by A. B., 1717. The copy, probably unique, was sold at the Taphouse sale in 1905, and had bound up with it a contemporary manuscript essay on *The Institutions of Musick wherein are sett forth the practicall principles of Musicall Composition.* Another manuscript treatise is of the 16th century, and written in the Scottish dialect. It is mentioned by Hawkins and belonged to him ; it is now in the British Museum.

Malcolm's work is in octavo, and the first edition contains 608 pp. with engraved musical examples ; it was issued at 'Edinburgh, printed for the author, 1721.'

Hawkins and later writers speak in the highest terms of its merits. The book was dedicated to the 'directors of the Royal Academy of musick' (*i.e.* the manager of the Italian Opera), who are named individually.

It is advertised as just issued, in the *Edinburgh Evening Courant* of Nov. 6, 1721, and from this advertisement we learn that the author then lived 'in the Cowgate, opposite Burnet's Close.' F. K.

MALEK ADEL. An opera seria in three acts ; words by Count Pepoli, music by Michael Costa. Produced at the Théâtre Italien, Paris, Jan. 14, 1837, and in London at Her Majesty's, May 18, 1837. G.

MALHERBE, Charles Théodore, born in Paris, April 21, 1863, on the completion of his literary and legal studies (having reached the grade of 'licencié') took up music and studied

various branches of composition, with Danhauser, Wormser, and Massenet. From 1881 he contributed to various musical publications, and in 1896 was appointed 'archiviste-adjoint' to the Paris Opéra, and in 1899 succeeded Nuitter as archiviste. His private collection of musical autographs is one of the richest in the world, after those of the public libraries of Berlin, Vienna, London, and Paris. The following may be mentioned among Malherbe's works on music: Notices of 'Esclarmonde' (1889) and 'Ascanio' (1890); the *Catalogue bibliographique des œuvres de Donizetti* (1897). In collaboration with M. A. Soubies: *L'Œuvre dramatique de R. Wagner* (1886); *Précis d'histoire de l'Opéra-Comique* (1887); *Mélanges sur R. Wagner* (1891); *Histoire de la seconde Salle Favart* (two vols., 1892 and 1893, crowned by the Institut), etc. He has composed several opéras-comiques and incidental music for 'Les yeux clos' (Odéon, 1896), orchestral and chamber music, as well as numerous transcriptions. G. F.

MALIBRAN, Maria Felicita, one of the most distinguished singers the world has ever seen, was born March 24, 1808, at Paris, where her father, Manuel Garcia, had arrived only two months before. When three years old she was taken to Italy, and at the age of five played a child's part in Paër's 'Agnese,' at the 'Fiorentini,' Naples. So precocious was she that, after a few nights of this opera, she actually began to sing the part of 'Agnese' in the duet of the second Act, a piece of audacity which was applauded by the public. Two years later, she studied *solfeggi* with Panseron, at Naples; and Hérold, happening to arrive about the same time, gave her her first instruction on the piano. In 1816 Garcia took her to Paris with the rest of his family, and thence to London in the autumn of 1817. Already speaking fluently Spanish, Italian, and French, Maria picked up a tolerable knowledge of English in the two and a half years she spent in London. Not long after, she learned German with the same facility. Here, too, she had good teaching on the piano, and made such rapid progress that, on her return to Paris in 1819, she was able to play J. S. Bach's clavier-works, which were great favourites with her father. In this way she acquired sound taste in music.

At the early age of fifteen she was made by her father to learn singing under his own direction; and, in spite of the fear which his violent temper inspired, she soon showed the individuality and originality of her genius. Two years had barely elapsed when (1824) Garcia allowed her to appear for the first time before a musical club which he had just established. There she produced a great sensation, and her future success was confidently predicted. Two months later, Garcia returned to London, where he was engaged as principal tenor; and here he set on foot a singing-class, in which the education of Maria was continued, if not completed. Fétis says that it was in consequence of a sudden indisposition of Mme. Pasta, that the first public appearance of Maria was unexpectedly made; but this account is not the same as that given by Ebers or by Lord Mount-Edgcumbe. The latter relates that, shortly after the repair of the King's Theatre, 'the great favourite Pasta arrived for a limited number of nights. About the same time . . . it became necessary to engage a young singer, the daughter of the tenor Garcia, who had sung here for several seasons. She was as yet a mere girl, and had never appeared on any public stage; but from the first moment of her appearance she showed evident talents for it both as singer and actress. Her extreme youth, her prettiness, her pleasing voice, and sprightly easy action, as Rosina in "Il Barbiere di Siviglia," in which part she made her début, gained her general favour; but she was too highly extolled, and injudiciously put forward as a *prima donna*, when she was only a very promising débutante, who in time, by study and practice, would in all probability, under the tuition of her father, a good musician, but (to my ears at least) a most disagreeable singer, rise to eminence in her profession. Ebers says, 'her voice was a contralto, and managed with great taste.' Her début took place June 7, 1825. She was immediately afterwards engaged for the remainder of the season (about six weeks) at £500. On July 23, she sang Felicia in the first performance of Meyerbeer's 'Crociato.' At the end of the season, Garcia went, with his daughter, to the provincial festivals, and then embarked for New York. In this new sphere Maria rapidly improved, and acquired confidence, experience, and the habit of the stage. She appeared in 'Otello,' 'Romeo,' 'Don Giovanni,' 'Tancredi,' 'Cenerentola,' and in two operas written for her by her father, 'L'amante astuto,' and 'La Figlia dell' aria.' She had scarcely made her début when the enthusiasm of the public knew no bounds; and, in the midst of her popularity, Garcia gave her in marriage to M. Malibran, an elderly and seemingly wealthy French merchant, in spite of her repugnance to the union. This marriage, celebrated March 25, 1826, was as unhappy as it was ill-assorted; a year had hardly elapsed before the young wife found herself, on Malibran's bankruptcy, free to leave him, and she at once seized the opportunity. In September 1827 she had returned to France. Preceded by a bright reputation, she began by reaping a harvest of applause in private concerts, followed in January 1828 by a great and genuine success, at Galli's benefit, in 'Semiramide.' Her genius for dramatic singing was at once recognised, though her style was marred by a questionable taste in her choice of ornament. This she had, in Paris, the best opportunity of correcting, both by the advice of kindly critics and the

example of accomplished singers. Engaged for the season at the Italian opera, she made her début, April 8. The public, at first doubting, soon welcomed her as a really great singer, and were particularly struck with wonder and delight at the novelty and originality of her style. In the season of 1829 Malibran made her reappearance in London, where she shared the applause of the public with Sontag, and the same result followed her singing with that artist at Paris in the autumn. She was principal soprano at the Gloucester Festival of 1829, and when engaged again at the Italian Opera in Paris in January 1830, she was paid frs. 1075 for each representation. This was less than she had received from Laporte in London, for he had given her frs. 13,333·33 a month, an odd sum, unless it meant frs. 40,000 for three months; and she stipulated only to appear twice a week, making each of those appearances cost frs. 1666·66, or about £66. Though she certainly continued to draw no higher salary at the Paris Opera in 1830 and 1831, and her charge for singing at private concerts in London, 1829, was only twenty-five guineas, yet Alfred Bunn engaged her, soon after, for nineteen nights at £125 per night, *payable in advance*.

Sontag, marrying and retiring from the stage early in 1830, left Malibran mistress of the field, and henceforth she had no rival, but continued to sing each season in London and Paris with ever-increased éclat. In 1830 an attachment sprang up between her and Charles de Bériot the violinist; and this ended only with her life. They built in 1831 a handsome villa at Ixelles, a suburb of Brussels, to which they returned after every operatic campaign. In the summer of 1832 a sudden inspiration took this impulsive artist to Italy in the company of Lablache, who happened to pass through Brussels; and an Italian tour was improvised, which was a sort of triumphal progress. Milan, Rome, Naples, and Bologna were visited with equal success.

Malibran retired to Brussels in Dec. 1832, and her son, Charles Wilfrid, was born Feb. 12, 1833. In the following spring she came to London, and sang at Drury Lane, in English Opera, receiving frs. 80,000 for forty representations, with two benefits which produced not less than frs. 50,000. The prices offered to her increased each year to an unprecedented extent. She received at the Opera in London, during May and June 1835, £2775 for twenty-four appearances. Sums, the like of which had not been heard of before in such cases, were paid to her at the provincial festivals in England, and her last engagement at Naples was for frs. 80,000 for forty nights, with 2½ benefits, while that which she had accepted at Milan from the Duke Visconti, the director of La Scala, was, exclusively of some other profitable conditions, frs. 450,000 for 185 performances, viz. seventy-five in 1835-36, seventy-five in 1836-37, and thirty-five in the autumn of 1838.

Having played here in English versions of 'Sonnambula' and 'Fidelio,' Malibran returned to Naples, where she remained until May 1834, proceeding then to Bologna, and thence to Milan. She soon came back, however, to London for a flying visit; and was singing at Sinigaglia in July. On the 11th of the next month she went to Lucca, where her horses were taken from her carriage, which was drawn to her hotel by enthusiastic admirers after her last appearance. She next went to Milan, where she signed the above-mentioned contract, and thence to Naples where she sang at the Fondo in 'Otello,' and at the San Carlo, Dec. 4, 1834, in Rossi's 'Amelia.' Persiani's 'Ines de Castro' was produced at the San Carlo for her in the same winter. Here she met with an accident, her carriage being upset at the corner of a street; and she suffered injuries which prevented her from appearing in public for a fortnight. Even then, she made her first appearance with her arm in a sling, which added to the interest of the occasion. From Naples she went, in the same triumphant manner, to Venice, her arrival being announced by fanfares of trumpets. There she was besieged with fresh enthusiasm, which followed her in her return to Paris and London. She returned in August to Lucca.

At this juncture her marriage was annulled by the Courts at Paris, and on March 26, 1836, she married de Bériot, with whom she returned immediately to Brussels.

In the following April, once more in London, Mme. Malibran de Bériot had a fall from her horse. She was dragged some distance along the road, and received serious injuries to her head, from which she never entirely recovered; but her wonderful energy enabled her for a time to disregard the consequences of this accident. She returned to Brussels, from whence she went to Aix-la-Chapelle, and gave two concerts there with de Bériot. In September she had come to England again, for the Manchester Festival,—at which her short, brilliant life came to an end. She had arrived, with her husband, after a rapid journey from Paris, on Sunday, Sept. 11, 1836. On the following evening she sang in no less than fourteen pieces. On the Tuesday, though weak and ill, she insisted on singing both morning and evening. On Wednesday, the 14th, her state was still more critical, but she contrived to sing the last sacred music in which she ever took part, 'Sing ye to the Lord,' with thrilling effect; but that same evening her last notes in public were heard, in the duet, with Mme. Caradori Allan, 'Vanne se alberghi in petto,' from 'Andronico.' This was received with immense enthusiasm, the last movement was encored, and Malibran actually accomplished the task of repeating it. It was her last effort. While the concert-room still

rang with applause, she was fainting in the arms of her friends ; and, a few moments later, she was conveyed to her hotel [the Morley Arms, Matlock.] Here she died, after nine days of nervous fever, in the prostration which naturally followed upon the serious injuries her brain had received from the accident which had befallen her in the midst of a life of perpetual excitement. She died on Friday, Sept. 23, 1836, about twenty minutes before midnight, under the care of her own doctor, a homœopath, Belluomini, who had declined to act with the two regular physicians who had at first attended her. Two hours after her death de Bériot was, with Belluomini, in a carriage on his way to Brussels, to secure the property of his late wife. She was buried on

Oct. 1, in the south aisle of the collegiate church, Manchester. She was but twenty-eight years of age when she died. Her remains were, soon afterwards, removed to Brussels, where they were reinterred in the cemetery of Laeken, where a mausoleum was erected by de Bériot, containing a bust of the great singer by the celebrated sculptor Geefs.

It is difficult to appreciate the charm of a singer whom one has never heard. In the case of Maria Malibran it is exceptionally difficult, for the charm seems to have consisted chiefly in the peculiarity of *timbre* and unusual extent of her voice, in her excitable temperament which prompted her to improvise passages of strange audacity upon the stage, and on her strong musical feeling which kept those improvisations nearly, but not quite, always within the bounds of good taste. That her voice was not faultless, either in quality or uniformity, seems certain. It was a contralto, having much of the soprano register superadded, and with an interval of dead notes intervening, to conceal which she used great ingenuity, with almost perfect success. It was, after all, her mind that helped to enslave her audience ; without that mental originality her defective vocal organ would have failed to please where, in fact, it provoked raptures.

Many portraits of Malibran have appeared, none very good. A large one, after Hayter, representing her with a harp, as 'Desdemona,' is usually accounted the best ; but it is only indifferent. Another, by R. J. Lane, A.R.A., showing her made up as 'Fidalma,' and then, afterwards, in a stage-box, in her usual dress, is much better. It is this latter portrait which we have engraved.

Several biographies have appeared of this extraordinary person, with anecdotes of whom it would be easy to fill a volume ; that which was written by the Comtesse Merlin is little better than a romance. Malibran composed and published many nocturnes, songs, and chansonnettes ; some of the unpublished pieces were collected and published by Troupenas at Paris under the name of 'Dernières Pensées musicales de Marie-Félicité Garcia de Bériot,' in 4to. J. M. ; with corrections from E. Heron-Allen's *Contributions towards an accurate biography of De Bériot and Malibran* (*De Fidic. Opuscula*, op. vi.)

MALINCONIA, LA. The name attached by Beethoven to a very romantic intermezzo or introduction, of forty-four bars' length, between the Scherzo and the Finale of his String Quartet in B♭, op. 18, No. 6. The time is Adagio, and the direction given is 'Questo pezzo si deve trattare colla più gran delicatezza.' The theme of the Malinconia appears twice in the Finale, much in the same way that the Andante does in that of the Quintet, op. 29. G.

MALLINGER, Mathilde, born Feb. 17, 1847, at Agram, Croatia, was first taught singing there by her father, a professor of music, and Professor Lichtenegger, later by Gordigiani and Vogl at the Prague Conservatorium from 1863 to 1866, and finally by Richard Lewy at Vienna. On the recommendation of Franz Lachner she was engaged at Munich, where she made her début as Norma, Oct. 4, 1866. She was the original Eva in the 'Meistersinger,' June 21, 1868. She made her débuts at Berlin as Elsa, April 6, and Norma, April 9, 1869. She was an excellent actress and a great favourite, married the Baron Schimmelpfennig von der Oye at Berlin, and remained there during her whole musical career until 1882. On leave of absence she played with success at Vienna, Munich, etc., and in Italian opera at St. Petersburg and Moscow, but with indifferent success. Her parts included Donna Anna, Fidelio, Jessonda, Valentine, Leonora ('Trovatore'), Iphigenia, Euryanthe, Susanna, Zerlina, Mrs. Ford, etc. About 1871 a certain section of the Berlin public tried to establish her claim as leading singer as against Pauline Lucca, the then reigning favourite. Endless quarrels ensued on their account, which culminated at a performance of the 'Nozze,' Jan. 27, 1872, where they were both playing. On Lucca's entry as Cherubino she was hissed—in

consequence of which she broke her contract in the following autumn and left for America. In 1890 Mme. Mallinger became professor of singing in the Conservatorium of Prague, and in 1895 returned to Berlin to teach in the Eichelberg Conservatorium. A. C.

MALTEN (properly MÜLLER), THÉRÈSE, born at Insterburg, Eastern Prussia, June 21, 1855, was taught singing by Gustav Engel of Berlin. She made her début as Pamina and Agatha at Dresden in 1873, where she remained for thirty years as principal soprano, retiring at last on a pension. Her parts include Armida, Iphigenia, Fidelio, Jessonda, Genoveva, Leonora ('Trovatore'), Margaret; the heroines of Wagner; the Queen of Sheba in Goldmark's opera of that name; the Princess Marie in Kretschmer's 'Folkunger' on its production in 1874; Fulvia on the production of Hofmann's 'Arminius' in 1877, etc. On leave of absence she has played in London, Berlin, Vienna, etc. In August 1882 she appeared at Bayreuth as Kundry, at the instance of Wagner, who had a very high opinion of her ability, again in 1884, and at Munich, where she played the same part in private before King Ludwig, from whom she received the gold medal of Arts and Science.

She made a great impression on her début at Drury Lane under Richter as Fidelio, May 24, 1882, and during the season as Elsa, May 27; Elizabeth, June 3, and Eva, June 7. She reappeared in England at the Albert Hall on the production of 'Parsifal,' Nov. 10 and 15, 1884; at a Richter Concert in 1886; and at the Bristol Festival of 1896.

She possesses a voice of extraordinary compass, with deep and powerful notes in the lower register. She is an admirable actress, being especially successful in Wagner's operas. She was appointed chamber singer to the King of Saxony in 1880, and was also chosen by Wagner to play Isolde at Bayreuth in 1883, though the performance did not take place owing to the death of the composer. She has practically retired from the exercise of her art for some years. A. C.

MALVEZZI, CRISTOFANO, born at Lucca (June 27, 1547, according to Riemann), was in 1571 a canon at the church of San Lorenzo in Florence, and on the death of Francesco Corteccia succeeded him as maestro di cappella to the Grand Duke of Tuscany. He is chiefly known as the editor of a collection of dramatic intermezzi which were performed on the occasion of the marriage of the Grand Duke Ferdinand with Christina of Lorraine in 1589. The work was published in fourteen part-books for voices and instruments under the title, *Intermedii et concerti, fatti per la commedia rappresentata in Firenze nelle nozze del . . . Ferdinando Medici e Madama Cristiana di Lorena . . .* Venice, 1591. It is remarkable as a foreshadowing of the attempts made, a few years later, towards the creation of a proper dramatic music by means of vocal monody with instrumental accompaniment. It is only a foreshadowing, however, as the pieces are all written in a simple madrigal style for 3, 4, 5, 6, 8 voices with dialoghi for 6 to 15 voices. The instruments employed are chiefly lutes and viols of different kinds with trombones and organ. Only in the larger pieces are all the instruments employed with the voices. Besides the editor himself the composers represented are Luca Marenzio, Jacopo Peri, Emilio de' Cavalieri, and Giovanni Bardi, the three latter becoming afterwards the creators of the later Monodic style. The piece composed by Luca Marenzio is entitled 'Il Combattimento d'Apolline col Serpente.' From this a madrigal chorus for four voices, 'O valoroso Dio,' is reprinted by Kiesewetter in his *Schicksale und Beschaffenheit des weltlichen Gesanges*, 1841, who also gives three other pieces by Peri, Cavalieri, and Archilei, which, though written in the simplest four-part counterpoint, were sung by one voice with one or two instruments playing the other parts. Other works by Malvezzi are a book of madrigals *a* 5, Venice, 1583, and one *a* 6, Venice, 1584, also a book of Ricercari *a* 4, 1577. A canzona by him transcribed from Schmid's organ-tablature book, 1607, is given in Ritter's *Geschichte des Orgelspiels*, No. 9. See also Ritter, p. 27. J. R. M.

MANCHESTER. Of the musical associations in Manchester, by far the oldest, and, for its past influence upon the progress of music in the city, by far the most important, is that of the Gentlemen's Concerts. The date of the formation of these concerts is uncertain; but the overture to Handel's 'Julius Cæsar,' taken from a programme of the year 1745, held a commemorative place at the opening concert given in 1903. [The concerts, in their early days, were a meeting-place of Jacobites; see the *Monthly Review* for Dec. 1905, art. 'Underground Jacobitism,' by R. E. Francillon, p. 21.] The orchestra appears to have had an amateur origin; and it maintained a partially amateur constitution till the conductorship of it fell to Sir (then Mr.) Charles Hallé, in February 1850. Previous to this appointment the first violin filled the double position of leader and conductor. For special performances of choral and other larger works, the services of special conductors were secured; and in that position the names of Mazas, Schira, Julius Benedict, and, more frequently, Sir George Smart preceded that of Mr. Hallé.

For quite a century the concerts were the means of introducing the best contemporary art and artists to the town. They were also chiefly concerned in initiating and carrying out the great Musical Festival of the year 1828; and the still more memorable Festival of the year 1836—the last of its kind ever held in Manchester, and the one upon which the death of

Malibran conferred a pathetic interest. When the Manchester Art Treasures Exhibition of the year 1857 was inaugurated, its directors found in Mr. Charles Hallé, and the orchestra of the Gentlemen's Concerts, a ready means of constituting a band worthy of its fine surroundings. Local zeal saved this band from dispersal when the Exhibition closed. A permanent organisation was created; a series of winter concerts was arranged; and the Hallé orchestra and the Hallé concerts are thus accounted for. In the year 1830 the subscribers took possession of their new building, known as the Gentlemen's Concert Hall. Here the society's concerts were continuously held till the site was absorbed in that of the Midland Hotel. Under the terms of the sale a large hall, capable of seating 900 persons, was constructed—with a separate entrance—within the hotel. In this hall the concerts were resumed in the season 1903-4, having been held in the interval of the building, in the Manchester Town Hall. Eight concerts are given during the season. Since the establishment of the Hallé orchestra, the band has been constituted from that source, with the same conductor, and the same leader. Dr. Hans Richter consequently succeeded Sir Charles Hallé in the former position. The concerts are less strenuous and exploring than those of the Hallé concerts, and choral works are not performed; but the assemblies have a socially intimate character from the limitations of the subscription list.

The Hallé Concerts, it has been said, were established in the year 1857. From that date they were conducted with remarkable energy and worthiness of aim by Sir Charles Hallé, till his death in 1895, one break in the sequence occurring in the year 1860 (no concerts were given from April 18, 1860, to October 17, 1861). On the death of Sir Charles, the concerts for the season were conducted by Sir Arthur Sullivan, Sir C. Villiers Stanford, Sir Joseph Barnby, Dr. F. H. Cowen, Sir A. C. Mackenzie, Dr. Brodsky, Mr. George Henschel, and Mr. R. H. Wilson the chorus-master. Dr. Cowen conducted through the following season of 1896-97. Since that date the conductorship has been permanently in the hands of Dr. Richter. In the meantime a society of guarantors had been formed to continue the concerts; and under this administration, and Dr. Richter's direction, the concerts have sustained and enhanced their own fame and the city's musical reputation. The orchestra consists of 100 performers. The chorus numbers 400. Twenty concerts are given each season in the large Free Trade Hall; and the band also fulfils engagements in Leeds, Bradford, Sheffield, Huddersfield, Newcastle, Burnley, and other towns in the North.

Many efforts have from time to time been made in behalf of chamber music in Manchester, but all—including those of Sir Charles Hallé himself—failed of sustained support. The Brodsky Quartet, however, established by Dr. Brodsky in 1896, has won appreciation, and the annual concerts, six in number, and exclusively instrumental, are amongst the most artistically and popularly successful given during the musical season. The balance of the receipts is devoted to the assistance of the students of the Royal Manchester College of Music, of which institution Dr. Brodsky is the Principal, in succession to Sir Charles Hallé. The college was founded in 1893 by an equal display of generosity and energy on the part of wealthy citizens. Her Majesty the Queen is the patroness of the institution, which possesses a charter. Manchester and neighbouring towns contribute to its funds, both directly, and by means of scholarships. The college is in close affiliation with the Manchester University. Several of the teachers of the former hold lectureships in the latter; and the college students pass to the Bachelor's and Doctor's degrees in music, at the University. The fees are £30 per annum, in three terms; and a full course of study is obligatory upon each student.

The place once occupied by the Hargreaves Choral Society, and the Manchester Choral Society, both founded in 1840, may be said to be filled, now, by the Manchester Philharmonic Choral Society, established by Mr. G. Brand Lane in 1880, and trained and conducted by him. The society has a singing membership of 600. From these, a chorus is selected which takes part in Mr. Lane's subscription concerts. Six of these concerts are given each season. On choral evenings the band is furnished from the Hallé orchestra.

The Manchester Vocal Society was formed in 1867, largely on the initiative of the late J. St. J. B. Joule, and the late Henry Wilson its first director—for conductor in the ordinary sense of the term, the society has never had. Mr. Wilson was succeeded in 1885 by Dr. Henry Watson, who still directs. The choir consists of some fifty selected voices, and includes some of the best vocal talent, amateur and professional, in the district. It gives four public concerts during the season, and in its accumulated repertory are a large number of important works, old and new, which through its concerts have been heard for the first time in Manchester. A special feature of the society's work is its unaccompanied part-singing.

The Gentlemen's Glee Club, an offshoot from the Gentlemen's Concerts, was established in 1830. Its constitution was modelled on that of the London Glee Club. Six meetings are held during the session, in October to March inclusive. To commemorate the seventy-fifth year of its existence, a brief history of the Club has been published.

The series of public concerts at the Schiller Anstalt, four in number, are often made

specially important by the new chamber music they introduce, and by the representative character of the artists and composers who appear at them.

Manchester possesses two specially fine organs —one by Cavaillé-Col, in the Town Hall, and one by Messrs. Henry Willis & Son, at the Whitworth Hall of the Manchester University. Dr. J. Kendrick Pyne, the city organist, gives occasional recitals on the latter, and regular Saturday evening recitals on the former. For the Henry Watson Music Library, see LIBRARIES, vol. ii. p. 708. H. W.

MANCHICOURT, PIERRE DE, French-Flemish composer of the earlier part of the 16th century, was born at Berthune in Artois. In 1539 he is described as Phonascus or choir-master of Tournai Cathedral, and some time before 1556 received a canonry at Arras. He is said to have lived afterwards at Antwerp. His compositions, fairly numerous, chiefly motets and chansons with a few masses, mostly appeared in the miscellaneous collections of the time. Some volumes, however, contain works exclusively or almost exclusively by Manchicourt; a book of motets, nineteen in all, *a* 4-6, was published by Attaignant in 1539, another book of motets containing 14 *a* 5-6, was published by Phalèse at Louvain in 1564. This latter volume was dedicated by Manchicourt to Antoine Perrenot, Bishop of Arras, known afterwards as Cardinal Granvelle, and probably it was to him that the composer owed his canonry at Arras. In 1545 Tylman Susato of Antwerp published a book of twenty-nine chansons by Manchicourt. One of these chansons, 'Sortez mes pleurs,' has been reprinted in Commer's *Collectio*, tom. xii. Eitner, in the *Quellen-Lexikon*, speaks in the highest terms of a motet, 'Vidi Speciosam,' *a* 8, taken from the *Thesaurus* of Montanus and Neuber, 1564; but none of Manchicourt's motets have yet been reprinted in modern score. J. R. M.

MANCINELLI, LUIGI, born at Orvieto, Feb. 5, 1848. He was six years old when he began to study the piano under the direction of his father, a distinguished amateur. At the age of twelve he went to Florence to be a pupil of Professor Sbolci, one of the most talented Italian violoncellists. The boy showed great aptitude for the violoncello, and his progress was very rapid. While studying with Sbolci, he had a short course in harmony and counterpoint from Mabellini. These were the only lessons he ever had; he has acquired his knowledge of composition from the study of the works of the great masters without any guide.

Mancinelli's professional career began in Florence, where he was for a time one of the first violoncello players in the orchestra of La Pergola. He was engaged in the same capacity at the Apollo in Rome in 1874, when this theatre, by unexpected circumstances, was left without a conductor. The impresario Jacovacci, a popular and energetic manager, in order not to stop the performances, thought of trying the ability of his first violoncellist, of whom he had heard favourable reports; and so Mancinelli was suddenly raised from the ranks to appear as a conductor. 'Aïda' was the first opera conducted by him, and, as everything went off satisfactorily, from that performance there was a new conductor in Italy.

Thanks to his first successful attempt, in the following year Mancinelli was engaged to be the musical director at Jesi during the fêtes of Spontini's centenary. On this occasion he revived Spontini's 'La Vestale,' and the admirable execution of this grand work reflected on the conductor, who was re-engaged for the direction of the orchestra of the Apollo. In 1876 Mancinelli had his first success as a composer with his Intermezzi to 'Messalina,' a drama by Pietro Cossa. The following year he wrote Intermezzi to the 'Cleopatra' of the same author.

Mancinelli left Rome in 1881 for Bologna, where he was engaged to be the Principal of the Liceo Musicale, and at the same time the conductor of the Teatro Comunale, and the Maestro di Cappella of San Petronio, the old basilica of the famous university town. During his stay there he composed two Masses and many other sacred pieces, introduced several improvements in the Liceo, organised a symphony and quartet society, and was the first to acquaint the Bolognese with vocal and instrumental music by foreign composers. In 1884 he gave the first performance of his opera, 'Isora di Provenza,' which was received with great applause.

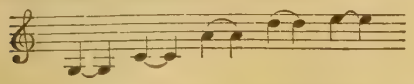
After five years he left Bologna, attracted, perhaps, to other countries by the prospect of pecuniary improvement in his position. During the season of 1886 he visited London, and gave a concert, in which he conducted classical works and some of his own compositions. The success of this concert brought him an invitation to write an oratorio for the next Norwich Festival, and the engagement to conduct the Italian Opera during the Jubilee season at Drury Lane. His powers as a conductor received full recognition; and his oratorio 'Isaias,' executed at Norwich in October 1887, was unanimously praised. He was re-engaged by Harris as conductor for the season of 1888 at Covent Garden, and has revisited London annually almost ever since. His opera, 'Ero e Leandro,' first performed in concert-form at the Norwich Festival of 1896, was presented on the stage at Madrid, Nov. 30, 1897, and at Covent Garden on July 11, 1898. From 1888 to 1895 Mancinelli held the place of musical director and conductor at the Theatre Royal of Madrid. He was co-director of the operatic enterprises carried on by Harris at the Metropolitan Opera, New York. His oratorio, 'Saint Agnes,' was given at the Norwich Festival of 1905. F. RE.

MANCINI, Francesco, an Italian composer, born at Naples in 1674. At first a pupil at the Conservatorio di San Loreto he, in 1728, became principal master. He wrote at least twenty operas for performance in Naples, but his opera, 'Hydaspes' (*q.v.*) or 'l' Idaspe Fedele,' produced in London, May 23, 1710, makes his name best known to English musicians. He also composed some oratorios, and his reputation in Italy was very high. He died at Naples in 1739. The *Dictionary of Musicians*, 1827, gives the date of his birth as 1691, but this is probably incorrect. F. K.

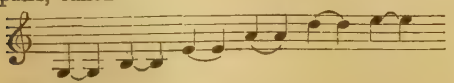
MANCINUS, Thomas, born 1550 at Schwerin, in Mecklenburg, was cantor at the Dom-Schule (Cathedral School) at Schwerin from 1572 to 1578; in 1584 became a member of the chapel of the Duke of Brunswick at Wolfenbüttel, and in 1587 was appointed capellmeister. He was afterwards employed as librarian to the Duke, and died at Wolfenbüttel about 1620 (Kade gives the date 1612). He is the author of two simple settings of the Passion according to St. Matthew and St. John, first published in 1620, and since reprinted in Schöberlein's *Schatz des liturgischen Gesanges*. With the exception of a book of German secular songs *a* 4 and 5, his other works are mostly occasional compositions for weddings and funerals, in the form of motets and madrigals, with Latin or German texts. See *Quellen-Lexikon*. J. R. M.

MANDOLINE (Ital. *Mandolino*) is a small and very beautifully formed stringed instrument of the lute kind, with deeper convexity of back than the lute. It is, as its name implies, less in size than the Mandóla or Mandóra, a much scarcer instrument. Mándola, or Mándorla, signifies 'almond,' and it has been supposed that the shape of the instrument has given it the name. But this cannot be accepted, since the almost universal use of the syllable 'Man' unchanged, or changed by phonetic variation to 'Ban,' 'Pan,' 'Tan,' etc., for the first syllable of names of lute instruments from East to West, removes it to a wider etymological field.

There are two varieties of Mandoline, the Neapolitan and the Milanese; the former having four pairs of strings, the latter usually five. The Milanese 'Mandurina' is tuned



There is one at South Kensington with six pairs, tuned

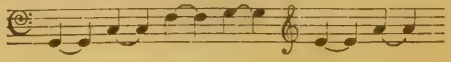


The Milanese variety, however, is rare in comparison with the Neapolitan, the tuning of which is like that of the violin, in fifths. The lowest pair of strings is of gut, spun over with silver or copper, like a guitar first string; the next of steel also spun over; the second and first pairs are of steel only. Mahillon, in the Catalogue of the Musical Instruments in the Brussels Conservatoire, p. 245, says that the lowest pair is of gut, the third pair of steel, the second pair of copper, and the first pair of gut. Berlioz recommends that the G strings should be of gut spun with wire, the D strings of brass, the A, of steel, and the E, of thin gut. The Mandoline is

played with a plectrum of tortoiseshell, whalebone, horn, or ostrich-quill, more or less flexible, which is held in the right hand, the left being employed to stop the strings, for which purpose there are seventeen frets across the finger-board. The scale of the instrument is three octaves and one note, from the G below the treble stave to the octave of A above it. The Serenade in Mozart's 'Don Giovanni,' 'Deh vieni,' was written to be accompanied by the Mandoline, and Grétry wrote a charming accompaniment for it in the serenade in 'L'amant jaloux.' There is a song with mandoline accompaniment in Michael Arne's 'Almena' (1764).

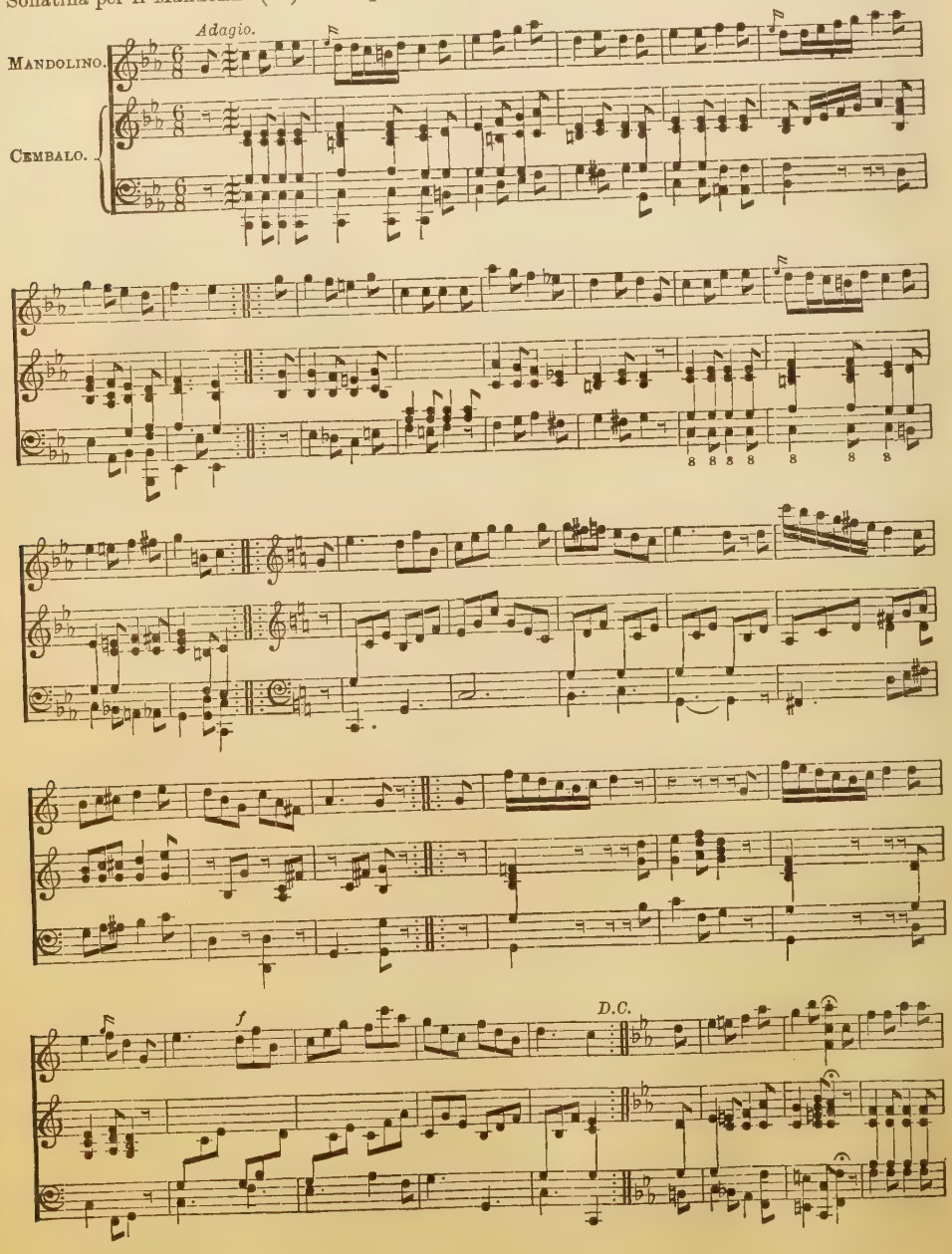
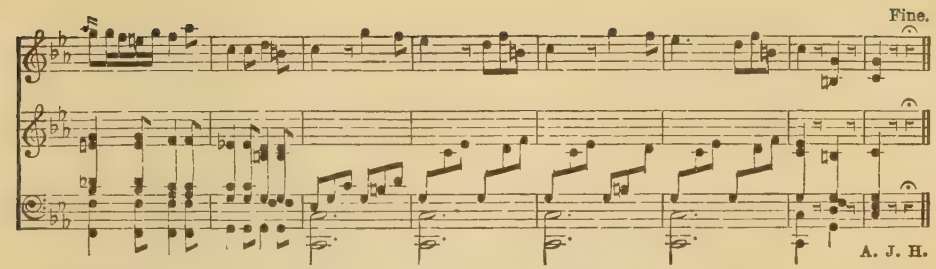
In the former song the *pizzicato* of the violins is of a different colour of tone, and offers but a poor substitute.

The Mandoline is not, however, the correct instrument. Don Juan would have played a Bandurria, a kind of half guitar and truly national Spanish instrument, sometimes incorrectly called a Mandoline. The back of the bandurria is flat; it has only in common with the Mandoline that it is played with a plectrum of tortoiseshell, called in Spanish 'pua,' and that it is the practice to insert a plate of the same substance in the belly below the sound-hole to prevent the plectrum scratching. The bandurria has twelve strings tuned in pairs, the higher three notes of catgut, the lower of silk overspun with metal. It is tuned much more deeply than the Mandoline. The compass is in all three octaves.



Our illustration is from an instrument formerly in the possession of Carl Engel.

Beethoven's friend Krumpholz was a virtuoso on the Mandoline, and this probably explains the fact of Beethoven's having written a piece for the instrument (Thayer, ii. 49). The autograph is to be found in the volume of MS. sketches and fragments preserved in the British Museum, Add. MS. 29,801. Though entitled 'Sonatina per il Mandolina (*sic*). Composta da L. v. Beethoven,' it is only in one movement, and was probably printed for the first time in the first edition of this Dictionary. Together with an adagio in E flat for mandoline and harpsichord, it is contained in the supplementary volume of Beethoven's works in Breitkopf & Härtel's complete edition. It will be observed that the phrase with which the Trio (C major) begins is the same which Beethoven afterwards used in the Allegretto of op. 14, No. 1.



MANERIA. A term applied in the early Middle Ages to certain systematic arrangements of the scale, analogous to the Mixed Modes of a somewhat later period. The roots of the several systems comprised in the series corresponded with the finals of the Modes; each system comprehending one Authentic and one Plagal Mode; consequently, the number of the Maneria was only half that of the Modes themselves. They were named and numbered in a barbarous mixture of Greek and Latin, thus:—Modes I. and II. were called Authentus et Plaga, Proti; III. and IV., Authentus et Plaga, Deuteri; V. and VI., Authentus et Plaga, Triti; and VII. and VIII., Authentus et Plaga, Tetarti: *i.e.* the Authentic and Plagal of the First, Second, Third, and Fourth Maneria. When the number of Modes was increased the pedantic faction affected to regard the Maneria of A and C as duplicates of the First and Second at a different pitch; and hence originated the confusion mentioned in DODECACHORDON. Afterwards, the necessary existence of six Maneria for the Twelve Modes was freely acknowledged. W. S. R.

MANIER (Ger.), lit. 'manner'; derived, like our word 'manner,' through the French *manière*, 'a manner,' and *manier*, 'to handle,' from the Latin *manus*, 'a hand.' It has two entirely distinct meanings, one dealing with the æsthetics of music, the other with its technicalities. In the first of these connections the word signifies 'mannerism,' or the faulty adherence to some peculiarity in style, bringing such peculiarity into undue prominence. It is the abuse of individuality, without which quality no great thing can be accomplished in any art.

The second meaning of the word is the same as the French *agrémens*, ornaments introduced into, and built upon, the melody, whether indicated by small notes, or marks, or added at the will of the performer. [See AGRÉMENS, vol. i. p. 52, where the subject is fully treated.] J. M.

MANN, ARTHUR HENRY, Mus.D., was born at Norwich, May 16, 1850, and was a chorister in the cathedral under Dr. Buck. He was a Fellow of the College of Organists in 1871, and took the Mus.B. degree at Oxford in 1874 and that of Mus.D. in 1882. He held the post of organist at St. Peter's, Wolverhampton, from 1870; at Tettenhall Parish Church from 1871; and was appointed to Beverley Minster in 1875. In the following year he was elected organist and director of the choir at King's College, Cambridge. Here his work as a choir-trainer has borne good fruit. His more ambitious compositions include an oratorio, 'Ecce Homo,' 1882; and a 'Te Deum,' 1887, besides services, anthems, etc. He has written numerous hymn-tunes, which have become widely known, and has edited several successful hymn-books, as well as bringing out an edition of Tallis's famous 'Forty-part Song' (1888). He is an earnest student of the work of Handel, and made a minute study of the sketches, etc., in the Fitzwilliam Museum, contributing an important section on them to the *Catalogue of Music*, published in 1893. In 1894 the discovery of the original wind parts of the 'Messiah' in the Foundling Hospital—in which he was partly concerned—was followed by a performance of the oratorio with a reconstructed score, in King's College Chapel. He was appointed choirmaster of the Norwich Festival in 1902. (*Brit. Mus. Biog.*) M.

MANNERS, CHARLES (real name Southcote Mansergh), was born Dec. 27, 1857, in London, the son of Colonel Mansergh, R.H.A. and J.P. for Cork and Tipperary. He was taught singing at the Academies of Music in Dublin and London, at the latter for a short time by Shakespeare, and later in Italy. In 1881 he began his career as a chorus-singer, and joined Carte's travelling company. On Nov. 25, 1882, he made a successful début as Private Willis on the production of 'Iolanthe' at the Savoy Theatre. He next sang in the provinces with the Carl Rosa Company, and appeared in 1890 at Covent Garden as Bertram in 'Roberto.' On Oct. 17, 1892, he sang the part of Prince Gremin on the production in England of Tchaikovsky's 'Eugene Oniegin' under Lago at the Olympic Theatre, and later as the King in 'Lohengrin.' In 1893 he sang in America. From 1894 to 1896 he was engaged by Harris both for English and Italian opera, also by Hedmondt in the autumn of 1895, notably as the King in 'Maritana,' Mephistopheles, etc. His voice is a *basso cantante* of remarkably fine quality. In 1896-97 he undertook a successful English opera tour in South Africa. On his return he established the Moody-Manners Opera Company, and has made extensive tours in the

provinces, with three separate companies, the principal company being 115 in number, with a repertory of thirty operas. In 1902 and 1903, he gave two seasons at Covent Garden, and in 1904 a longer one at Drury Lane. In the latter year and in 1906, with characteristic generosity, he gave an operatic festival, without personal profit, at Sheffield, in aid of funds for the foundation of a university in that town. By giving prizes for the best operas produced by British composers, and by giving opportunities to provincial amateurs of seeing great operas, the Moody-Manners Company has already had a good influence on contemporary music.

His wife, *née* FANNY MOODY, was born Nov. 23, 1866, at Redruth, Cornwall. She was taught singing by Mme. Sainton-Dolby at her private Academy. On April 25, 1885, she sang the principal soprano music in her mistress's last composition, 'Florimel,' a cantata for female voices, at a Memorial Concert at Prince's Hall, under Sainton. In February 1887 she made her début as Arline in the 'Bohemian Girl' at Liverpool with the Carl Rosa Company, and on April 30 appeared very successfully as Micaëla at Drury Lane. After singing in the provinces with that company for three years she reappeared at Drury Lane in 1890 as Mignon, Margaret, etc. She was married to Mr. Manners on July 5, 1890, and in October sang in Italian as Margaret and Alice. In 1892 she was the original English Tatiana in Tchaikovsky's opera above mentioned. She has accompanied her husband on all his tours, and has sung in his London seasons, in addition to parts mentioned, Elizabeth, Elsa, Brünnhilde in 'Siegfried,' Juliet; Sept. 26, 1902, the heroine on the production of Pizzi's 'Rosalba' at Covent Garden; Sept. 22, 1903, Militza on the production at Covent Garden of M'Alpin's 'Crescent and the Cross,' founded on Coppée's 'Pour la Couronne,' which won the £250 prize offered by the artists; on June 17, 1904, she sang the part of Senta in the revival of 'The Flying Dutchman,' at Drury Lane, etc. The possessor of a pleasant light soprano voice, an actress and singer of great charm, Madame Fanny Moody excels in the poetic and pathetic parts associated with Christine Nilsson. A. C.

MANNS, SIR AUGUST, born of poor parents at Stolzenburg, near Stettin, in North Germany, March 12, 1825. His first teacher was the village-musician at the neighbouring village of Torgelow, from whom he learnt the violin, clarinet, and flute. His next instruction was received from Urban, the town-musician of Elbing, near which his parents had removed, and to whom he was apprenticed. Here he had regular practice in an orchestra, especially that of the Dantzig opera company during its annual visits to Elbing; and this led to his entering one of the regimental bands of Dantzig as first clarinet, while he played among the first violins at the theatre. He now began to arrange and compose for the band, and generally to take a prominent part in the music of the place. In 1848 the regiment was transferred to Posen, and here Manns was noticed by Wieprecht, and through his assistance transferred himself from the military band to Gung'l's orchestra in Berlin, and was at length advanced to the post of conductor and solo-violin player at Kroll's Garden —the Crystal Palace of Berlin. Here, under Gyer, he worked hard at harmony and composition, and produced much dance music and other pieces which were very popular. After the destruction of Kroll's establishment by fire in 1851, Mr. Manns was chosen by Herr von Roon (the well-known war-minister), then in command of a crack infantry regiment at Königsberg, to be his bandmaster. Colonel von Roon, though not himself a musician, was very anxious that the band of his regiment should shine in the service. He accordingly gave his bandmaster every opportunity of display. At his instance Beethoven's Symphonies (not at that time so universally known as they are now) were arranged for the band, and in other ways the music of the regiment was made very prominent. It was soon afterwards moved from Königsberg to Cologne, and there enjoyed a still greater reputation. Manns, however, longed for a wider field, and wisely leaving to others the department of composition, in which his abilities were quite sufficient to have ensured him considerable success, he fortunately accepted, in the spring of 1854, an engagement as subconductor in the band of the Crystal Palace, then a wind band only, under Herr Schallehn. This position he gave up in October, and after following his profession at Leamington and Edinburgh (in Mr. Wood's opera band) he became conductor of the summer concerts at Amsterdam in 1855, and finally, in the autumn of that year, was engaged as conductor of the Crystal Palace band, a post upon which he entered on Oct. 14, 1855. The music at the Crystal Palace was at that time in a very inchoate condition, the band was still a wind band, and the open Centre Transept was the only place for its performances. Under the efforts of the new conductor things soon began to mend. He conducted a 'Saturday Concert' in the 'Bohemian Glass Court' the week after his arrival; through the enlightened liberality of the directors the band was changed to a full orchestra, a better spot was found for the music, adjoining the Queen's rooms (since burnt) at the north-east end, and at length, through the exertions of Robert Bowley, then General Manager, the concert-room was enclosed and roofed in, and the famous Saturday Concerts began, and were continued with a constant advance, both in the value and variety of the selections and the delicacy and spirit of the performances, until 1901. Manns's duties

as conductor, both of the daily music and of the Saturday concerts, as well as of the numerous *fêtes* and extra performances, where music had to be arranged for large combined masses of wind and string, were naturally very arduous. Mendelssohn (in a letter from Leipzig dated Feb. 27, 1841) says, 'I have conducted fifteen public performances since Jan. 1; enough to knock up any man.' What would he have said if he had had to do this with all the added difficulties caused by the calls of the London season on his musicians, and with two band-performances to arrange and conduct every day as well? Manns has therefore only rarely taken engagements outside the Crystal Palace. In 1859 he conducted the Promenade Concerts at Drury Lane, and the Winter Series at Glasgow in 1879 and following years. In 1883 he replaced Sir Michael Costa as conductor of the Handel Festival, and conducted the subsequent festivals until 1900. He conducted the Sheffield Festivals of 1896 and 1899. [He was knighted in 1903.]

In a remarkable article in the *Times* of April 28, 1847, it is said that 'the German conductor makes the orchestra express all the modifications of feeling that an imaginative soloist would give voice to on a single instrument.' It is to this power of wielding his band that Manns accustomed his audience during the years of his conductorship. In addition to the many qualities necessary to produce this result he is gifted with an industry which finds no pains too great, and with a devotion which not only makes him strictly loyal to the indications of the composer, but has enabled him to transcend the limits of a mere conductor, and to urge on his audience music which, though at first received with enthusiasm only by a few, has in time amply justified his foresight by becoming a public necessity. It is not too much to say that his persistent performance of the works of Schumann—to name but one composer out of several—in the early part of his career at Sydenham, has made the London public acquainted with them years before they would otherwise have become so. [The younger English composers, from Sullivan downwards, had good reason to be grateful to Manns, who brought forward English works at a time when the regular English conductors were too timid to venture on them.] G.

MANON LESCAUT. The Abbé Prévost's famous romance has attracted many opera-composers.

1. Ballet in three acts, by Halévy. Produced at the Opéra, Paris, May 3, 1830.

2. Opera, by Balfe. Produced in Paris, 1836.

3. Opéra-comique, in three acts, by Auber, libretto by Scribe. Produced at the Opéra Comique, Paris, Feb. 23, 1856.

4. Manon. Opera in three acts, libretto by Meilhac & Gille, music by Massenet. Produced at the Opéra-Comique, Paris, Jan. 19, 1884, and in English by the Carl Rosa Company, at Liverpool, Jan. 17, 1885, and at Drury Lane Theatre, May 7, 1885. In French at Covent Garden, May 19, 1891.

5. Manon Lescaut. Opera in four acts, libretto anonymous, music by Giacomo Puccini. Produced at Turin, Feb. 1, 1893, and at Covent Garden, May 14, 1894.

MANTIUS, EDUARD, a tenor singer of great reputation in Northern Germany, was born at Schwerin, Jan. 18, 1806. He studied law, first in 1825, at the university of Rostock, and afterwards at Leipzig. It was at the latter place that his fine voice attracted general attention and that he began to study singing under Pohlenz. After having sung with great success at a festival at Halle, conducted by Spontini, he went to Berlin, and by his interpretation of the tenor parts in Handel's oratorios (Samson, Judas, etc.), soon became the declared favourite of the Berlin public. How much his talent was appreciated in the house of the Mendelssohn family may be gathered from many passages in the published letters and other books relating to Mendelssohn. It was Mantius who sang the principal tenor part in the Liederspiel, 'Die Heimkehr aus der Fremde' ('Son and Stranger'), at the celebration of the silver wedding of the elder Mendelssohns (Devrient, p. 89). In 1830 he made his first appearance on the stage at Berlin as Tamino in the 'Zauberflöte.' In 1857 he gave his farewell performance as Florestan in 'Fidelio.' During twenty-seven years he had appeared in no less than 152 characters. After quitting the stage he devoted himself with much success to teaching, and he died at Ilmenau, in Thuringia, July 4, 1874. Mantius not only had an exceptionally fine voice, which he knew how to use in a truly artistic and musical manner, but was also a remarkably good actor. His representations of the tenor parts in Mozart's and Gluck's operas were justly regarded as models of their kind. P. D.

MANTUA. The earliest Academy in Mantua for poetry and music was that of the 'Invaghiti,' founded in 1568 by Cesare Gonzaga, Duke of Mantua, and Signor di Guastalla. It always remained under royal patronage, and was one of the largest and most flourishing in Italy. In 1494, previous to the founding of this Academy, there was a magnificent theatre in Mantua, in which was represented one of the earliest Italian dramas—the 'Orfeo' of Angelo Poliziano. This pastorale was composed in two days at the instance of Francesco Gonzaga, Duke of Mantua. In the 17th century, says Muratori, music, and more especially theatrical music, was held in high esteem; the attention of every one was directed to gorgeous musical entertainments, and more especially the courts of Modena and Mantua tried to outshine each other in magnificence. Their respective Dukes,

Ferdinando Gonzaga and Francesco d'Este, vied in obtaining the best musicians and most highly prized singers for their court. It was the custom to pay a sum of not less than 300 scudi to the best actors, and there was no stint of expenditure on orchestra, costumes, or scenery and lighting (*Annali d'Italia*, 1690). C. M. P.

MANUAL (from *manus*, 'a hand'), a clavier, or set of keys, to be played by the hands. The term is used chiefly in reference to the organ, where the keyboards for the hands and the keyboard for the feet have, for convenience, to be distinguished by some brief and suggestive name. Clavier (from *clavis*, a key) simply means a keyboard, without reference to the members of the body with which it is to be played. E. J. H.

MANUALITER. A direction of fairly frequent occurrence in the organ works of Bach and his contemporaries, indicating that the passage or piece so inscribed is to be played upon the manuals alone, the direction 'pedaliter' being used at the entry of the pedal.

MANZUOLI, Giovanni, was born at Florence about 1725. Having acquired a reputation in Italy, he repaired, in 1753, to Madrid, where he was engaged at a high salary by Farinelli. In 1764 and 1765 he came to London, and, by his performance, 'the serious opera acquired a degree of favour to which it had seldom mounted since its first establishment in this country' (Burney). His voice was the most powerful soprano that had been heard on our stage since the time of Farinelli, and his style was full of taste and dignity. The applause he earned was hearty and unequivocal; 'it was a universal thunder.' Other singers had more art and feeling; none possessed a sweeter or fuller organ. As to execution, he had none; but he was a good actor, though unwieldy in figure, and ill-made. Nor was he young; but the sensation he excited seems to have been irresistible. All the composers struggled to have the honour of writing for him; even Dr. Arne composed his unsuccessful 'Olimpiade' for the popular singer. Manzuoli, however, left England at the end of the season, and did not return. In the same year he was at Vienna, and he shortly afterwards retired to his native place, with the title of 'Singer to the Court of the Grand Duke of Tuscany.'

In a letter of Mozart's,[1] his first after starting on his Italian tour, Jan. 7, 1770, he says of a singer whom he heard, 'canta un poco Manzuolisch ed a una bellissima voce forte ed è già vecchio,' etc. Burney heard him again, in September of that year, taking part in a service in a convent near Florence, and was delighted, though the voice seemed less powerful, even in a small church, than when he was in England. His name occurs once more, in one of the elder Mozart's letters, written in the following August, 'Manzuoli often visits us'; and he is included among 'the singers, not only celebrated in their profession, but good-hearted and sensible people.' He took part in the 'Serenata' composed by the young Mozart in honour of the nuptials of the Archduke Ferdinand, at Milan, Oct. 17, 1771, and was encored in one of his songs. Mozart writes again, Nov. 24, 1771: 'Herr Manzuoli, the *musico*, who has always been considered and esteemed as the best of his class, has in his old age given a proof of his folly and arrogance. He was engaged at the Opera for the sum of 500 gigliati (ducats), but as no mention was made of the *Serenata* in the contract, he demanded 500 ducats more for singing in it, making 1000. The court only sent him 700 and a gold box (and enough too, I think), but he returned the 700 ducats and the box, and went away without anything. I don't know what the result of this history will be,—a bad one, I fear!' A good portrait of Manzuoli was engraved by G. B. Betti, after a design by L. Betti. Among his pupils was the celebrated Coltellini. J. M.

[1] In the collection of the present writer.

MAOMETTO SECONDO. Opera by Rossini. Produced at San Carlo, Naples, during the Carnaval of 1820; adapted and extended as Le Siège de Corinthe. G.

MAPLESON, James Henry, a well-known London impresario. He was a student at the Royal Academy, appeared in public as a singer, and for some time played among the violas in the orchestra. Later he was assistant to Mr. E. T. Smith at Her Majesty's Theatre, and when Mr. Smith announced, in 1861, his intention of abandoning Italian Opera, Mr. Mapleson took the Lyceum, and commenced his career as a manager. He opened there on June 5, 1861; and on the 15th produced Verdi's 'Ballo in Maschera' for the first time in England. His first season at Her Majesty's was 1862, when Trebelli made her début in England; the burning of Her Majesty's drove him to Drury Lane in 1868. He joined Mr. Gye in 1869; the coalition lasted two seasons, and in 1871 he returned to Drury Lane. On April 28, 1877, he reopened Her Majesty's Theatre, and had a few seasons there with varying success. 'Colonel' Mapleson, as he was called, was in the habit of taking his company to the United States in the intervals of the London season. *The Mapleson Memoirs*, an amusing volume of reminiscences, appeared in 1888, and Mapleson died Nov. 14, 1901, in London. G.

MARA, Gertrude Elisabeth, one of the greatest singers of the 18th century, was born at Cassel, Feb. 23, 1749. Her mother died soon after the birth of this child, and her father, a poor musician, named Schmeling, is said to have adopted the plan of securing his little daughter in an arm-chair, while he attended to his affairs. From this cause, it appears, she fell into a rickety state, from which it was long ere she recovered, if indeed she ever recovered entirely. Schmeling

GERTRUDE ELIZABETH MARA

contrived to increase his income by mending musical instruments, and the little Gertrude one day got hold of a violin, and began to draw musical sounds from it, being then only four years old. For this she was punished by her father; but the temptation was too strong to be resisted, and she seized every opportunity of practising on such instruments as she could find, whenever Schmeling's back was turned. He found her, however, before long, to his astonishment, playing on a violin, on which she had mastered a scale. Struck with her genius, he gave her a few lessons, and found her so apt a pupil that, not long afterwards, he was able to play duets with her before a few amateurs. But even now, in her fifth year, the poor child could not stand without support, and her father was obliged to carry her to the place where she was to play. By favour of an amateur, Schmeling and his child were enabled to visit the fair at Frankfort, where the little girl's performance excited great wonder. A subscription was set on foot, a better education was given to her, and when she had reached the age of nine her health had improved, and she was able to proceed to Vienna with her father, and there give some concerts. The English ambassador advised Schmeling to take the child to England, advice on which the poor musician, furnished with letters of introduction by the ambassador, gladly acted. He soon obtained the patronage of many noble and influential persons, including the Queen, for his wonderful child. The little girl, petted and admired by all the great ladies, was, however, persuaded by them to give up the violin, which they thought an unfeminine instrument, and was encouraged to sing. Her voice was already resonant and clear, but she had, of course, had no instruction. Schmeling, by the help of her protectresses, placed the young Gertrude under the tuition of the *musico* Paradies. She made rapid progress, but it soon became necessary to remove her from the power of her profligate instructor.

Returning to Cassel, Schmeling found it impossible to get an engagement for his daughter, as he had hoped, at the Court; for the King would not hear of any but Italian singers. Hiller now received her into his music-school, at Leipzig, where she remained for five years. In 1771 she came out from this academy, with a voice remarkable for its extent and beauty, a great knowledge of music, and a brilliant style of singing. She was the first great singer that Germany had produced. Her education had been formed on the music of Hasse, Graun, Benda, Jommelli, Pergolesi, Porpora, and Sacchini; but Hasse, with his vocal passages and facile style, was her favourite master. Her voice extended from the g' to e'''. She made her début in an opera of Hasse's at Dresden, and was successful. With difficulty, the King, Frederick II., was persuaded to hear her; and, though strongly prejudiced against her on account of her nationality, he was immediately converted by her singing an air of Graun's at sight, and finally engaged her for life to sing at Court, with a salary of fr. 11,250. Here she profited by the hints of Concialini and Porporino, and perfected her singing of slow and legato airs.

In was at this juncture that, in spite of all advice, and although the King twice refused his consent, she married the violoncellist, Mara. She soon discovered her folly, and regretted it when too late. This part of her life was extremely unhappy; she was made miserable on the one hand by the excesses of a debauched and dissipated husband, and on the other by the tyranny of a king who allowed her no liberty or indulgence. On one occasion, she was actually brought from her bed, by his orders, transmitted through an officer and guard of soldiers, and forced to sing at the Opera, though complaining, truly or untruly, of indisposition. She at length succeeded in escaping to Dresden, where she was detained by the Prussian ambassador. Frederick, however, who had lost some front teeth, and could no longer play the flute, cared now but little for music, and gave her a tardy permission to annul her engagement. Mme. Mara, free at last, arrived in 1780 at Vienna, where Storace was playing in *opera buffa*, for which the Emperor had a great liking. This was not Mara's line, and she was coldly received. Provided, however, with a letter to Marie-Antoinette from the Empress, she passed through Germany, Holland, and Belgium, singing at various places on her way. At Munich Mozart heard her, but was not favourably impressed. He wrote, Nov. 13, 1780, 'Mara has not the good fortune to please me. She does too little to be compared to a Bastardella (yet this is her peculiar style), and too much to touch the heart like a Weber [Aloysia], or any judicious singer.' He tells a story of her and her husband a few days later (letter of Nov. 24), which shows both of them in a very unpleasant light, as behaving with foolish effrontery and pretension. She was again at Vienna in March 1781, and Mozart mentions her as giving a concert there. She reached Paris in 1782. Here she found the celebrated Todi, and a rivalry immediately sprang up between these two singers, which divided society into factions, as when Handel and Buononcini, or Gluck and Piccinni, were opposed to each other by amateurs incapable of admiring both. Many anecdotes are told of the Mara and Todi dispute, among which one has become famous. At a concert where both singers appeared, an amateur asked his neighbour, 'Quelle était la meilleure': to which the other replied, 'C'est Mara.' 'C'est bien Todi' (bientôt dit) was the punning answer.

Two years later, in the spring of 1784, Mara made her first appearance in London, where her

greatest successes awaited her. She was engaged to sing six nights at the Pantheon. Owing to the general election, she sang to small audiences, and her merits were not recognised until she sang at Westminster Abbey, in the Handel Commemoration, when she was heard with delight by nearly 3000 people. She sang in the repeated Commemoration in 1785, and in 1786 made her first appearance on the London stage in a serious pasticcio, 'Didone Abbandonata,' the success of which was due entirely to her singing. In March 1787 Handel's opera of 'Giulio Cesare' was revived for a benefit, and Mara played in it the part of Cleopatra, which Cuzzoni had sung in 1724. It was so successful that it was constantly repeated during the season. Mara again took a leading part in the Festival in Westminster Abbey in 1787, and she remained connected with the opera in London till 1791, after which, though she sang occasionally on the stage, and even in English ballad operas, she was more frequently heard in concerts and oratorios. For these she was better suited, as her figure was not good enough for the theatre, nor was she a good actress. It is, indeed, not impossible that her stage-presence was still to some extent spoiled by the disease which crippled her as a child; and there is a caricature in which she is shown, singing at a 'Wapping Concert' *seated* (Feb. 28, 1786), with the following apology below:—

> Madam Mary . . . begs her Polite Audience will excuse her sitting during the Performance, as she contracted in her infancy a Disorder called Le Genoue Inflexible, or (Stiff Knee) which prevents her standing, even in the most Sacred Pieces of Music—her Enemies call it Pride, but it must appear only malice, when she could not rise before their Majesties; or at the Sacred Name of Jehovah.

There is, again, a letter of Mara's extant,[1] in which she apologises for not being able even to sit on a platform throughout a concert, a thing she had never been able to do, owing to the heat and fatigue, which she could not bear. Her health was, in fact, never strong. She had, however, the advantage of knowing our language, which she had learnt in childhood, during her first visit to England; and she is said to have gained large sums here by her oratorio-singing.

In 1788 she was singing in the Carnival at Turin, and the following year at Venice. She returned to London in 1790, and went to Venice again in 1791. Coming once more to London in the next season, she remained here for ten years. After this time, she found her voice losing strength, and she quitted England in 1802, after enjoying a splendid benefit of over £1000 at her farewell concert. She sang without effect at Paris, where she had the misfortune to come after Grassini; and then, after passing through Germany, Mara retired to Moscow, where she bought a house.

[1] In the collection of the present writer.

Her worthless husband, and her numerous lovers,—among whom the last was a flute player named Florio,—had helped her to spend the immense sums which she had earned, until she found herself without means, and compelled to support herself by teaching. By following this occupation, she acquired a small competence, which was again lost to her (1812) in the fire of Moscow, which destroyed the merchant's house in which she had placed it. Forced to begin once more to seek a means of subsistence, when almost sixty-four years old, Mara travelled in Livonia, where she was kindly received, and settled in Revel. She now supported herself again for about four years by teaching, and then formed the strange desire to revisit London, the scene of her former glory. Here she arrived in 1819 (according to Fétis), though Lord Mount-Edgcumbe puts her visit before the burning of Moscow. In any case, the poor old woman, announced in a mysterious manner by Messrs. Knyvett as 'a most celebrated singer whom they were not at liberty to name,' appeared at the King's Theatre, when it was discovered that not a shred of her voice remained,—and never appeared again. She returned to Livonia, and died at Revel, Jan. 20, 1833, at the advanced age of eighty-four, soon after receiving from Goethe a poem for her birthday, 'Sangreich war dein Ehrenweg' (Weimar, 1831).

A life of Mara, by G. C. Grosheim, was published at Cassel in 1823, and a more interesting one by Rochlitz in his *Für Freunde der Tonkunst*, vol. i. The best portrait of her was engraved (oval) by J. Collyer, after P. Jean, 1794. J. M.

MARAIS, Marin (1656-1728), was born at Paris, March 31, 1656. At an early age he entered the choir of the Sainte-Chapelle, where he was a pupil of Chaperon. He learnt the bass viol from Hottemann (or Hautmann) and his pupil Sainte-Colombe. After studying six months with the latter his master dismissed him, saying that he could teach him nothing further. In 1685 he entered the Royal Band as a soloist; he was also a member of the orchestra of the Académie Royale de Musique, where he studied composition under Lully, sharing with Colasse the direction of the orchestra. In 1686 he published his first book of 'Pièces de Viole'; he was then living in the Rue du Jour, near St. Eustache. In the same year he produced at court, before the Dauphiness, an 'Idylle Dramatique.' In April 1693, he brought out at the Académie de Musique a setting of A. Houdart de la Motte's 'Alcide,' in which he collaborated with Louis de Lully. The work was revived in 1705, 1716, and 1744. With the same collaborator he wrote a 'Pantomime des Pages,' part of the score of which is preserved at Berlin. His other writings for the stage were 'Ariane et Bacchus' (words by Saint-Jean), produced in 1696;

'Alcione' (words by Houdart de la Motte), 1706; and 'Séméle' (words by the same poet), 1709. The most successful of his operas was 'Alcione,' a representation of a storm in which was long much admired. In 1692 he published a set of 'Pièces en Trio pour les Flûtes, Violon et Dessus de Viole.' A second book of 'Pièces de Viole' appeared in 1701; a third in 1711 (when he was living in the Rue de la Harpe); a fourth in 1717 and a fifth in 1725. Reprints of some of these exist. In 1723 he published a set of 'Sinfonies' for violin, viol, and harpsichord, entitled 'La Gamme.' About 1725 Marais retired to his house in the Rue de Lourcine, where he occupied himself with horticulture. He still, however, gave lessons two or three times a week at a room in the Rue du Battoir. He died Aug. 15, 1728, and was buried in the Church of St. Hippolyte in the Quartier Saint-Marcel. The parish was suppressed in 1791, and shortly afterwards the church was destroyed. No trace of it now remains, but the name is preserved in the Rue Saint-Hippolyte. At his death Marais left in MS. a 'Te Deum' (written and performed on the convalescence of the Dauphiness) and some Concertos for violin and bass viol, written for the elector of Bavaria. At an early age Marais married Catherine Damicourt, who survived him. By her he had nineteen children, four of whom (three sons and a daughter) were also violists. On one occasion he presented his three musician sons to Louis XIV., before whom the children and their father gave a concert, while a fourth boy turned over the leaves of the music. One of his daughters married a musician named Bernier. Marais improved the bass viol by adding a seventh string, and by increasing the sonority of the three lower strings by covering or twisting them. There is a painting of 'M. Marais, musicien,' in the museum at Blois, and there also exists a mezzotint of Marin Marais, painted and engraved by A. Bouys and published in 1704. In this he is represented seated, full length, with his bass viol across his knees. The seven strings and the covering of the lower strings of the instrument have evidently been emphasised by the artist. Of his musician sons, the name of Jean Louis Marais occurs in the imprint of the fourth and fifth books of 'Pièces de Violes,' together with that of Roland Marais, the only one who attained any distinction. He published (in 1711) a *Nouvelle Méthode de Musique*, and in 1725 became a solo violist in the Royal Band, probably succeeding to his father's post. Quantz heard him in 1726, and praises him as a great performer. He published (in 1735 and 1738) two books of 'Pièces de Viole,' but nothing is known as to his biography. W. B. S.

MARBECK, or MERBECKE, JOHN, born 1523, lay clerk, and afterwards (from 1541) organist of St. George's Chapel, Windsor; was arrested [in March 1542-43], together with three other inhabitants of the town, on a charge of heresy, *i.e.* favouring the principles of the Reformation. Their papers were seized, and notes on the Bible and an English Concordance in Marbeck's handwriting were found, and he was, moreover, charged with having copied an epistle of Calvin against the Mass. He and his three fellows were tried [on July 26, 1544] and condemned to the stake, but, whilst the sentence was immediately carried into execution against the others, Marbeck, owing to the favour of Gardiner, Bishop of Winchester, and the interposition of Sir Humphrey Foster, one of the Commissioners, obtained a pardon. [Owing to a curious mistake, the fact of his pardon was omitted in Foxe's *Acts and Monuments*.] He indulged his opinions in secret until the death of Henry VIII., but afterwards avowed them, and in 1550 published his Concordance, and also the work by which he is best known, *The Boke of Common Praier noted*, being an adaptation of the plain chant of the earlier rituals to the first liturgy of Edward VI. In the same year he took the degree of Mus. D. at Oxford. He was still organist in 1565. Marbeck escaped the Marian persecution, and afterwards published *The Lives of Holy Saincts*, etc., 1574; *The Holie Historie of King Dauid*, etc., 1579; *The Ripping up of the Pope's Fardel*, 1581; *A Booke of Notes and Commonplaces*, etc., 1581; *Examples drawn out of Holy Scriptures*, etc., 1582; *A Dialogue between Youth and Olde Age*, 1584. He died at Windsor about 1585, His *Boke of Common Praier noted*, was reprinted in facsimile by Whittingham for Pickering in 1844; an edition by Rimbault was issued in 1845, and a reprint was included in vol. ii. of Dr. Jebb's *Choral Responses and Litanies*, 1857. A hymn for three voices by Marbeck is given in Hawkins's *History*, and portions of a mass for five voices by him, 'Per arma justitiae,' are contained in vol. vi. of Burney's Musical Extracts (Brit. Mus. Add. MS. 11,586.) Additions from *Dict. of Nat. Biog.*; West's *Cath. Org.*; C. F. A. Williams's *Degrees in Music*, etc. W. H. H.

MARCATO (Ital.). 'In a marked, decisive manner.' The principal use of this direction is to draw the attention to the melody or subject when it is in such a position that it might be overlooked, as for instance, 'Il basso ben marcato,' in Chopin's Krakowiak, op. 11; or when there are two subjects both of which are to be brought prominently forward, as in the Ninth Symphony of Beethoven (last movement) where the two subjects come together in 6-4 time, the words being 'Freude, schöner Götterfunken,' and 'Seid umschlungen,' etc.; and in the Études Symphoniques of Schumann, No. 2, 'Marcato il canto' and 'Marcato il tema.' Beethoven also uses 'Queste note ben marcato' (*sic*) in the string quartet, op. 18, No. 6, slow movement, and 'Melodia marcata,' in the Trio, op. 9, No. 2.

'Marcatissimo' is used by Chopin, Étude,

op. 25, No. 11, at the end, by Schumann in the last movement of the Sonata in F♯ minor, op. 11, and in No. 8 of the Études Symphoniques. The latter composer is the only one of note who uses this direction at the beginning of a movement, to denote the character of the whole. This he does frequently, as 'Allegro marcato,' in the third of the Intermezzi, op. 4; and 'Ben marcato,' in Nos. 1 and 3 of the Romances, op. 28. As a rule Marcato is coupled with a certain degree of force, as in Schumann's first Novelette, 'Marcato con forza (Markirt und kräftig)'; but in the Sonata, op. 14 (last movement), we find 'Leggiero marcato,' and near the end, 'Leggierissimo marcando.' The sign which is equivalent to Marcato is < over the separate notes, but this refers to the notes themselves, and Marcato to the whole passage. M.

MARCELLO, Benedetto, eminent composer, a Venetian of noble birth, son of Agostino Marcello and Paola Capello, born July 31, or August 1, 1686. He was highly educated, and had great natural gifts for music, and was a pupil of Lotti and Gasparini. The violin was his first instrument, but he soon gave his whole attention to singing and composition. His father, objecting to the time thus occupied, sent him from home to study law, but on his death Benedetto returned to Venice, and contrived to combine the practice of music with his professional avocations. He held important government posts, was a member of the Council of Forty in 1711, and afterwards Provveditore of Pola (1730). Here he remained eight years, when his health having been ruined by the climate he became Camerlengo at Brescia, and there died July 24, 1739. His monument in the church of S. Giuseppe states his age to have been fifty-two years, eleven months, and twenty-three days.[1] He was elected Cavaliere of the Filarmonici of Bologna in 1812, and was also a member of the Pastori Arcadi of Rome. In his youth he was wild, but sobered down in middle life. His great work, in eight volumes, folio, 'Estro poetico-armonico, Parafrasi sopra i primi 50 Psalmi, Poesia di Girolamo Giustiniani,' appeared in two parts of twenty-five Psalms each (Venice, 1724-27). They are composed for one, two, three, and four voices, with figured basses, and occasionally with two violins and violoncello obbligati; and for expression far surpass any other work of the kind. Dr. Burney, in his notice of Marcello (*Hist.* iv. 543), considers that they have been overpraised, and that even in the composer's day his airs and themes were neither new nor original. In spite, however, of this judgment it is not too much to say that, as a whole, they constitute one of the finest productions of musical literature. An English edition, edited by Avison and Garth, was published in London in 1757 in 8 vols.; a second in Italian soon after (Venice); and a third by Valle (1803-8). Marcello also composed instrumental concertos (1701), and 'Canzoni madrigaleschi' (Bologna, 1717); besides 'Calista in Orsa,' pastoral (libretto printed in 1725, music unpub.); 'La Fede riconosciuta,' opera (Vicenza, 1702); 'Arianna,' cantata; and 'Giuditta,' oratorio, all to his own words. As a poet he was above the average, and furnished the libretto for Ruggieri's 'Arato in Sparta' (Venice, 1709). In 1720 he published a satirical pamphlet, *Il Teatro alla Moda*, reprinted in 1727, 1733, 1738 (Venice), and 1741 (Florence). The Library of St. Mark in Venice contains a MS. *Teoria Musicale*; the Royal Library of Dresden ancient copies of two cantatas, 'Timotheus,' to his own Italian translation of Dryden's poem, and 'Cassandra'; the Court Library of Vienna many autographs and other works, including the cantatas 'La Morte d'Adone,' 'Clori e Daliso,' and 'La Stravaganza'; and the Royal Library of Brussels 'Il Trionfo della musica nel celebrarsi la morte di Maria Vergine,' an oratorio for six voices and chorus. This score was once in the possession of Fétis, who speaks highly of its expression, pathos, and effective instrumentation. Rossini has borrowed one of the most prominent themes in his overture to the 'Siege of Corinth' note for note from Marcello's 21st Psalm. For Marcello's *Lettera Famigliare*, see Lotti. [A full catalogue of his works is in the *Monatshefte für Musikgesch.* vol. 23 (1891), pp. 187-197, supplemented in the *Quellen-Lexikon.*] F. G.

[1] Both Eitner and Riemann overlook this definite statement, and give the date of birth, like that of death, as July 24.

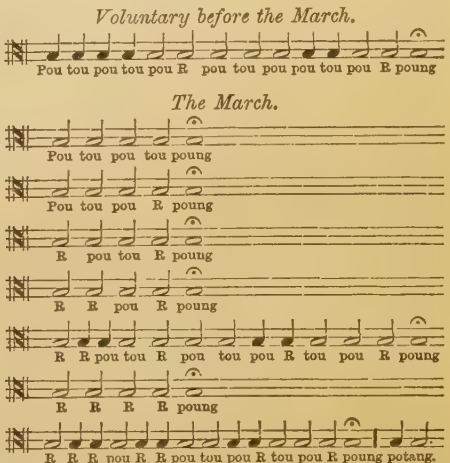
MARCH (Ger. *Marsch*; Fr. *Marche*; Ital. *Marcia*), a form originally associated with military movements, and afterwards imported into the music of the stage, the orchestra, the chamber, and the oratorio. In ancient times the sound of instruments was used as a means of stimulating the action of large numbers of people, whether in processes of labour requiring consentaneous effort, or as a means of exciting ardour in armies advancing to battle by the tones of 'the shrill trump, the spirit-stirring drum, the ear-piercing fife'—equally familiar being Milton's reference to the effect of the sound 'of trumpets loud and clarions,' and the influence on a mighty host of 'Sonorous metal blowing martial sounds.' Like most forms, however, in instrumental music, the development of the March followed that of vocal music. We find Marches in the early operas, in the stage works of Lully, and later in those of Handel and Rameau. In harpsichord music, too, it appears at a comparatively early date, the 'Suites des Pièces' of the French composer Couperin offering examples.

Of the Military March as now understood, as a strictly rhythmical and harmonised composition, written for a band of wind instruments,

and intended not only to stimulate courage but also to ensure the orderly advance of troops, it does not appear that any examples are extant earlier than about the middle of the 17th century, and these seem to have originated during the Thirty Years' War, and are to be traced to the form of the *Volkslied*; war-songs, in which patriotic and military ardour was expressed lyrically, having long preceded the exclusive use of instruments for that purpose. A good specimen of the old German military march is that which Meyerbeer introduced in his 'Ein Feldlager in Schlesien,' and afterwards, with other portions of that work, in his 'L'Étoile du Nord,' in the camp scene of which the fine old 'Dessauer March' stands prominently out from the elaborations with which the composer has surrounded it.

The earliest instance of the march form in regular rhythmical phrasing seems to be the well-known and beautiful Welsh tune, the national Cambrian war-song, 'The March of the Men of Harlech.' This melody [which seems to have appeared first in print in Jones's *Relicks of the Welsh Bards*, 1794, and bears many marks of dating from no earlier than the 18th century] is stated by Llwyd, the 'Bard of Snowdon,' to have originated during the siege of Harlech Castle in 1468. If this be so, Dr. Crotch was justified in saying (in his *Specimens of Different Kinds of Music*) 'the military music of the Welsh is superior to that of any other nation'—*i.e.* reading the remark with reference to the war-songs of the period.

In England the Military March would seem to have been of later development. Sir John Hawkins, however, in his *History of Music*, says: 'It seems that the old English march of the foot was formerly in high estimation, as well abroad as with us; its characteristic is dignity and gravity, in which respect it differs greatly from the French, which, as it is given by Mersennus, is brisk and alert.' On this subject Sir John quotes a *bon mot* of Sir Roger Williams, a soldier of Queen Elizabeth's time, in answer to the French Marshal Biron's remark that 'the English march being beaten by the drum was slow, heavy, and sluggish'; the reply being, 'That may be true, but, slow as it is, it has traversed your master's country from one end to the other.' Hawkins (writing in 1776) speaks of 'the many late alterations in the discipline and exercise of our troops, and the introduction of fifes and other instruments into our martial music'; and, in reference to an earlier condition thereof, quotes, from Walpole's *Catalogue of Royal and Noble Authors*, a warrant of Charles I. to the following effect:—'Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of March in the warres, whereby to be distinguished one from another. And the March of this our nation, so famous in all the honourable atchievements and glorious warres of this our kingdom in forraigne parts (being by the approbation of strangers themselves confest and acknowledged the best of all marches) was through the negligence and carelessness of drummers, and by long discontinuance so altered and changed from the ancient gravity and majestie thereof, as it was in danger utterly to have bene lost and forgotten. It pleased our late deare brother prince Henry to revive and rectifie the same by ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610. In confirmation whereof wee are graciously pleased, at the instance and humble sute of our right trusty and right well-beloved cousin and counsellor Edward Viscount Wimbledon, to set down and ordaine this present establishment hereunder expressed. Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and precisely to observe the same, as well in this our kingdome, as abroad in the service of any forraigne prince or state, without any addition or alteration whatsoever. To the end that so ancient, famous, and commendable a custome may be preserved as a patterne and precedent to all posteritie,' etc. etc.—This document also contains the following notation[1]—

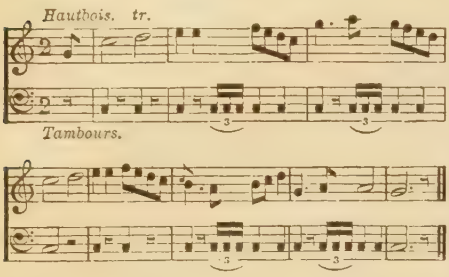

Voluntary before the March.
Pou tou pou tou pou R pou tou pou pou tou pou R poung
The March.
Pou tou pou tou poung
Pou tou pou R poung
R pou tou R poung
R R pou R poung
R R pou tou R pou tou pou R tou pou R poung
R R R R poung
R R R pou R R pou tou pou R tou pou R poung potang.

subscribed 'Arundell and Surrey. This is a true copy of the original, signed by his Majestie. Ed. Norgate, Windsor.'

The primary (indeed absolute) importance of the drum in the early form of the March is very evident. Rousseau, in his *Dictionnaire de Musique*, in his article on that subject, thus defines it:—'Marche: Air militaire qui se joue par des instrumens de guerre, et marque le métre et la cadence des Tambours, laquelle est proprement la Marche.' The same author, writing towards the close of the 18th century, speaks

[1] The notes are lozenge-shaped in the original.

of the superiority of the German military music, and says that the French troops had few military instruments for the infantry excepting fifes and drums; and very few marches, most of which were 'très malfaites.' Rousseau gives—as follows—the first part of the March of the Musketeers of the King of France, as illustrating 'L'accord de l'air et de la Marche.'

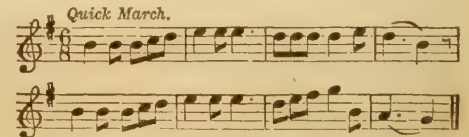


In its earlier instrumental form the German March had two reprises, each of eight, twelve, or even sixteen bars, and its melodic origin would seem to have been influenced by the national dance called the 'Allemande,' in 2–4 time. The modern March is now usually in common time—four crotchets in a bar—consisting of reprises of four, eight, or even sixteen bars, with a subsidiary movement entitled a 'Trio' (generally in the dominant or subdominant key), which occupies a similar place to that of the Trio associated with the Minuet or Scherzo of a symphony; that is, following the March, which is repeated after it. With the ordinary (Parade) March, about seventy-five steps go to the minute; with the Quick March (Germ. *Geschwind Marsch*; Fr. *Pas redoublé*) about 108; while the Storming March (Germ. *Sturm Marsch*; Fr. *Pas de charge*) implies about 120 steps per minute, these being measured by rapid beats of the drum.

Military Marches, intended of course to stimulate hopeful enthusiasm, are generally written in a bright major key, trumpets, drums, and other instruments of percussion being prominently used; and Funeral Marches in a solemn minor one—a remarkable exception to the latter rule being offered by the Dead March in 'Saul,' the key of which is C major. 'The stormy music of the drum' is still an important element in all the pieces used at the parade or on the battle-field; as it exercises a commanding influence on rhythmical precision, as already indicated. Formerly, as above indicated, that instrument was the all-essential feature in the March, instead of being, as afterwards, subsidiary in a musical sense. [Want of space prevents the full discussion of the later development of the march-form by later composers, from Beethoven to Wagner; the 'Marcia Funebre' in the former's Eroica Symphony, and the 'Kaisermarsch,' 'Huldigungsmarsch,' etc., of the latter will occur to every reader's memory.]

The March usually begins with a crotchet before the commencing phrase, as in Handel's Marches in 'Rinaldo' (1711), in 'Scipio,' the Occasional Overture, etc. There are, however, numerous instances to the contrary, as in Gluck's March in 'Alceste,' that in Mozart's 'Die Zauberflöte,' and Mendelssohn's Wedding March, which latter presents the unusual example of beginning on a chord remote from the key of the piece. A March of almost equal beauty is that in Spohr's Symphony, 'Die Weihe der Töne,' and here (as also in the March just referred to) we have an example of a feature found in some of the older Marches—the preliminary flourish of trumpets, or FANFARE [see vol. ii. pp. 5, 6].

There is also, as already said, a description of march in half time—2–4 (two crotchets in a bar), called with us the Quick March—*Pas redoublé, Geschwind Marsch.* Good specimens of this rhythm are the two Marches (Pianoforte duets) by Schubert, No. 3, op. 40, and No. 1, op. 51, in the latter of which we have also the preliminary fanfare. The march form in pianoforte music has indeed been used by several modern composers; by Beethoven in his three Marches for two performers (op. 45); and the Funeral March in his Sonata, op. 26; and, to a much greater extent, by Franz Schubert in his many exquisite pieces of the kind for four hands, among them being two (op. 121) in a tempo (6–8), sometimes, but not often, employed in the march style; another such specimen being the 'Rogues' March,' associated for more than a century (probably much longer) with army desertion. This is also in the style of the Quick March, the tune being identical with that of a song once popular, entitled 'The tight little Island'—it having, indeed, been similarly employed in other instances. The following is the first part of this March, whose name is better known than its melody:—



Besides the March forms already referred to, there is the Torch-dance [see FACKELTANZ, vol. ii. p. 3*a*], which, however, is only associated with pageants and festivities. These and military marches being intended for use in the open air, are of course written entirely for wind instruments, and those of percussion; and in the performance of these pieces many regimental bands, British and foreign, have arrived at a high degree of excellence. [Among modern English marches, that in Parry's music to 'The Birds' of Aristophanes (sometimes used as a wedding-march), and the two entitled

'Pomp and Circumstance' by Elgar, deserve mention.] H. J. L.

MARCHAND, Louis, a personage whose chief claim to our notice is his encounter with Bach, and, as might be imagined, his signal defeat. He was born at Lyons, Feb. 2, 1669.[1] He went to Paris at an early age, became renowned there for his organ-playing, and ultimately became court organist at Versailles. A confusion between him and Jean Louis Marchand of Auxerre (b. 1679) has led to much uncertainty as to the tenure of various posts as organist (see the *Quellen-Lexikon*). By his recklessness and dissipated habits he got into trouble and was exiled in 1717. The story goes, that the king, taking pity on Marchand's unfortunate wife, caused half his salary to be withheld from him, and devoted to her sustenance. Soon after this arrangement, Marchand coolly got up and went away in the middle of a mass which he was playing, and when remonstrated with by the king, replied, 'Sire, if my wife gets half my salary, she may play half the service.' On account of this he was exiled, on which he went to Dresden, and there managed to get again into royal favour. The King of Poland offered him the place of court organist, and thereby enraged Volumier, his capellmeister, who was also at Dresden, and who, in order to crush his rival, secretly invited Bach to come over from Weimar. At a royal concert, Bach being incognito among the audience, Marchand played a French air with brilliant variations of his own, and with much applause, after which Volumier invited Bach to take his seat at the harpsichord. Bach repeated all Marchand's showy variations, and improvised twelve new ones of great beauty and difficulty. He then, having written a theme in pencil, handed it to Marchand, challenging him to an organ competition on the given subject. Marchand accepted the challenge, but when the day came it was found that he had precipitately fled from Dresden, and, the order of his banishment having been withdrawn, had returned to Paris, where his talents met with more appreciation, and where he became organist of St. Honoré. He now set up as a teacher of music, and soon became the fashion, charging the then unheard-of sum of a louis d'or a lesson. In spite of this, however, his expensive habits brought him at last to extreme poverty, and he died in great misery, Feb. 17, 1732. His works comprise 2 vols. of pieces for the harpsichord, and one for the organ, and an opera, 'Pyramus et Thisbe,' which was never performed.

His ideas, says Fétis, are trivial, and his harmonies poor and incorrect. There is a curious criticism of him by Rameau, quoted in La Borde, *Essai sur la musique* (vol. iii.), in which he says that 'no one could compare to Marchand in his manner of handling a fugue'; but, as Fétis shows, this may be explained by the fact that Rameau had never heard any great German or Italian organist. M.

MARCHAND, Marguerite. See Danzi, vol. i. p. 662.

MARCHESI, Luigi, or Lodovico, sometimes called Marchesini, was born at Milan, 1755. His father, who played the horn in the orchestra at Modena, was his first teacher; but his wonderful aptitude for music and his beautiful voice soon attracted the attention of some amateurs, who persuaded the elder Marchesi to have the boy prepared for the career of a sopranist. This was done at Bergamo, and young Marchesi was placed under the *evirato*, Caironi, and Albujo, the tenor, for singing; while his musical education was completed by the Maestro di Cappella, Fioroni, at Milan.

Marchesi made his début on the stage at Rome in 1774, in a female character, the usual introduction of a young and promising singer with a soprano voice and beautiful person. Towards the close of 1775 the Elector of Bavaria engaged Marchesi for his chapel, but his sudden death, two years after, put an end to this engagement, and the young singer went to Milan, where he performed the part of 'second man,' with Pacchierotti as first, and to Venice, where he played second to Millico. He was advanced in that same year to first honours at Treviso. In the next and following years he sang as 'first man' at Munich, Padua, and Florence, where he created a furore by his exquisite singing of 'Mia speranza, io pur vorrei,' a rondo in Sarti's 'Achille in Sciro.' In 1778 he had worked his way to the great theatre of San Carlo, and continued there during two seasons. He was now looked upon as the first singer in Italy, and was fought for by rival *impresarj*. Once more in Milan (1780), he sang in Mysliweczek's 'Armida,' in which he introduced the famous rondo of Sarti, which all Italy had been humming and whistling since he sang it at Florence, and also an air by Bianchi, almost as successful, 'Se piangi e peni.' His portrait was engraved at Pisa, and the impressions were quickly bought up. He now sang in turn at Turin, Rome, Lucca, Vienna, and Berlin, always with renewed éclat; and he went in 1785 to St. Petersburg with Sarti and Mme. Todi. The rigorous climate of Russia, however, filled him with alarm for his voice, and he fled rapidly back to Vienna, where he sang in Sarti's 'Giulio Sabino.'

We next find him (1788) in London, singing in the same opera by Sarti, having just completed an engagement at Turin. His style of singing now seemed (to Burney) 'not only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in the recitatives and occasional low notes.

[1] Spitta, in his *Life of Bach*, gives the date 1671, as an inference from an old engraving. But see Fétis (s.v.) who quotes an article in the *Magazin Encyclopédique*, 1812, tom. iv. p. 341, where this point is thoroughly investigated, and a register of Marchand's birth given.

Many of his graces were new, elegant, and of his own invention; and he must have studied with intense application to enable himself to execute the divisions and running shakes from the bottom of his compass to the top, even in a rapid series of semitones. But beside his vocal powers, his performance on the stage was extremely embellished by the beauty of his person and the grace and propriety of his gestures. From this time till 1790 he continued to delight the English, appearing meanwhile at short intervals in the various capitals and chief cities of Europe. In 1794 he sang at Milan in the 'Demofoönte' of Portogallo, and was described in the cast as 'all' attual servizio di S. M. il Re di Sardegna.' This memorable occasion was that of the début of Mme. Grassini. He continued to sing at Milan down to the spring of 1806, when he left the stage, and passed the remainder of his life in his native place, honoured and loved. He composed some songs, published in London (Clementi), at Vienna (Cappi), and at Bonn (Simrock). An air, written by him, 'In seno quest' alma,' was also printed.

A beautiful portrait of Marchesi was engraved (June 1790) by L. Schiavonetti, after R. Cosway; and a curious caricature (now rare) was published under the name of 'A Bravura at the Hanover Square Concert,' by J. N[ixon], 1789, in which he is represented as a conceited coxcomb, bedizened with jewels, singing to the King, Prince of Wales, and courtiers.

Marchesi died at Milan, his native place, Dec. 18, 1829. J. M.

MARCHESI, Mathilde de Castrone, *née* Graumann, born March 26, 1826, at Frankfort-on-the-Main. The daughter of a wealthy merchant, she was very highly educated, but in 1843, her father having lost his fortune, she adopted the musical profession. She studied singing at Vienna with Nicolai; but in 1845 went to Paris to learn from Garcia. Here she took lessons in declamation from Samson, Rachel's master, and had the advantage of hearing all the first singers of the age—Persiani, Grisi, Alboni, Duprez, Tamburini, Lablache. Her own aptitude for teaching was already so remarkable that Garcia, whilst prevented by the effects of an accident from giving his lessons, handed over his whole clientèle for the time to his young pupil. In 1849 Mlle. Graumann removed to London, where she obtained a high standing as a concert singer. Her voice was a mezzo-soprano, and her excellent style never failed to please. She has sung successfully in Germany, Belgium, Holland, Switzerland, France and the United Kingdom. She married Signor Salvatore Marchesi (see below), in 1852, and in 1854 accepted the post of professor of singing at the Vienna Conservatoire, the vocal department of which was then in its infancy. But she soon won high distinction for it and herself. Among her pupils at this period were Mlles. Ilma de Murska, Fricci, Kraus, and others who have since become famous. She resigned her appointment in 1861, and removed with her husband to Paris, where pupils came to her from far and wide. At this time appeared her 'École de Chant.' Rossini, in acknowledging the dedication of a volume of 'Vocalizzi,' extols her method as an exposition of the true art of the Italian school of singing, inclusive of the dramatic element; and specially valuable when, he complains, the tendency is to treat the vocal art as though it were a question of the capture of barricades! In 1865 she accepted a professorship at the Cologne Conservatoire, but resigned it in 1868 to return to Vienna to resume her post as teacher of singing at the Conservatoire, which she held for ten years. Among her famous scholars there, were Mlles. d'Angeri and Smeroschi, Mme. Schuch-Proska, and Etelka Gerster. She resigned her appointment at the Conservatoire in 1878, but continued for some time to reside and teach in Vienna, where her services to art have met with full recognition. A pupil of hers having created a *furore* at a concert, the public, after applauding the singer, raised a call for Mme. Marchesi, who had to appear and share the honours. From the Emperor of Austria she received the Cross of Merit of the first class, a distinction rarely accorded to ladies; and she holds decorations and medals from the King of Saxony, the Grand Duke of Saxe Weimar, the Emperor of Germany, and the King of Italy. She is a member of the St. Cecilia Society in Rome, and of the Academy of Florence. In 1881 she returned to Paris, where she has prepared many of the greatest singers of the younger generation for the public career, notably Mme. Melba. She has published a grand practical Method of singing, and twenty-four books of vocal exercises. Her reminiscences were published in 1897, as *Marchesi and Music*. B. T. [Her daughter, Blanche, to whom the book is dedicated, was at first trained as a violinist, but from 1881 devoted herself to singing, and, until her marriage with Baron A. Caccamisi, assisted her mother in teaching. In 1895 she appeared at Berlin and Brussels, and on June 19, 1896, gave a vocal recital in the small Queen's Hall, London. Since then she has lived in England and has enjoyed great success as a concert-singer. She made an operatic début at Prague in 1900 as Brünnhilde in 'Die Walküre,' and has occasionally appeared on the stage with the Moody-Manners Company. A. C.]

MARCHESI, Salvatore, Cavaliere de Castrone, Marchese della Rajata, husband of Mme. M. Marchesi, a baritone singer and teacher, was born at Palermo, Jan. 15, 1822. His family belonged to the nobility, and his father was four years Governor-General of Sicily. In 1838 he entered the Neapolitan Guard, but, for political reasons, resigned his commission in

1840. Whilst studying law and philosophy at Palermo, he took lessons in singing and composition from Raimondi; and he continued his musical studies at Milan, under Lamperti and Fontana. Having participated in the revolutionary movement of 1848, he was forced to seek shelter in America, where he made his début, as an operatic singer, in 'Ernani.' He returned to Europe to take instruction from Garcia, and settled in London, where, for several seasons, he was favourably known as a concert-singer. He married Mlle. Graumann in 1852, and with her made numerous concert tours in England, Germany, and Belgium, appearing also in opera with success, both in England and on the continent. He has held posts as teacher of singing at the Conservatoires of Vienna and Cologne, and was appointed chamber singer to the court of Saxe Weimar, 1862. From the King of Italy he has received the orders of the Knights of St. Maurice and St. Lazarus. Signor Marchesi is known also as the composer of several German and Italian songs, and as the Italian translator of many French and German libretti—'Medea,' 'La Vestale,' 'Iphigenia,' 'Tannhäuser,' 'Lohengrin,' etc. He has published various writings on music, and some books of vocal exercises. B. T.

MARCHESINI. [See LUCCHESINA and MARCHESI, LUIGI.]

MARCHETTI, FILIPPO, was born at Bolognola in the province of Macerata on Feb. 26, 1831. The date of his birth has been incorrectly stated in several books of reference, but the publication of his birth certificate in the *Gazzetta Musicale* of Feb. 6, 1902, has set the question finally at rest. He showed no special devotion to the art of music in his earliest years, but at the age of twelve he began to study with a master named Bindi, and in his fifteenth year he determined to make music his profession. In 1850 his parents sent him to Naples, where he was admitted as a paying student at the Real Collegio di San Pietro a Majella. His principal instructor there was Carlo Conti, with whom he studied counterpoint and composition. In 1854 Marchetti left Naples and returned home, where he devoted himself to the composition of an opera, 'Gentile da Verano,' the libretto of which was written by his brother Raffaele. This work was produced at the Teatro Nazionale, Turin, in February 1856, with so much success that the impresario of the theatre hastened to secure the performing rights of a second opera, 'La Demente,' upon which Marchetti was then engaged. 'La Demente' was produced at the Teatro Carignano, Turin, on Nov. 27, 1856, and in the following year it was revived at Rome and at Jesi. It was well received at both places, but Marchetti was still far from having established his position in the world of music, and he found it impossible to persuade any impresario to produce his next opera, 'Il Paria,' which in fact has never been performed or published. Marchetti fell back upon the composition of ballads and romances, of which he wrote many at this period of his career, though even these he found much difficulty in recommending to the good graces of publishers. Several years passed in fruitless struggles to obtain a hearing, and the composer began to despair of ever attaining the wished-for success. In the year 1862 he was recommended by his brother to move his quarters from Rome to Milan, which was the real centre of musical life in Italy, and where opportunities for distinction were more frequently presented to struggling genius. In Milan Marchetti made the acquaintance of a young poet named Marcelliano Marcello, who persuaded him to undertake the composition of a new version of 'Romeo and Juliet,' the libretto of which he had himself arranged from Shakespeare's tragedy. Marchetti hesitated to attack a subject which had already been treated by Bellini and many other composers, and his diffidence would probably have been augmented had he known that Gounod was at the same time hard at work upon an opera founded upon the same subject. Marcello, however, succeeded in overcoming Marchetti's scruples, and the new 'Romeo e Giulietta' was produced at Trieste on Oct. 24, 1865. Its success at first was only moderate, but when it was revived two years later at the Teatro Carcano at Milan it was very favourably received, in spite of the formidable rivalry of Gounod's 'Roméo et Juliette,' which was being given at La Scala at the same time. With 'Ruy Blas,' his next work, which was produced at La Scala, Milan, on April 3, 1869, Marchetti reached the zenith of his achievement. 'Ruy Blas,' written to a libretto taken by D'Ormeville from Victor Hugo's drama, speedily became popular in Italy, and in process of time carried the composer's fame across the Alps. It was performed with no little success at Her Majesty's Theatre, under the management of Mapleson, on Nov. 24, 1877, Mlle. Salla appearing as the Queen, Mlle. de Belocca as Casilda, Mme. Lablache as Donna de la Cueva, Signor Fancelli as Ruy Blas, and Signor Galassi as Don Sallustio. After 'Ruy Blas' Marchetti never succeeded in winning the popular suffrages. His two remaining works, 'Gustavo Wasa' (Scala, Milan, Feb. 7, 1875), and 'Don Giovanni d' Austria' (Teatro Regio, Turin, March 11, 1880), made little impression. After 1880 Marchetti wrote no more for the stage, but devoted his energies entirely to teaching. In 1881 he was appointed President of the Reale Accademia di Santa Cecilia in Rome, and in 1885 he undertook the onerous duties of Director of the Liceo Musicale in the same city, a post which he held until his death on Jan. 18, 1901. Marchetti's fame as a composer was short-lived. Changes in musical taste soon made 'Ruy Blas' seem old-fashioned, and in his

later works the composer showed no power of adapting his style to the requirements of modern audiences. He may be described as a typical Italian composer of the second rank. In his music the influence of Verdi is not unnaturally supreme, but unfortunately it is the Verdi of earlier days, not the composer of 'Aïda' and the Manzoni Requiem, who served as Marchetti's model. Marchetti's capacity for sheer musical invention was limited ; but in 'Ruy Blas,' his most careful and most meritorious work, the musicianship is often admirable, the orchestration effective without vulgarity, while the composer displays a commendable feeling for characterisation, notably exemplified in the music allotted to the three female characters. R. A. S.

MARCHETTUS of Padua, a musical theorist of the early part of the 14th century. Of his life nothing is known except that he was in the service of Rainier, Prince of Monaco, and that some of his works were written at Cesena and Verona. He was the author of two treatises, the *Lucidarium in arte musicae planae* and the *Pomerium artis musicae mensurabilis*, both of which are printed in the third volume of Gerbert's *Scriptores*. The dedications of these two books point to their having been completed later than 1309, though the Milan manuscript of the *Lucidarium* is said to be dated 1274 and the Vatican manuscript of the *Pomerium*, 1283. The *Lucidarium* is remarkable for the chromaticism employed and for the division of the whole tone either into three-fifths and two-fifths (diatonic and enharmonic semitones) or into four-fifths and one-fifth (chromatic semitone and diesis). The *Pomerium* is of great interest as marking the transition from the Franconian system of notation, in which the shortest musical note admitted was the semibreve, equal to one-third of a breve, to the 'ars nova' of Philip de Vitry and his successors, in which the minim and semiminim were differentiated and brought into the scheme of perfection and imperfection. Marchettus meets the growing need for notes of smaller value by reckoning any number of semibreves from two to twelve to the breve, and distinguishes their values by the addition or omission of tails above or below: see Wolf, *Geschichte der Mensural-Notation*, 1904, p. 30. He also points out the differences between Italian and French notation. An epitome of the *Pomerium* entitled *Brevis Compilatio Magistri Marchetti Musici de Padua in arte musice mensurate pro rudibus et modernis* is printed in the third volume of Coussemaker's *Scriptores* from a 14th-century manuscript at St. Dié, which also contains the *Lucidarium*, the *Ars Mensurabilis Musice* of Franco, and other musical treatises. Fétis's manuscript containing the *Lucidarium*, the *Pomerium*, and the *Brevis Compilatio*, is now in the Royal Library at Brussels. Other manuscripts are at Florence, at Pisa, and in the monastery of Einsiedeln.

Marchettus deserves credit for his attempt to amplify the means of musical expression, but his system of notation was too complex to become of practical utility, and was soon displaced by the bolder and simpler methods of the 'ars nova.' He suffered the penalty of failure, and met with much abuse at the hands of some of his successors. In 1410 Prosdocimus de Beldemandis wrote an *Opusculum contra theoricam partem sive speculativam Lucidarii Marcheti Patavini*, of which there is a manuscript copy at Bologna. In it he asserts that Marchettus was altogether ignorant of theory, and scoffs at his presumption in posing as a scientific musician. Joannes Carthusiensis wrote that Marchettus deserved a schoolboy's whipping; and in the *Musices Opusculum* of Nicolaus Burtius (Bologna, 1487) the worst that the author can say of his opponent, Ramis de Pareia, is that he 'imitated the crass stupidity and fatuity of Marchettus.' J. F. R. S.

MARCHISIO, The Sisters, both born at Turin—Barbara, Dec. 12, 1834, Carlotta, Dec. 6, 1836—were taught singing there by Luigi Fabbrica, and both made their débuts as Adalgisa, the elder (who afterwards became a contralto) at Vienna in 1856, the younger at Madrid. They played at Turin in 1857-58, and made great success there as Arsace and Semiramide ; also on a tour through Italy, and at the Paris Opera on the production of 'Semiramis,' July 9, 1860. They first appeared in England with great success at Mr. Land's concerts, St. James's Hall, Jan. 2 and 4, 1862, in duets of Rossini and Gabussi, and made a concert tour through the provinces with Mr. Willert Beale. They also made a success in 'Semiramide' at Her Majesty's, May 1, 1860, on account of their excellent duet singing, though separately their voices were coarse and harsh, their appearance insignificant, and they were indifferent actresses. Carlotta played the same season Isabella in 'Robert,' June 14, and Donna Anna, July 9. They sang also at the Crystal Palace, twice at the New Philharmonic, at the Monday Popular, etc. They sang together for some time abroad. Carlotta married a Viennese singer, Eugen Kuhn (1835-75), who sang with her in concerts, and at Her Majesty's in 1862 under the name of Coselli, and who afterwards became a pianoforte manufacturer at Venice. She died at Turin, June 28, 1872. Barbara, we believe, retired from public life on her marriage. A. C.

MARÉCHAL, Charles Henri, born in Paris, Jan. 22, 1842, worked at first at solfège with A. Chevé and E. Batiste, studied the piano with Chollet, and harmony with B. Laurent ; finally, at the Conservatoire, studied the organ with Benoist, counterpoint with Chauvet, and composition with Victor Massé. In 1870 he obtained the Grand Prix de Rome with the cantata, 'Le jugement de Dieu.' He was

chorus-master at the Théâtre Lyrique in 1867, and was appointed in 1896 inspector of musical education. His first important composition was a sacred piece, 'La Nativité,' in 1875, but he afterwards devoted himself entirely to the theatre, for which he wrote the following: 'Les Amours de Catherine' (one act, Opéra-Comique, 1876); 'La Taverne des Trabans' (three acts, gained the Prix Monbinne in 1876, produced Opéra-Comique, 1881); 'L'Étoile' (one act, 1881); 'Déidamie' (two acts, Opéra, 1893); 'Calendal' (four acts, Rouen, 1894); 'Ping-Sin' (1895); 'Daphnis et Chloé' (three acts, Théâtre Lyrique, 1899); incidental music for 'L'Ami Fritz' (Comédie Française, 1876), 'Les Rantzau,' 'Smilis,' 'Crime et Châtiment,' etc. For the concert-room he has written 'Les Vivants et les Morts,' for vocal quartet with orchestra (1886); 'Le Miracle de Naim,' sacred drama (1887); 'Esquisses vénitiennes' (1894), and 'Antar' (1897), both for orchestra. He has also published many choral and instrumental compositions. G. F.

MARENZIO, Luca. The oldest account we can find of this great Italian composer is given by O. Rossi,[1] in 1620. It tells us of Marenzio's birth at Coccaglia, a small town on the road between Brescia and Bergamo, of the pastoral beauty of his early surroundings, and the effect they may have had in forming the taste of the future madrigal composer, of the patronage accorded him by great princes, of his valuable post at the court of Poland, worth 1000 scudi a year, of the delicate health which made his return to a more genial climate necessary, of the kind treatment he received from Cardinal Cintio Aldobrandino at Rome, of his early death in that city, and burial at S. Lorenzo in Lucina. The same author gives an account of Giovanni Contini, organist[2] of the cathedral at Brescia, and later in the service of the Duke of Mantua, under whose direction Marenzio completed his studies, having for his fellow-pupil Lelio Bertani,[2] who afterwards served the Duke of Ferrara for 1500 scudi a year, and was even asked to become the Emperor's chapel-master.

Donato Calvi, writing in 1664,[3] anxious to claim Marenzio as a native of Bergamo, traces his descent from the noble family of Marenzi, and finds in their pedigree a Luca Marenzo. He adds further details to Rossi's account, how the King of Poland knighted the composer on his departure, how warmly he was welcomed by the court of Rome on his return, how Cardinal C. Aldobrandino behaved like a servant rather than a patron to him. We also learn that he died August 22, 1599, being then a singer in the Papal chapel, and that there was a grand musical service at his funeral.

In the next account Brescia again puts in a claim, and Leonardo Cozzando[4] asserts that Marenzio was born at Cocaglio, that his parents were poor, and that the whole expense of his living and education was defrayed by Andrea Masetto, the village priest. To Cozzando we are also indebted for a special article on Marenzio's great merits as a singer, and after reading of him under the head of Brescian composers, we find him further mentioned under 'Cantori.'[5]

A fourth account, quite independent of these, and one of the earliest of all, is that given by Henry Peacham, published in 1622.[6] Of the composers of his time, Byrd is his favourite, Victoria and Lassus coming next. Then of Marenzio he says:—

> For delicious Aire and sweete Invention in Madrigals, *Luca Marenzio* excelleth all other whosoever, having published more Sets than any Authour else whosoever: and to say truth, hath not an ill Song, though sometime an oversight (which might be the Printer's fault) of two *eights* or *fifts* escape him; as betweene the *Tenor* and *Base* in the last close, of, *I must depart all haplesse*: ending according to the nature of the Dittie most artificially, with a Minim rest. His first, second, and third parts of *Thyrsis, Veggo dolce mio ben che fæ hoggi mio Sole Cantava*, or *sweete singing Amaryllis*,[7] are Songs, the Muses themselves might not have beene ashamed to have had composed. Of stature and complexion, hee was a little and blacke man: he was Organist in the Popes Chappell at *Rome* a good while, afterward hee went into *Poland*, being in displeasure with the Pope for overmuch familiaritie with a kinswoman of his (whom the Queene of *Poland*, sent for by *Luca Marenzio* afterward, she being one of the rarest women in *Europe*, for her voyce and the Lute:) but returning, he found the affection of the Pope so estranged from him, that hereupon hee tooke a conceipt and died.

The above accounts agree in all important points, and even the descent from a noble Bergamese family is not inconsistent with the parents' poverty and their residence at Coccaglia. Marenzio certainly died at a comparatively early age, in 1599, and we may, therefore, place his birth about 1560, though not later, for he began to publish in 1581. On the 10th of April in that year he was in Venice, dedicating his first book of madrigals (*a* 6) to Alfonso d'Este, Duke of Ferrara. He was in Rome, Dec. 1, 1582,[8] on April 24,[9] and Dec. 15,[10] 1584, was chapel-master to the Cardinal d'Este in the same year,[11] and was still in the same city on July 15, 1585.[12]

We do not think he went to Poland just yet, but we have no more publications for some years. Marenzio probably received his appointment soon after the accession of Sigismund III. (1587),

[1] *Elogi Historici di Bresciani illustri* di Ottavio Rossi. (Brescia, Fontana, 1620.)
[2] For list of works see the *Quellen-Lexikon*.
[3] *Scena Litteraria de gli scrittori Bergamaschi*. Donato Calvi. (Bergamo, 1664.)
[4] *Libreria Bresciana*. Leonardo Cozzando. (Brescia, Rizzardi, 1685.)
[5] *Vago e curioso ristretto, etc., dell' Historia Bresciana*. Leonardo Cozzando. (Brescia, Rizzardi, 1694.)
[6] *The Compleat Gentleman*, by Henry Peacham, M^r. of Arts. (London, 1622.)
[7] The proper titles of these, which are given in the above confused manner in Peacham's book, are—'Tirsi morir volea (*a* 5)'; 'Veggo dolce mio bene (*a* 4)'; 'Che fa hogg' il mio sole (*a* 5)'; and 'Cantava la piu vaga (*a* 5),' the English words 'Sweete Singing Amaryllis' being adapted to the music of the last.
[8] See dedication to the Philharmonic Academicians of Verona of 3rd Book of Madrigals (*a* 5). (Venice, Gardane, 1582.)
[9] See 'Madrigali spirituali *a* 5 di L. M.' (Rome, Gardano, 1584.)
[10] Dedication of 'Il quinto lib. de Madrigali *a* 5.' (Vinegia, Scotto, 1585.)
[11] Title-page of 'Primo lib. de Madr. *a* 6.' (Venice, Gardano, 1584.)
[12] Dedication of 'Madr. *a* 4 di L. M.' Lib. primo. (Venetia, Gardano, 1592.)

and is said to have kept it for two years, either from 1588 to 1590, or from 1591 to 1593.

He was back in Rome in 1595, writing to Dowland, July 13,[1] and to Don Diego de Campo, Oct. 20,[2] and in the same year is said to have been appointed to the Papal chapel.[3] It was now that he lived on such familiar terms with Cardinal Aldobrandino, the Pope's nephew, and taking this into account Peacham's tale may have some truth in it, and Marenzio may have fallen in love with a lady belonging to his patron's family. If, however, he died of a broken heart, as is suggested, it must have been caused simply by the Pope's refusal to allow a marriage.

Marenzio's principal works are:—9 books of madrigals (*a* 5), 6 books (*a* 6), each book containing from 13 to 20 nos., and 1 book (*a* 4) containing 21 nos.; 5 books of 'Villanelle e Arie alla Napolitana,' containing 113 nos. (*a* 3) and 1 (*a* 4); 2 books of four-part motets, many of which have been printed in modern notation by Proske;[4] 1 mass (*a* 8), and many other pieces for church use. [See the list in the *Quellen-Lexikon.*] The first five books of madrigals *a* 5 were printed 'in uno corpo ridotto,' in 1593, and a similar edition of those *a* 6 in 1594. These books, containing 78 and 76 pieces respectively, are both in the British Museum. Marenzio's works were introduced into England in 1588, in the collection entitled 'Musica Transalpina' (1588); and two years afterwards a similar book was printed, to which he contributed 23 out of 28 numbers.[5] His reputation here was soon established, for in 1595 John Dowland, the lutenist, 'not being able to dissemble the great content he had found in the profered amity of the most famous Luca Marenzio,' thought the mere advertisement of their correspondence would add to the chance of his own works being well received. Burney does not hesitate to say that the madrigal style was brought to the highest degree of perfection by Marenzio's superior genius, and that the publication of the 'Musica Transalpina' gave birth to that passion for madrigals which became so prevalent among us when our own composers so happily contributed to gratify it.[6]

Thus it came to pass that Luca Marenzio became bound up in our own musical history, and few foreign musicians of the 16th century have been kept so constantly before the English public. The Madrigal Society became a home for his works more than 150 years ago, and they are continually sung by much younger societies. 'To guard faithfully and lovingly the beautiful things, and to reverence the great masters, of olden times, is quite a part of the English character, and one of its most beautiful traits.'[7] J. R. S.-B.

MARESCHALL, SAMUEL, born at Tournay, in May 1554, was town and university organist at Basle from 1577 to his death some time after 1640. In 1606 he published at Basle a choralbuch for four voices, containing Lobwasser's German versified translation of the Psalter with the original French tunes as in Goudimel, the melody, however, in the soprano, also some additional German hymns and tunes. Some of his settings are given in Winterfeld and Schöberlein. In MS. there exist a large number of his organ arrangements of some of these French psalm tunes, and other French and German songs. See *Quellen-Lexikon.* J. R. M.

MARGHERITA. [See EPINE, vol. i. p. 784.]

MARIA ANTONIA WALPURGA (or WALPURGIS), electress of Saxony, daughter of the elector of Bavaria, afterwards the Emperor Charles VII. born July 18, 1724, at Munich, learnt music from Giovanni Ferrandini, Porpora, and finally Hasse. She was a member of the Arcadian Academy in Rome, and the initials of her academical name, 'Ernelinda Talia Pastorella Arcada' were used by her to sign her compositions. The most important of these were two operas, 'Il trionfo della fedeltà,' performed at Potsdam in 1753 before Frederick the Great, and furnished with additional numbers by him, Hasse, Graun, and Benda; and 'Talestri Regina dell' Amazone,' performed in 1763. Both were published by Breitkopf & Härtel, the former in 1756 being one of the first printed with their newly invented types, and the latter appearing in 1765. The electress died at Dresden, April 23, 1780. (*Quellen-Lexikon.*) See also the *Monatshefte für Musikgesch.* vol. xi. p. 167. M.

MARIA DI ROHAN. Opera in three acts; music by Donizetti. Produced at Vienna, June 5, 1843; at the Théâtre Italien, Paris, Nov. 20, 1843, and in London, Covent Garden, May 8, 1847. G.

MARIANI, ANGELO, born at Ravenna, Oct. 11, 1822, began to study the violin when quite young, under Pietro Casolini; later on he had instruction in harmony and composition from a monk named Levrini, of Rimini, who was a celebrated contrapuntist. He was still in his teens when he left home to see the world, and for a certain time he continued to appear, as a soloist in concerts and as a first violin player in orchestras. He was at the Liceo Filarmonico at Bologna, where he had instruction from Rossini. It was in 1844, at Messina, that he assumed the baton,—which after all was only the bow of his violin, for at that time the conductor of an Italian orchestra was named *Primo Violino direttore dell' orchestra.*

[1] '1st booke of Songs or Ayres of 4 parts by John Dowland.' (Short, Bred St. Hill, 1597.)

[2] 'Di L. M. il 7mo libro a 4 & 5 Madr. a 5.' (Venetia, Gardano, 1595.

[3] We cannot find any old authority for the date of appointment, and Eitner (*Quellen-Lexikon*, doubts it.

[4] 'Musica Divina,' etc. Carl Proske, vol. ii. (Ratisbon, 1853.)

[5] 'First part of Italian Madrigals Englished,' etc. Published by Thomas Watson (1590).

[6] *Gen. Hist. of Music*, vol. iii. pp. 201, 119.

[7] Ambros, *Geschichte der Musik*, iii. 460.

After several engagements in different theatres in Italy, Mariani was appointed, in 1847, conductor of the Court Theatre at Copenhagen. While there he wrote a Requiem Mass for the funeral of Christian VIII. At the beginning of 1848 he left Denmark and went to Italy to fight in the ranks of the volunteers for the freedom of his country. At the end of the war he was called to Constantinople, where his ability won him the admiration of the Sultan, who made him many valuable presents; and Mariani, as a mark of gratitude, composed a hymn which he dedicated to him. In Constantinople also he wrote two grand cantatas, 'La Fidanzata del guerriero' and 'Gli Esuli,' both works reflecting the aspirations and attempts of the Italian movement. He returned to Italy in 1852, landing at Genoa, where he was at once invited to be the conductor of the Carlo Felice. In a short time he reorganised that orchestra so as to make it the first in Italy. His fame soon filled the country and spread abroad; he had offers of engagements from London, St. Petersburg, and Paris, but he would never accept them; he had fixed his headquarters in Genoa, and only absented himself for short periods at a time, to conduct at Bologna, at Venice, and other important Italian towns. Mariani exercised an extraordinary personal fascination on all those who were under his direction. He was esteemed and loved by all who knew him. For him, no matter the name of the composer, the music he conducted at the moment was always the most beautiful, and he threw himself into it with all his soul. Great masters as well as young composers were happy to receive his advice, and he gave it in the interest of art and for the improvement of the work. At rehearsal nothing escaped him in the orchestra or on the stage.

In 1864 Mariani was the director of the grand fêtes celebrated at Pesaro in honour of Rossini, and was himself greeted enthusiastically by the public, which was in great part composed of the most eminent musicians of the world. On Nov. 1, 1871, he introduced 'Lohengrin' at the Comunale of Bologna, and, thanks to his efforts, the opera was such a success that it was performed through the season several times a week—and he had only *nine* orchestral rehearsals for it! On this occasion Richard Wagner sent him a large photograph of himself, under which he wrote *Evviva Mariani.*

A cruel illness terminated the life of this great musician on Oct. 13, 1873, at Genoa, the town which had seen the first dawn of his world-wide celebrity. The day of Mariani's funeral was a day of mourning for the whole of Genoa. His body was transported to Ravenna at the request of the latter city. The Genoese municipality ordered a bust of him to be placed in the vestibule of the Carlo Felice; all the letters written to him by the leading composers and literary men of the day to be preserved in the town library; the portrait sent by Wagner hung in one of the rooms of the Palazzo Civico; and his last baton placed by the side of Paganini's violin in the civic museum.

Besides the works already named, and other orchestral pieces, he published several collections of songs, all of which are charmingly melodious:—'Rimembranze del Bosforo,' 'Il Trovatore nella Liguria,' 'Liete e tristi rimembranze,' 'Otto pezzi vocali,' 'Nuovo Album vocale.'

Mariani was the prince of Italian conductors; out of Italy he might have found his equal, but not his superior. F. RZ.

MARIMBA, THE, a curious instrument (said to possess great musical capabilities) in use in the southern parts of Mexico. In type it is of the wooden harmonica species, but is much larger, of more extended range, and has a sound-box to each note. Its compass is five octaves extending upwards from A. A large table-like frame, five or six feet in length, on legs supports a graduated series of strips of hard and well-seasoned wood. Below each of these is fixed an oblong cedar box equally graduated in size. The box, which serves as a resonator, is entirely closed except at the top, but has a small hole covered with thin bladder at the lower end. The wooden note being struck with a drumstick has its vibrations increased by the resonator with the addition of a peculiar buzzing sound. The instrument, which also bears another name, 'Zapotecano,' is to be played by four performers, each armed with a pair of drumsticks varying in size and weight, the heads generally of soft crude indiarubber. A description, with illustrations from photographs, is to be seen in the *Musical Times* for May 1901.

The marimba is also known in Africa, where it is formed in a similar, but rather more primitive fashion, gourds taking the place of the wooden sound-boxes. F. K.

MARIMON, MARIE, born about 1835 in Paris (*Grande Encyclopédie*), was taught singing by Duprez, and made her début at the Lyrique as Hélène on the production of Semet's 'Demoiselle d'Honneur,' Dec. 30, 1857; as Zora in 'La Perle du Brésil,' and Fatima in 'Abu Hassan,' May 11, 1859. She next played at the Opéra-Comique, Catarina in 'Les Diamans de la Couronne,' July 30, 1860; Maïma in Offenbach's unsuccessful 'Barkouf,' Dec. 24, 1860; Zerline in 'La Sirène' with Roger, Nov. 4, 1861, and Giralda in 1862. She returned to the Lyrique, and afterwards played at Brussels. On her return to Paris in 1869 she made a very great success at the Athénée in French versions of Ricci's 'Follia a Roma' and 'Crispino,' and Verdi's 'Masnadieri,' Feb. 3, 1870. She played at Drury Lane in Italian in 1871-72, and at Covent Garden, in the autumn of the first year, Amina, wherein she made her début; May 4,

1871, Maria ('La Figlia'), Rosina, Norina, and Astrifiammante. She made at first a great success solely on account of her beautiful voice, her brilliant execution and certainty of intonation. She did not maintain the hopes excited at her début, since it was discovered that she was a very mechanical actress, and totally devoid of charm. The only part she really played well was Maria. Nevertheless she became a very useful singer at Covent Garden, 1874-77, in all the above parts, Donna Elvira, Margaret of Valois, etc.; at Her Majesty's in 1878 and 1880, in Dinorah, etc.; at the Lyceum in 1881. She sang with success in the English provinces, Holland, Russia, America, and elsewhere. She reappeared in Paris at the Lyrique as Giralda, Oct. 21, 1876; as Suzanne in Gautier's unsuccessful 'La Clé d'Or,' Sept. 14, 1877, and Martha, and at the Italian Opera in the last part Jan. 3, 1884. Soon afterwards she retired and settled in Paris as a teacher of singing, where she now resides. A. C.

MARINI, Biagio, born at Brescia, was employed as a violinist in Venice in 1617, was director of the music at Sant' Eufemia in Brescia in 1620; in 1622 he entered the service of Ferdinand Gonzaga at Parma, and in 1626 was maestro della musica to the Duke of Bavaria. He was at Düsseldorf about 1640, and in 1653 was maestro to the Accademia della Morte at Ferrara, and in the following year to Santa Maria della Scala at Milan. He is said by Fétis to have died at Padua, where he was a member of the Academy of the Occulti; the date of his death is given in Cozzando's *Libreria Bresciana* as 1660. He was the earliest of those Italian violinists who wrote music, and his works are considered as being among the earliest concerted instrumental compositions in existence. The following is a list of the most important :—

Op.
1. Affetti musicali. . . . Symfonie, Canzon, Sonate, Balletti, Arie, Brandi, Gagliarde e Corenti, a 1, 2, 3 (for violins, cornets, and other sorts of instruments). Venice, 1617.
2. Madrigale et Symfonie, a 1, 2, 3, 4, 5. Venice, 1618.
3. Arie, Madrigali et Corenti, a 1, 2, 3. Venice, 1620. (These two books contain vocal as well as instrumental pieces.)
5. Scherzi e Canzonette a 1 e 2 voci. Parma, 1622.
6. Le Lagrime d' Erminia in stile recitativo. Parma, 1623.
7. Canto per le musiche di camera concerti, a 4-6 voci, ed instromenti. Venice, 1634.
8. Sonate Symphonie Canzoni Pass' emezzi, Baletti, Corenti, Gagliarde, e Ritornelli a 1-6 voci, per ogni sorte d' instrumenti . . . con altre curiose e moderne inventioni. Venice, 1626.
9. Madrigaletti, a 1-4 voci. Venice, 1635. (The only known copies of this and of 7 are in the Christ Church Library, Oxford.)
13. Compositioni varie per musica di camera, a 2-5 voci. Venice, 1641.
15. Corona melodica ex diversis sacrae musices floribus concinnata, 2-6 voc. ac instrumentis. Antwerp, 1644.
16. Concerto terzo delle musiche da camera a 3-6 e più voci. Milan, 1649.
18. Salmi per tutti le solennità dell' anno . . . ad. 1-3 voci. Venice, 1653.
20. Vespri per tutte le festività dell' anno, a 4 voci. Venice, 1654.
21. Lacrime di Davide sparse nel Miserere concertato in diversi modi a 2-4 e più voci. Venice, 1655.
22. Per ogni sorte d' istromento musicale diversi generi di Sonate da chiesa e da camera, a 2-4. Venice, 1655.

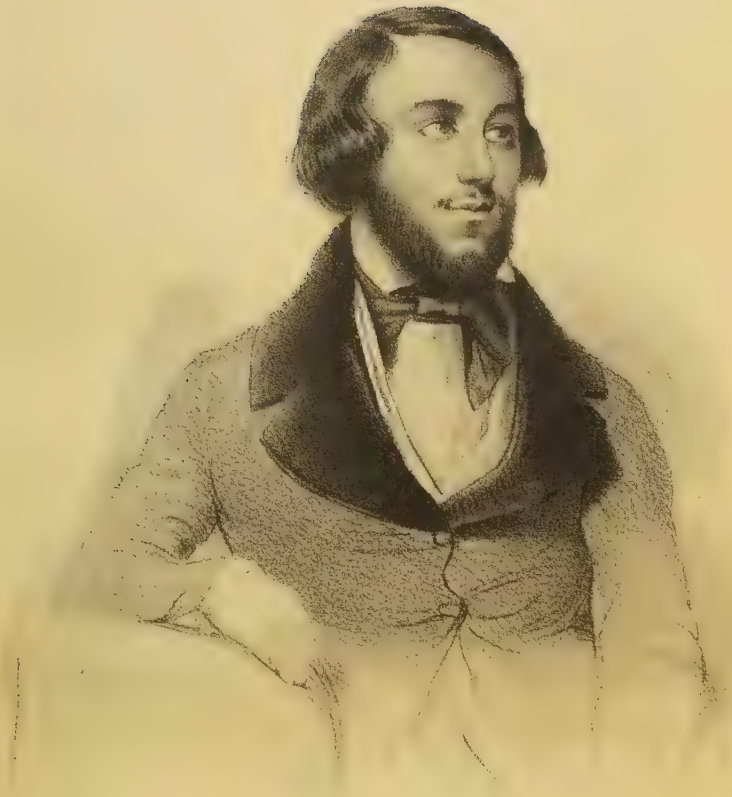
(*Quellen-Lexikon*, etc.) M.

MARINO FALIERO. Opera seria, in two acts; music by Donizetti. Produced at the Théâtre Italien, in 1835; in London, King's Theatre, May 14, 1835. G.

MARIO, Cavaliere di CANDIA, the greatest operatic tenor of his generation, was of an old and noble family. [Authorities differ as to the place and date of birth, but while Cagliari is generally accepted for the former (as against Genoa and Turin), the latter must be considered unsettled as yet. The earliest date, 1808, is supported in Riemann's *Lexikon*; the latest, 1812, appeared in the original edition of this work; and as Baker's *Biog. Dict. of Musicians* is the only book that gives the day, Oct. 17, the year there given, 1810, seems likely to be correct.] His father had been a general in the Piedmontese army; and he himself [after ten years in the Turin Military Academy] was an officer in the Piedmontese Guard, when he first came to Paris in 1836, and immediately became a great favourite in society. Never was youth more richly gifted for the operatic stage; beauty of voice, face, and figure, with the most winning grace of Italian manner, were all his. But he was then only an amateur, and as yet all unfitted for public singing, which his friends constantly suggested to him, even if he could reconcile his pride with the taking of such a step. Tempted as he was by the offers made to him by Duponchel, the director of the Opera,—which are said to have reached the sum of frs. 1500 a month, a large sum for a beginning,—and pressed by the embarrassments created by expensive tastes, he still hesitated to sign his father's name to such a contract; but was finally persuaded to do so at the house of the Comtesse de Merlin, where he was dining one evening with Prince Belgiojoso and other well-known amateurs; and he compromised the matter with his family pride by signing only the Christian name, under which he became afterwards so famous,—Mario.

He is said to have spent some time in study, directed by the advice of Michelet, Ponchard, and the great singing-master, Bordogni; but it cannot have been very long nor the study very deep, for there is no doubt that he was a very incomplete singer when he made his first appearance. This was on Nov. 30, 1838, in the rôle of 'Robert le Diable.' Notwithstanding his lack of preparation and want of habit of the stage, his success was assured from the first moment when his delicious voice and graceful figure were first presented to the French public. Mario remained at the Académie during that year, but in 1840 he passed to the Italian Opera, for which his native tongue and manner better fitted him.

In the meantime, he had made his first appearance in London, where he continued to sing through many years of a long and brilliant career. His début here was in 'Lucrezia Borgia,' June 6, 1839: but, as a critic of the time observed, 'the vocal command which he afterwards gained was unthought of; his acting did not then get beyond that of a southern man with a strong feeling for



MARIO, CAVALIERE DI CANDIA

the stage. But physical beauty and geniality, such as have been bestowed on few, a certain artistic taste, a certain distinction,—not exclusively belonging to gentle birth, but sometimes associated with it,—made it clear, from Signor Mario's first hour of stage-life, that a course of no common order of fascination was begun.'

Mario sang, after this, in each season at Paris and in London, improving steadily both in acting and singing, though it fell to his lot to 'create' but few new characters,—scarcely another beside that of the 'walking lover' in 'Don Pasquale,' a part which consisted of little more than the singing of the serenade 'Com' è gentil.' In other parts he only followed his predecessors, though with a grace and charm which were peculiar to him, and which may possibly remain for ever unequalled. 'It was not,' says the same critic quoted above (Mr. Chorley), 'till the season of 1846 that he took the place of which no wear and tear of time had been able to deprive him.' He had then played Almaviva, Gennaro, Raoul, and had shown himself undoubtedly the most perfect stage-lover ever seen, whatever may have been his other qualities or defects. His singing in the duet of the fourth Act of the 'Ugonotti,' raised him again above this; and in 'La Favorita' he achieved, perhaps, his highest point of attainment as a dramatic singer.

Like Garcia and Nourrit, Mario attempted 'Don Giovanni,' and with similarly small success. The violence done to Mozart's music partly accounts for the failure of tenors to appropriate this great character; Mario was unfitted for it by nature. The reckless profligate found no counterpart in the easy grace of his love-making; he was too amiable in the eyes of the public to realise for them the idea of the 'Dissoluto Punito.'

As a singer of 'romances' Mario has never been surpassed. The native elegance of his demeanour contributed not a little to his vocal success in the drawing-room; for refinements of accent and pronunciation create effects there which would be inappreciable in the larger space of a theatre. Mario was not often heard in oratorio, but he sang 'Then shall the righteous,' in 'Elijah,' at the Birmingham Festival of 1849, and 'If with all your hearts,' in the same oratorio, at Hereford, in 1855. For the stage he was born, and to the stage he remained faithful during his artistic life. To the brilliance of his success in opera he brought one great helping quality, the eye for colour and all the important details of costume. His figure on the stage looked as if it had stepped out of the canvas of Titian, Veronese, or Tintoretto. Never was an actor more harmoniously and beautifully dressed for the characters he impersonated,—no mean advantage, and no slight indication of the complete artistic temperament.

For five-and-twenty years Mario remained before the public of Paris, London, and St. Petersburg, constantly associated with Mme. Grisi. In the earlier years (1843-46) of that brilliant quarter of a century, he took the place of Rubini in the famous quartet, with Tamburini and Lablache; this, however, did not last long; and he soon remained alone with the sole remaining star of the original constellation, Mme. Grisi. To this gifted prima donna Mario was united, after the dissolution of her former marriage; and by her he had three daughters. He left the stage in 1867, and retired to Paris, and then to Rome, where he died, Dec. 11, 1883. About 1880 it became known that he was in reduced circumstances, and his friends got up a concert in London for his benefit. J. M.

MARIONETTE-THEATRE, a small stage on which puppets, moved by wires and strings, act operas, plays, and ballets, the songs or dialogue being sung or spoken behind the scenes. The repertoires included both serious and comic pieces, but mock-heroic and satiric dramas were the most effective. Puppet-plays,[1] in England and Italy called 'fantoccini,' once popular with all classes, go back as far as the 15th century. From that period to the end of the 17th century Punch was so popular as to inspire Addison with a Latin poem, 'Machinae gesticulantes.' In 1713 a certain Powell erected a Punch theatre under the arcade of Covent Garden, where pieces founded on nursery rhymes, such as the 'Babes in the Wood,' 'Robin Hood,' and 'Mother Goose,' were performed; later on they even reached Shakespeare and opera. About the same period Marionette-theatres were erected in the open spaces at Vienna, and these have reappeared from time to time ever since.[2] Prince Esterhazy, at his summer residence, Esterház, had a fantastically decorated grotto for his puppet-plays, with a staff of skilled machinists, scene-painters, play-wrights, and above all a composer, his capellmeister Haydn, whose love of humour found ample scope in these performances. His opera 'Philemon und Baucis' so delighted the Empress Maria Teresa, that by her desire Prince Esterhazy had the whole apparatus sent to Vienna for the amusement of the Court. In London, fantoccini were playing between the years 1770 and 1780 at Hickford's large Rooms in Panton Street, Haymarket, Marylebone Gardens, and in Piccadilly. In Nov. 1791 Haydn was present at one of these performances[3] in the elegant little theatre called Variétés Amusantes, belonging to Lord Barrymore, in Savile Row. He was much interested, and wrote in his diary, 'The puppets were well-managed, the singers bad, but the orchestra tolerably good.' The playbill may be quoted as a specimen.

[1] See Strutt's *Sports and Pastimes of the People of England*, London, 1830.
[2] In 1877 Raupach's *Müller und sein Kind*, and the *Ring des Nibelungen* were performed there and elsewhere by puppets.
[3] See Pohl's *Haydn in London*, p. 162.

FANTOCCINI

Dancing and music.

Overture, Haydn.	Spanish Fandango.
A comedy in one act, 'Arlequin valet.'	Concertante, Pleyel.
Overture, Piccini.	A comedy in one act, 'Les Petits Riens,' the music by Sacchini and Paisiello.
The favourite opera (5th time) 'La buona Figliuola,' the music by Piccini, Giordani and Sarti.	To conclude with a Pas de deux à-la-mode de Vestris and Hillisberg.

Leader of the band: Mr. Mountain.

First hautboy: Sgr. Patria.

To begin at 8; the doors open at 7 o'clock.

The theatre is well aired and illuminated with wax.

Refreshments to be had at the Rooms of the theatre. Boxes, 5/. Pit, 3/.

A critic in *The Gazetteer* says:—'So well did the motion of the puppets agree with the voice and tone of the prompters, that, after the eye had been accustomed to them for a few minutes, it was difficult to remember that they were puppets.'

Fantoccini are by no means to be despised even in these days. They give opportunity for 'many a true word to be spoken in jest'; they show up the bad habits of actors, and form a mirror in which adults may see a picture of life none the less true for a little distortion. [The vogue of the marionette-theatre lasted longer in Italy (where it was generally managed by English performers) than elsewhere; they are occasionally still to be seen there and elsewhere, but the performances of regular plays is now rarer than exhibitions of single dancing dolls. At the 'Théâtre Guignol' the same kind of entertainment maintained its popularity for many years in the Champs Elysées, Paris.] C. F. P.

MARITANA. Opera in three acts, founded on Don César de Bazan; words by Fitzball, music by W. V. Wallace. Produced at Drury Lane by Bunn, Nov. 15, 1845. G.

MARKNEUKIRCHEN. A small town in the kingdom of Saxony, which like Mittenwald in Bavaria, and Mirecourt in Lorraine, is one of the principal centres for the manufacture of cheap modern bow and other instruments. The corner-stone of the present flourishing trade was laid by the formation of a Guild, or Incorporated Society of Violin-makers in 1677, which was on a par, in its exclusiveness and discipline, with the ancient 'Meistersingers' and their prototypes the 'Minnesingers.' Just as the foundation of the Mittenwald industry was laid by Mathias Klotz in 1684, so the renown and prosperity which characterise the Markneukirchen of to-day have undoubtedly sprung from this old Guild. A record of the names of the original 'Masters' of the art together with those subsequently admitted, is to be found in *The Arts and Crafts book of the Worshipful Guild of Violinmakers of Markneukirchen* which extends from 1677 to 1772, and has been translated into English. It opens with the words: 'In the name of the Holy Trinity, Amen!' and then proceeds to give the twelve names of the religious exiles, principally from Graslitz, who, rather than renounce their worship of God in the reformed Lutheran manner, left their homes and the perplexities of sectarian bigotry, and as 'Fundatores,' or Pioneers, settled in Markneukirchen, 'under the direction and inspiration of God.' The list opens with the name of Christian Reichel, whose family boasted more 'Master-workers' in the space of 100 years than any other. In the present day this name appears less prominently than formerly, a circumstance due to the great fire of 1840, which drove the principal branches of the family to remove themselves and their capital to other lands. But though far from home, they still preserved a faithful attachment to their fellow-countrymen, and were instrumental in enlarging the trade connection of their native town with foreign countries. In 1851 the brothers Reichel won the gold medal in Tilsit for their gut strings manufactured there, and exhibited in London at the first International Exhibition. Besides Christian Reichel the 'Fundatores' were his brother Johann Caspar Reichel, and Caspar Schönfelder, Caspar Hopf, Johann Gottfried Bopel, Johann Adam Bopel, David Rudest, Johann Georg Poller, Johann Schönfelder, Johann Adam Kurzendorffer, Johann Georg Schönfeld, and David Schönfeld. The two Reichels, H. G. Poller, C. Schönfelder, and C. Hopf acted as Head Masters of the Guild.

After this follow records of admissions down to 1772 of some seventy 'Masters' belonging to some thirty-one families, among whom one notices Adam Voigt in 1699, Christoph Adam Richter in 1708, ten Reichels, eight Schönfelders and so on. A Master was bound to own a house, in which his banquet, given on his admission to the Guild, took place at which all existing Masters and their wives were present. The records are often quaint. On the admission of Johann Adam Nurnberger in 1761, it is recorded that 'he had half a mind to marry the youngest daughter of Master Johann Reichel the elder. On this consideration the fees on admission to mastership were reduced to 10 thalers, 16 groschen. In the event of his neither marrying the lady under consideration, nor any other Master's daughter, the sum of 31 thalers was assessed upon him as a deferred payment.' Vested interests were uppermost in the considerations of this patriarchal Guild.

The earliest instruments made by the Guild were constructed according to the fundamentary rules which had been laid down by Tieffenbrugger, or Duiffoprugcar, who flourished in the year 1510. But later, as the Society grew in wealth and power, and the apprentices could travel and see the chief centres of instrument manufacture in Italy, new methods and ideas were brought to the home workmen, who gathered them up and used them to strengthen each his own individuality. They became

possessed of valuable Italian instruments which, once recognised and used as models, became accessible to all the Arts and Craftsmen in the town, and beyond this, by reason of their rule of exacting a diploma work from every new candidate for membership, a certain standard of artistic excellence was maintained by the Guild. This traditional spirit of original art makes itself felt to this day in the studios of Markneukirchen, where violins of genuine German make are constructed, and sold at high prices, while in the other factories are turned out mere imitations of the most celebrated Italian masters.

E. Bachmann: *Bericht über die Fachschule für Instrumentenbauer in Markneukirchen* (Markneukirchen, 1883). *The Arts and Crafts Book of the Worshipful Guild of Violin-makers of Markneukirchen.* From the year 1677 to the year 1772. Extracted and analysed by Dr. Richard Petong. Translated and edited by Edward and Marianna Heron-Allen. (London, 1894.) *Old Violins*, Rev. H. R. Haweis. (London, 1893.) E. H-A.

MARKULL, Friedrich Wilhelm, born Feb. 17, 1816, at Reichenbach near Elbing, Prussia. He studied composition and organ-playing under Friedrich Schneider, at Dessau; became in 1836 principal organist at the Marienkirche at Danzig, and conductor of the 'Gesangverein' there. Markull enjoyed a high reputation as a pianist, and gave excellent concerts of chamber music, besides acting as critic for the *Danziger Zeitung*. [His compositions include three operas, 'Maja und Alpino,' or 'Die bezauberte Rose' (1843); 'Der König von Zion' (1848); 'Das Walpurgisfest' (1855); two oratorios, 'Johannes der Täufer' and 'Das Gedächtniss der Entschlafenen,' produced by Spohr at Cassel in 1856, the 86th Psalm, several symphonies, numerous works for organ, voice, and piano, a 'Choralbuch' (1845), and arrangements.] H. S. O.

MARPURG, Friedrich Wilhelm, eminent writer on music, born Nov. 21, 1718, at Marpurgshof, near Seehausen, in Brandenburg. [The date of birth was discovered in the registers of Seehof in Wendemark by Dr. W. Thamhayn (see the *Quellen-Lexikon*).] Little is known of his musical education, as Gerber gives no details, although Marpurg furnished him with the history of his life. Spazier (*Leipzig musik. Zeitung*, ii. 553) says that in 1746 he was secretary to General Rothenburg [er Bodenberg] in Paris, and there associated with Voltaire, Maupertuis, D'Alembert, and Rameau; and Eberhard remarks that his acquaintance with good society would account for his refined manners and his tact in criticism. The absence in his works of personality and of fine writing, then so common with musical authors, is the more striking as he had great command of language and thoroughly enjoyed discussion. His active pen was exercised in almost all branches of music—composition, theory, criticism, and history. Of his theoretical works the most celebrated are—the *Handbuch bey dem Generalbasse und der Composition*, founded on Rameau's system (3 parts, 1755-62, Berlin); *Der critische Musicus an der Spree* (Berlin, 1750), containing, on p. 129, a lucid explanation of the old Church Modes; the *Anleitung zur Singecomposition* (Berlin, 1758), and the *Anleitung zur Musik* (Berlin, 1763), both still popular: the *Kunst das Clavier zu spielen* (1750); the *Versuch über die musikalische Temperatur* (Breslau, 1776), a controversial pamphlet intended to prove that Kirnberger's so-called fundamental bass was merely an interpolated bass; and the *Abhandlung von der Fuge*, 62 plates (Berlin, 1753-54; 2nd edition, 1806; French, Berlin, 1756), a masterly summary of the whole science of counterpoint at that period, with the solitary defect that it is illustrated by a few short examples, instead of being treated in connection with composition. This Marpurg intended to remedy by publishing a collection of fugues by well-known authors, with analyses, but he only issued the first part (Berlin, 1758). Of his critical works the most important is the *Historisch-kritische Beyträge*, 5 vols. (Berlin, 1754-78). Among the historical may be specified a MS. *Entwurf einer Geschichte der Orgel*, of which Gerber gives the table of contents; and the *Kritische Einleitung in die Geschichte der . . . Musik* (Berlin, 1759). A *jeu d'esprit*, *Legende einiger Musikheiligen von Simeon Metaphrastes dem Jüngeren* (Cologne, 1786), appeared under a pseudonym. Of compositions he published, besides collections of contemporary music, '6 Sonaten für das Cembalo' (Nuremberg, 1756); 'Fughe e capricci' (Berlin, 1777); and 'Versuch in figurirten Chorälen,' vols. 1 and 2; 'Musikalisches Archiv,' an elucidation of the *Historisch-kritische Beyträge*, was announced, but did not appear. [Other works and editions are given in the *Quellen-Lexikon*.]

Marpurg died May 22, 1795, in Berlin, where he had been director of the government lottery from 1763. F. G.

MARRIAGE OF FIGARO. See Nozze di Figaro.

MARSCHALL, Samuel. See Mareschall.

MARSCHNER, Heinrich August, celebrated German opera-composer, born August 16, 1795, at Zittau in Saxony. He began to compose sonatas, Lieder, dances, and even orchestral music, with no further help than a few hints from various musicians with whom his beautiful soprano voice and his pianoforte-playing brought him into contact. As he grew up he obtained more systematic instruction from Schicht of Leipzig, whither he went in 1813 to study law. Here also he made the acquaintance of Rochlitz, who induced him to adopt music as a profession. In 1816 he travelled with Count Thaddäus von Amadée, a Hungarian, to Pressburg and Vienna, where he made the acquaintance of Kozeluch and of Beethoven, who is said to have advised him to compose sonatas, symphonies, etc., for practice. In

Pressburg he composed 'Der Kyffhäuserberg,' 'Saidor,' 'Heinrich IV. und Aubigné.' Weber produced the last at Dresden, July 19, 1820, and Marschner was in consequence appointed in 1823 joint-capellmeister with Weber and Morlacchi of the German and Italian Opera there. He was appointed musikdirector in 1824, but resigned on Weber's death in 1826, and after travelling for some time, settled in 1827 at Leipzig as capellmeister of the theatre. Here he produced 'Der Vampyr' (March 28, 1828), his first romantic opera, to a libretto by his brother-in-law Wohlbrück, the success of which was enormous in spite of its repulsive subject. In London it was produced, August 25, 1829, in English, at the Lyceum, and ran for sixty nights, and Marschner had accepted an invitation to compose an English opera, when Covent Garden Theatre was burnt down. His success here doubtless led to his dedicating his opera 'Des Falkner's Braut' to King William IV., in return for which he received a gracious letter and a golden box in 1833. His attention having been turned to English literature, his next opera, 'Der Templer und die Jüdin' (produced at Leipzig, Dec. 1829), was composed to a libretto constructed by himself and Wohlbrück from 'Ivanhoe.' The freshness and melody of the music ensured its success at the time, but the libretto, disjointed and overloaded with purely epic passages which merely serve to hinder the action, killed the music. In 1831 Marschner was appointed Court Capellmeister at Hanover, where he produced 'Hans Heiling' (May 24, 1833) to a libretto by Eduard Devrient, which had been urged upon Mendelssohn in 1827 (Devrient's *Recollections*, p. 40). This opera is Marschner's masterpiece. Its success was instantaneous and universal, and it retains to this day an honourable place at all the principal theatres of Germany. In 1836 it was performed under his own direction at Copenhagen with marked success, and he was offered the post of Generalmusikdirector in Denmark, an honour which the warmth of his reception on his return to Hanover induced him to decline. After 'Hans Heiling'—owing chiefly to differences with the management of the theatre—Marschner composed little for the stage, and that little has not survived. He was pensioned, with the title of Generalmusikdirector, in 1859, and died at Hanover, Dec. 14, 1861. A monument was erected to him at Hanover in 1877. Besides the operas already mentioned he composed 'Schön Ell' (incidental music) (1822); 'Der Holzdieb' (Dresden, 1825); 'Lucretia' (Danzig, 1826); 'Des Falkner's Braut' (Leipzig, 1832; Berlin, 1838); 'Der Bäbu' (Hanover, 1837); 'Das Schloss am Aetna' (Berlin, 1838); 'Adolf von Nassau' (Hanover, 1843); 'Austin' (1851). He also composed incidental music for von Kleist's play 'Die Hermannsschlacht,' and published over 180 works of all kinds and descriptions; but principally Lieder for one and more voices, still popular; and choruses for men's voices, many of which are excellent and great favourites. An overture, embodying 'God save the King,' is mentioned as being performed in London at a concert on the occasion of the baptism of the Prince of Wales (now King Edward VII.), Jan. 25, 1842.

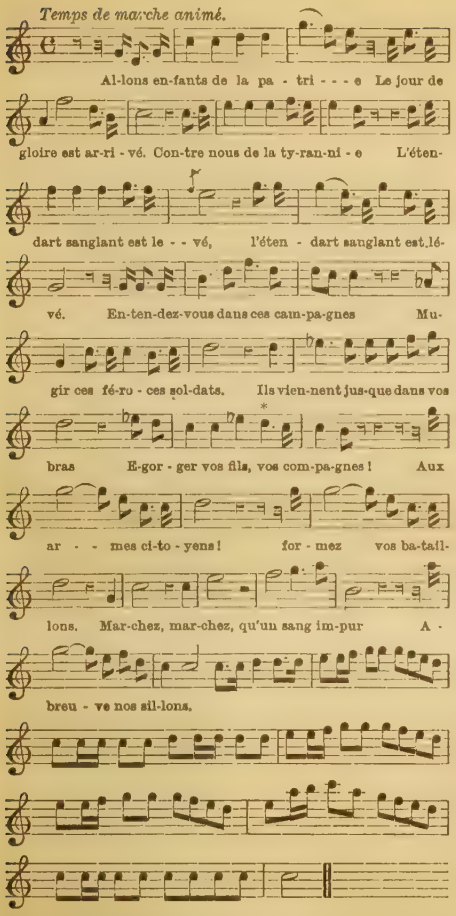
As a dramatic composer of the Romantic school, Marschner ranks next to Weber and Spohr, but it is with the former that his name is most intimately connected, though he was never a pupil of Weber's. The strong similarity between their dispositions and gifts, the harmonious way in which they worked together, and the cordial affection they felt for each other, are interesting facts in the history of music. Marschner's favourite subjects were ghosts and demons, whose uncanny revels he delineated with extraordinary power, but this gloomy side of his character was relieved by a real love of nature and out-door life, especially in its lighter and more humorous characteristics. He worked with extreme rapidity, which is the more remarkable as his scores abound in enharmonic modulations, and his orchestration is unusually brilliant and elaborate. Such facility argues an inexhaustible store of melody, and a perfect mastery of the technical part of composition. A. M.

MARSEILLAISE, LA. The words and music of this popular French hymn are the composition of Claude Joseph Rouget de Lisle, a captain of engineers, who was quartered at Strasburg when the volunteers of the Bas Rhin received orders to join Luckner's army. Dietrich, the Mayor of Strasburg, having, in the course of a discussion on the war, regretted that the young soldiers had no patriotic song to sing as they marched out, Rouget de Lisle, who was of the party, returned to his lodgings,[1] and in a fit of enthusiasm composed, during the night of April 24, 1792, the words and music of the song which has immortalised his name. With his violin he picked out the first strains of this inspiriting and truly martial melody; but being only an amateur, he unfortunately added a symphony which jars strangely with the vigorous character of the hymn itself. The following copy of the original edition, printed by Dannbach of Strasburg under the title 'Chant de guerre pour l'armée du Rhin, dédié au Maréchal Lukner' (*sic*), will be interesting from its containing the symphony, which has been since suppressed, and from an obvious typographical error, the crotchet marked * being evidently intended for a quaver.

The 'Chant de Guerre' was sung in Dietrich's house on April 25, copied and arranged for a military band on the following day, and performed by the band of the Garde Nationale

[1] In the Maison Böckel, No. 12, Grande Rue.

HEINRICH AUGUST MARSCHNER


Temps de marche animé.
Al-lons en-fants de la pa - tri - - - e Le jour de
gloire est ar-ri - vé. Con-tre nous de la ty-ran-ni - e L'éten-
dart sanglant est le - - vé, l'éten - dart sanglant est lé-
vé. En-ten-dez-vous dans ces cam-pa-gnes Mu-
gir ces fé-ro - ces sol-dats. Ils vien-nent jus-que dans vos
bras E-gor - ger vos fils, vos com-pa-gnes ! Aux
ar - - mes ci-to - yens ! for - mez vos ba-tail-
lons. Mar-chez, mar-chez, qu'un sang im-pur A -
breu - ve nos sil-lons.

at a review on Sunday, the 29th. On June 25 a singer named Mireur sang it at a civic banquet at Marseilles with so much effect that it was immediately printed, and distributed to the volunteers of the battalion just starting for Paris. They entered Paris on July 30, singing their new hymn; and with it on their lips they marched to the attack on the Tuileries on August 10, 1792. From that day the 'Chant de guerre pour l'armée du Rhin' was called 'Chanson' or 'Chant des Marseillais,' and, finally, 'La Marseillaise.' The people, shouting it in the streets, probably altered a note or two; the musicians, Edelmann, Grétry, and most of all Gossec, in their accompaniments for pianoforte and orchestra, greatly enriched the harmonies, and soon the 'Marseillaise,' in the form we have it now (which need hardly be quoted), was known from one end of France to the other.

The original edition contained only six couplets; the seventh was added when it was dramatised for the Fête of the Fédération, in order to complete the characters—an old man, a soldier, a wife, and a child—among whom the verses were distributed. Rouget de Lisle had been cashiered for expressing disapproval of the events of August 10, and was then in prison, from which he was only released after the fall of Robespierre, on the ninth Thermidor (July 28), 1794. The following fine stanza for the child was accordingly supplied by Dubois, editor of the *Journal de Littérature*:—

> Nous entrerons dans la carrière,
> Quand nos aînés n'y seront plus;
> Nous y trouverons leur poussière
> Et la trace de leurs vertus.
> Bien moins jaloux de leur survivre
> Que de partager leur cercueil,
> Nous aurons le sublime orgueil
> De les venger ou de les suivre.

Dubois also proposed to alter the concluding lines of the sixth stanza:—

> *Que* tes ennemis expirants
> *Voient* ton triomphe et notre gloire

to

> Dans tes ennemis expirants
> Vois ton triomphe et notre gloire.

These are minute details, but no fact connected with this most celebrated of French national airs is uninteresting.

That Rouget de Lisle was the author of the words of the 'Marseillaise' has never been doubted—indeed Louis Philippe conferred a pension upon him; but it has been denied over and over again that he composed the music. Strange to say, Castil-Blaze (see *Molière musicien*, vol. ii. pp. 452-454), who should have recognised the vigour and dash so characteristic of the French, declared it to have been taken from a German hymn.

In F. K. Meyer's *Versailler Briefe* (Berlin, 1872) there is an article upon the origin of the 'Marseillaise,' in which it is stated that the tune is the same as that to which the Volkslied 'Stand ich auf hohen Bergen' is sung in Upper Bavaria. The author of the article heard it sung in 1842 by an old woman of seventy, who informed him that it was a very old tune, and that she had learnt it from her mother and grandmother. The tune is also said to exist in the Credo of a MS. Mass composed by Holtzmann in 1776, which is preserved in the parish church of Meersburg. (See the *Gartenlaube* for 1861, p. 256.) Subsequent inquiry (August 1879) on the spot from the curate of Meersburg has proved that there is no truth in this story.

Fétis, in 1863, asserted that the music was the work of a composer named Navoigille, and reinforces his statement in the second edition of his *Biographie Universelle*. Georges Kastner (*Revue et Gazette Musicale*, Paris, 1848) and several other writers, including the author of this article (see Chouquet's *L'Art Musical*, Sept. 8, 1864–March 9, 1865), have clearly disproved these allegations; and the point was finally settled by a pamphlet, *La Vérité sur la paternité de la Marseillaise* (Paris, 1865), written by A. Rouget de Lisle, nephew of the composer, which contains precise information and documentary

evidence, establishing Rouget de Lisle's claim beyond a doubt. The controversy is examined at length by Loquin in *Les mélodies populaires de la France*, Paris, 1879. The 'Marseillaise' has been often made use of by composers. Of these, two may be cited—Salieri, in the opening chorus of his opera, 'Palmira' (1795), and Grison, in the introduction to the oratorio 'Esther' (still in MS.), both evidently intentional. Schumann slyly alludes to it in the 'Faschingsschwank aus Wien,' uses it in his song of the Two Grenadiers with magnificent effect, and also introduces it in his Overture to 'Hermann und Dorothea.'

A picture by Pils, representing Rouget de Lisle singing the 'Marseillaise,' is well known from the engraving. [The best account of the song is to be found in Tiersot's *Chanson Populaire*, pp. 281-286.] G. C.

MARSH, ALPHONSO, son of Robert Marsh, one of the musicians in ordinary to Charles I., was baptized at St. Margaret's, Westminster, Jan. 28, 1627. He was appointed a Gentleman of the Chapel Royal in 1660. Songs composed by him appear in 'The Treasury of Musick' (1669), 'Choice Ayres and Dialogues' (1676), and other publications of the time. He died April 9, 1681. His son ALPHONSO was admitted a Gentleman of the Chapel Royal, April 25, 1676. Songs by him are contained in 'The Theater of Music' (1685-87), 'The Banquet of Musick' (1688-92), and other publications. He died April 5, 1692, and was buried April 9, in the west cloister of Westminster Abbey. W. H. H.

MARSH, JOHN, born at Dorking, 1752, a distinguished amateur composer and performer [was articled to a solicitor at Romsey in 1768], resided at Salisbury (1776-81), Canterbury (1781-86), and Chichester (1787-1828), in each of which places he led the band at the subscription concerts and occasionally officiated for the cathedral and church organists. He composed two services, many anthems, chants, and psalm tunes, glees, songs, symphonies, overtures, quartets, etc., and organ and pianoforte music, besides treatises on harmony, thorough-bass, etc. He died in 1828. A fully detailed account of his career is given in the *Dictionary of Musicians*, 1824, but it does not possess sufficient interest to be repeated here. W. H. H.

MARSHALL, WILLIAM, a Scottish musician, born at Fochabers in Banffshire, Dec. 27, 1748. As a boy he entered the service of the Duke of Gordon, rising, during a thirty years' residence in the family, to the posts of butler, house-steward, and factor. He taught himself the violin, and became the best amateur performer of his day. His compositions, which are Strathspeys and a similar class of Scottish violin music, have been held in much favour, the best known being 'The Marquis of Huntley's,' and 'Miss Admiral Gordon's' Strathspeys; the latter being the air to which Burns wrote 'Of a' the airts the wind can blaw.' He married in 1773, and had a family, dying in his 85th year at Dandaleith, May 29, 1833. A number of his compositions appear in the Gow publications, but Stewart of Edinburgh issued a couple of small collections of his Strathspeys in 1781. A third and much fuller collection was published in 1822 and a later one, after his death, in 1847. An excellent portrait of Marshall is extant, engraved by Turner; it is reproduced in *The Glen Collection of Scottish Dance Music*, book ii., 1895, where there is also much interesting information concerning him. F. K.

MARSHALL, WILLIAM, Mus.D., son of William Marshall of Oxford, music-seller, born there 1806, was a chorister of the Chapel Royal under John Stafford Smith and William Hawes. He was appointed organist of Christ Church Cathedral and St. John's College, Oxford, in 1825, and was also organist of All Saints' Church from 1839. He graduated as Mus.B. Dec. 7, 1826, and Mus.D. Jan. 14, 1840. He resigned his Oxford appointments in 1846, and afterwards became organist of St. Mary's Church, Kidderminster. He was author of *The Art of Reading Church Music* (1842), the composer of some church music and songs, and editor (jointly with Alfred Bennett) of a collection of chants, 1829, and also editor of a book of words of anthems, 1840, fourth edition, 1862. He died at Handsworth, August 17, 1875.

His younger brother, CHARLES WARD MARSHALL, born 1808, about 1835 appeared, under the assumed name of Manvers, on the London stage as a tenor singer, with success. In 1842 he quitted the theatre for concert and oratorio singing, in which he met with greater success. After 1847 he withdrew from public life. He died at Islington, Feb. 22, 1874. W. H. H.

MARSICK, MARTIN PIERRE JOSEPH, violinist, was born on March 9, 1848, at Jupille, near Liège. At the age of eight he entered the Liège Conservatoire, studying under Desiré Heynberg, and gaining, two years later, the first prize in the preparatory class. In 1864 he secured the gold medal of the institution for 'exceptional merit.' In the following year and until 1867 he was pupil of Léonard (violin) and Kufferath (composition), and in 1868-69 of Massart at the Paris Conservatoire, the expense of his musical training being defrayed by a music-loving lady of distinction. In 1870-71 he was the recipient of a stipend from the Belgian government, and was enabled to proceed to Berlin to study under Joachim. Thus exceptionally equipped, he made a successful début, in 1873, at the 'Concerts populaires' in Paris, travelled a good deal in various European countries, founded a Quartet at Paris in 1877 with Rémy, Von Waefelghem, and Delsart, and in 1892 was appointed violin professor at the Conservatoire in succession to Massart. In 1895-96 he toured in the United States, and

has occasionally visited England, but without achieving in either country a great popular success. The possessor of a faultless technique, a good all-round musician, and by no means lacking in fire, his playing does not indicate a passion for beauty such as one marks in a great genius of the violin. His compositions include three concertos and a number of smaller pieces for the violin. W. W. C.

MARSON, GEORGE, called Mus.B. (although no trace of his degree is to be found), contributed to 'The Triumphes of Oriana,' 1601, the five-part madrigal 'The nimphes and shepheards.' He composed services and anthems, some of which are still extant in MS. W. H. H.

MARTEAU, HENRI, Professor of the Violin at the Geneva Conservatoire, born at Rheims, March 31, 1874. His father was an amateur violinist and President of the Philharmonic Society of Rheims; his mother, an accomplished pianist, a pupil of Madame Schumann. Sivori first discovered Henri Marteau's talent, and presented him with a violin, at the same time persuading his parents to allow him to study it as a profession. His first master was Bunzl, a pupil of Molique, his second, Léonard. In 1884, when only ten years of age, he appeared under Richter at the Vienna Philharmonic Society, and elsewhere in Germany and Switzerland; in the year following he was chosen by Gounod to play the violin obbligato of a piece composed for the Joan of Arc Centenary celebration at Rheims. In July 1888 he appeared at a Richter concert in London. In 1892 he gained the first prize at the Paris Conservatoire, and Massenet wrote a concerto expressly for him. He toured in America with success in 1893 and 1898, and in Russia in 1897-99. Having studied composition with Théodore Dubois, he brought out a cantata, 'La voix de Jeanne d'Arc,' for soprano, chorus, and orchestra, in 1896. Baker's *Biog. Dict. of Musicians*; Henry C. Lahee's *Famous Violinists of To-day and Yesterday*, Boston, U.S.A., 1899. E. H-A.

MARTELÉ, and MARTELLATO (Ital.), from *marteler* and *martellare*, to 'hammer'; said of notes struck or sung with especial force, and left before the expiration of the time due to them. Notes dashed, dotted, or emphasised by > or *fz.*, are Martelées or Martellate in execution. The term Martellement is sometimes employed for acciaccatura. J. H.

In violin, violoncello, and viola music this sign is used to indicate a detached hammered style of bowing. The effect is usually produced by a series of short quick *up* and down strokes at the point of the bow, without allowing the bow to leave the strings. The stick is held firmly, and the thumb pressed in the direction of the index finger, as each note is played. The arm should remain quite loose, and care should be taken to give a stronger pressure to the up bow than the down bow, or else the Martelé will become uneven. C. Schroeder's *Catechism of Violin Playing* (Leipzig, 1889; London, 1895); Carl Courvoisier's *Technique of Violin Playing* (Cologne, 1878; London, 1880); H. W. and G. Gresswell's *How to Play the Fiddle* (London, 1886). O. R.

MARTHA. Opera in three acts; music by Flotow. Produced at Vienna, Nov. 25, 1847. It was an extension of LADY HENRIETTE, in which Flotow had only a third share. The alterations in the book are said to have been made by St. Georges, and translated into German by Friedrich. It was produced in Italian at Covent Garden, as 'Marta,' July 1, 1858; in English at Drury Lane, Oct. 11, 1858, and in French at the Théâtre Lyrique, Dec. 16, 1865. The air of 'The Last Rose of Summer' is a prominent motif in this opera. G.

MARTIN, SIR GEORGE CLEMENT, born Sept. 11, 1844, at Lambourne, Berks, received instruction in organ-playing from Mr. J. Pearson and Sir John (then Dr.) Stainer, also in composition from the latter during the time he was organist there at the parish church. He was appointed private organist to the Duke of Buccleuch, at Dalkeith, in 1871; Master of the Choristers, St. Paul's Cathedral, in 1874, deputy organist at the same on the death of George Cooper in 1876, and organist on the resignation of Stainer in 1888. He received the degrees of Mus.B., Oxon., in 1868, Fellow of the College of Organists in 1875, and Mus.D. (degree conferred by the Archbishop of Canterbury) in 1883, and was appointed the same year teacher of the organ at the Royal College of Music, which post he has since resigned. His compositions include Morning and Evening Communion and Evening Service in C for voices and orchestra; Communion Service in A, Magnificat and Nunc Dimittis in A, for the same; the same in B♭ for voices, organ, and military band; the same in G for voices and orchestra; 7 anthems; also a variety of compositions for parochial use; songs, part-songs, etc. His most important work is the 'Te Deum' sung on the steps of St. Paul's at the Diamond Jubilee of Queen Victoria, 1897, shortly after which event he received the honour of knighthood. (See *Musical Times* for July 1897, p. 441.) A. C.

MARTIN, GEORGE WILLIAM, born March 8, 1828, received his early musical education in the choir of St. Paul's Cathedral under William Hawes. He was professor of music at the Normal College for Army Schoolmasters; music master at St. John's Training College, Battersea (1845-53), and organist of Christ Church, Battersea, in 1849. He composed many glees, madrigals, and part-songs, for some of which he was awarded prizes, and edited and published cheap arrangements of the popular oratorios and other works of Handel, Haydn, and others. For some years he directed performances given under the name of the National

Choral Society, which was begun in 1860. He had an aptitude for training choirs of school children, and conducted many public performances by them. He edited the *Journal of Part Music* in 1861-62, and did much to make good music popular. He died in great poverty at Bolingbroke House Hospital, Wandsworth, April 16, 1881. W. H. H.

MARTIN, JONATHAN, born 1715, was a chorister of the Chapel Royal under Dr. Croft. On quitting the choir he was placed under Thomas Roseingrave for instruction on the organ, and soon attained such proficiency as to be able to act as deputy for his master at St. George's, Hanover Square, and for Weldon at the Chapel Royal. On June 21, 1736, he was admitted organist of the Chapel Royal on the death of Weldon, and promised 'to compose anthems or services for the use of His Majesty's Chapel, whenever required by the Subdean for the time being.' Probably he was never called upon to fulfil his promise, as his only known composition is a song in Rowe's tragedy, 'Tamerlane,' 'To thee, O gentle sleep.' He died of consumption, April 4, 1737, and was buried April 9, in the west cloister of Westminster Abbey. W. H. H.

MARTIN Y SOLAR, VICENTE, born at Valencia about 1754 (whence he was known in Italy as 'Lo Spagnuolo'), was a choir-boy in the cathedral of his native town, and afterwards organist at Alicante. On the advice of an Italian singer, named Giuglietti, he went to Florence, where he was commissioned to write an opera for the next Carnival. His 'Ifigenia in Aulide' was accordingly brought out in 1781. Soon after this he produced a new opera, 'Astartea,' in Lucca, as well as a ballet, 'La Regina di Golconda.' In 1783 'La Donna festeggiata' and 'L'accorta cameriera' were brought out at Turin, and in the following year 'Ipermestra' at Rome. In 1785 he went to Vienna, where he became acquainted with Da Ponte, who wrote for him the libretto of 'Il burbero di buon cuore,' produced Jan. 4, 1786. Here as elsewhere he speedily became the fashion, his operas, 'La capricciosa corretta,' 'L' arbore di Diana,' and 'Una cosa rara' following one another in quick succession. This last work, produced Nov. 11, 1786, for a time threw 'Figaro' (produced six months before) into the shade. [See MOZART.] In the autumn of the following year 'Don Juan' appeared, and Martin unwittingly obtained immortality at the hands of his rival, since a theme from 'Una cosa rara' makes its appearance in the second finale of Mozart's masterpiece. (See also Köchel's Catalogue, pp. 582, 583.) In 1788 Martin was appointed director of the Italian Opera at St. Petersburg, where he brought out 'Gli sposi in contrasto,' and a cantata 'Il sogno.' In 1801 the fashion for Italian opera passed away for a time, and a French opera took its place. Martin, thus deprived of his post, employed the rest of his life in teaching. He died in May 1810.[1] A mass, a 'Domine salvum fac,' and another opera 'L'île de l'amour,' are mentioned in the *Quellen-Lexikon*, and the latter is stated to have been produced in Florence about 1784. M.

MARTINES, or MARTINEZ, MARIANNE, daughter of the master of the ceremonies to the Pope's Nuncio, born May 4, 1744, at Vienna. Metastasio, a great friend of her father's, lived for nearly half a century with the family, and undertook her education. Haydn, then young, poor, and unknown, occupied a wretched garret in the same house, and taught her the harpsichord, while Porpora gave her lessons in singing and composition, her general cultivation being under Metastasio's own care. Of these advantages she made good use. Burney, who knew her in 1772,[2] speaks of her in the highest terms, specially praising her singing; and she also won the admiration of both Hasse and Gerbert. After the death of the parents, and of Metastasio, who left them well off, she and her sister gave evening parties, which were frequented by all the principal artists. On one of these occasions Kelly[3] heard Marianne play a 4-hand sonata of Mozart's with the composer. Latterly Marianne devoted herself to teaching talented pupils. In 1773 she was made a member of the Musical Academy of Bologna. In 1782, the Tonkünstler Societät performed her oratorio 'Isacco,' to Metastasio's words. She also composed another oratorio, 'Santa Elena al Calvario,' a mass, and other sacred music; Psalm, to Metastasio's Italian translation, for four and eight voices; solo-motets, arias, and cantatas, concertos, overtures, and symphonies, and harpsichord sonatas, two of which were reprinted by E. Pauer. The Gesellschaft der Musikfreunde possesses the autographs of many of these works. Marianne expired on Dec. 13, 1812, a few days after the death of her younger sister Antonie. C. F. P.

MARTINI, GIOVANNI BATTISTA, or GIAMBATTISTA, commonly called Padre Martini, one of the most important scientific musicians of the 18th century, born at Bologna, April 24, 1706; was first taught music by his father Antonio Maria, member of a musical society called 'I Fratelli.' Having become an expert violinist, he learned to sing and play the harpsichord from Padre Predieri, and counterpoint from Antonio Riccieri, a castrato of Vicenza, and composer of merit. At the same time he studied philosophy and theology with the monks of San Filippo Neri. Having passed

[1] The article in Mendel's *Lexikon* contains several gross mistakes, such as the statement that 'Don Juan' was brought out before 'Una cosa rara,' (in which case it would have been difficult for Mozart to have used one of the themes from the latter opera in the former!), and the inclusion, among works by him, of the book of canons with pianoforte accompaniment, published by Birchall in London, and edited by Cianchettini. These are by Padre Martini.

[2] See *Present State of Music in Germany*, i. 311-13, 352, 354, 369.

[3] Kelly's mistakes of detail are innumerable. He gives the name 'Martini,' and imagining Marianne to be the sister of her father—'a very old man' and 'nearly his own age'—speaks of her as 'in the vale of years,' though still 'possessing the gaiety and vivacity of a girl.' She was barely forty.

his noviciate at the Franciscan convent at Lago, he was ordained on Sept. 11, 1722, and returning to Bologna in 1725 became maestro di cappella of the church of San Francesco. Giacomo Perti held a similar post at San Petronio, and from him Martini received valuable advice on composing church-music, at the same time laying a scientific foundation for the whole theory of music by a conscientious study of mathematics with Zanotti, a well-known physician and mathematician. He thus gradually acquired an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his contemporaries. His library was unusually complete for the time,[1] partly because scientific men of all countries took a pleasure in sending him books. Burney, whose own library was very extensive, expressed his astonishment at that of Martini, which he estimates to contain 17,000 vols. (*Present State of Music in France and Italy*, p. 195). After his death a portion found its way to the court library at Vienna; the rest remained at Bologna in the Liceo Filarmonico. His reputation as a teacher was European, and scholars flocked to him from all parts, among the most celebrated being Paolucci, Ruttini, Sarti, Ottani, and Stanislao Mattei, afterwards joint founder of the Liceo Filarmonico. These he educated in the traditions of the old Roman school, the main characteristic of which was the melodious movement of the separate parts. Martini was also frequently called upon to recommend a new maestro di cappella or to act as umpire in disputed questions. He was himself occasionally involved in musical controversy; the best-known instance being his dispute with Redi about the solution of a puzzle-canon by Giovanni Animuccia, which he solved by employing two keys in the third part. This, though approved by Pitoni, was declared by Redi to be unjustifiable. To prove this point Martini, therefore, wrote a treatise maintaining that puzzle-canons had not unfrequently been solved in that manner, and quoting examples. Another important controversy was that held with Eximeneo [see vol. i. p. 797]. In spite of these differences of opinion his contemporaries describe him as a man of great mildness, modesty, and good nature, always ready to answer questions, and give explanations. It is difficult to think without emotion of the warm welcome which he, the most learned and one of the oldest musicians of his country, bestowed on Mozart when he visited Bologna in 1770 as a boy of fourteen, or to resist viewing it as a symbol of the readiness of Italy to open to Germany that vast domain of music and tradition which had hitherto been exclusively her own. His courtesy and affability brought the Bolognese monk into friendly relations with many exalted personages, Frederick the Great and Frederick William II. of Prussia, Princess Maria Antonie of Saxony, and Pope Clement XIV. among the number. He suffered much towards the close of his life from asthma, a disease of the bladder, and a painful wound in the leg; but his cheerfulness never deserted him, and he worked at the fourth volume of his *History of Music* up to his death, which took place in 1784—on October 3, according to Moreschi, Gandolfi, and Della Valle; on August 4, according to Fantuzzi. His favourite pupil Mattei stayed with him to the last. Zanotti's requiem was sung at his funeral, and on Dec. 2, the Accademia Filarmonica held a grand function, at which a funeral mass, the joint composition of thirteen maestri di cappella, was performed, and an 'Elogio' pronounced by Lionardo Volpi. All Italy mourned for him, and a medallion to his memory was struck by Tadolini. He was a member of two Accademie, the 'Filarmonici' of Bologna, and the 'Arcadici' of Rome, his assumed name in the latter being Aristoxenus Amphion.

Martini's two great works are the *Storia della Musica* (3 vols. Bologna, 1757, 1770, 1781), and the *Esemplare ossia Saggio . . . di contrappunto* (2 vols., Bologna, 1774, 1775). The first is a most learned work; each chapter begins and ends with a puzzle-canon, the whole of which were solved and published by Cherubini. The three volumes all treat of ancient music; the music of the Middle Ages down to the 11th century was to have been the subject of the fourth volume, which he did not live to finish. A report having sprung up that the completed MS. was in the Minorite convent at Bologna, Fétis obtained access to the library through Rossini, but found only materials, of which no use has yet been made. The *Saggio* is a most important collection of examples from the best masters of the ancient Italian and Spanish schools, and a model of its kind. Besides a number of small treatises and controversial writings (for list see Fétis) Martini left masses and other church music in the style of the time. The following were printed:—'Litaniae,' op. 1 (1734); 'XII Sonate d'intavolatura,' op. 2 (Amsterdam, Le Cène, 1741), excellent and full of originality; 'VI Sonate per organo e cembalo' (Bologna, 1747). 'Duetti da Camera' (Bologna, 1763). The Liceo of Bologna, possesses the MSS. of a mass, a requiem, etc., three oratorios, 'San Pietro' (two separate compositions), 'Il sagrifizio d'Abramo,' and 'L'Assunzione di Salomone al trono d'Israello'; a farsetta 'La Dirindina'; and three Intermezzi, 'L'Impresario delle Canarie,' 'Don Chisciotto,' and 'Il Maestro di Musica.' A requiem (103 sheets), and other church compositions are in Vienna. Pauer, in his 'Alte Klaviermusik,' gives a gavotte and ballet of Martini's. Farrenc has published twelve sonatas in the 'Trésor musical,' and other works are given by Lück,

[1] He had ten copies of Guido d'Arezzo's *Micrologus*.

Körner, Ricordi, etc. [see the *Quellen-Lexikon*]. The best of many books on his life and works is the *Elogio* of Pietro Della Valle (Bologna, 1784). F. G.

MARTINI IL TEDESCO ('the German'), the name by which the musicians of his time knew JOHANN PAUL AEGIDIUS SCHWARTZENDORF, born Sept. 1, 1741, at Freistadt, in the Upper Palatinate, who was organist of the Jesuit seminary at Neustadt, on the Danube, when he was ten years old. From 1758 he studied at Freiburg, and played the organ at the Franciscan convent there. When he returned to his native place, he found a stepmother installed at home, and set forth to seek his fortune in France, notwithstanding his complete ignorance of the language. At Nancy he was befriended, when in a penniless condition, by the organ-builder Dupont, on whose advice he adopted the name by which he is known. From 1761 to 1764 he was in the household of King Stanislaus, who was then living at Nancy. After his patron's death Martini went to Paris, and immediately obtained a certain amount of fame by successfully competing for a prize offered for the best march for the Swiss Guard. At this time he wrote much military music, as well as symphonies and other instrumental works. In 1771 his first opera, 'L'amoureux de quinze ans,' was performed with very great success, and after holding various appointments as musical director to noblemen, he was appointed conductor at the Théâtre Feydeau, when that establishment was opened under the name of Théâtre de Monsieur for the performance of light French and Italian operas. Having lost all his emoluments by the decree of Aug. 10, 1792, he went to live at Lyons, where he published his *Mélopée moderne*, a treatise on singing. In 1794 he returned to Paris for the production of his opera 'Sapho,' and in 1798 was made inspector of the Conservatoire. From this post he was ejected in 1802, by the agency, as he suspected, of Méhul and Catel. At the restoration of 1814 he received the appointment of superintendent of the Court music, and wrote a Requiem for Louis XVI., which was performed at St. Denis, Jan. 21, 1816. Very shortly afterwards, on Feb. 10 of the same year, he died. Besides the operas mentioned above he wrote 'Le rendez-vous nocturne' (1773); 'Henri IV.' (1774); 'Le droit du Seigneur' (1783); 'L'amant sylphe' (1795); 'Annette et Lubin' (1789); 'Camille ou le souterrain' (1796); and 'Ziméo' (1800). In the department of church music he wrote several masses, psalms, requiems, etc. [see the *Quellen-Lexikon*]. A cantata written for the marriage of Napoleon with Marie Louise exists, besides much chamber music, but Martini's best-known composition is probably the charming song, 'Plaisir d'amour.' M.

MARTUCCI, GIUSEPPE, pianist, orchestral conductor and composer, was born at Capua, Jan. 6, 1856. He was taught the elements of music by his father, a military bandmaster, and made, as a child, some stir in Naples by his clever performances on the piano. At the age of eleven he was admitted to the R. Conservatorio in that city. Here he devoted five years to the study of the pianoforte under Beniamino Cesi, whose training was supplemented by lessons in theory and composition with Carlo Costa, Paolo Serrao, and Lauro Rossi. He left the Conservatorio in 1872; but after two years passed in teaching and playing in public he returned to it as professor, gaining the post by competition. Having appeared with remarkable success at concerts in Rome and Milan, Martucci undertook, in 1875, a tour through France, Germany, and England. In London, where he played at Arditi's Concert, St. George's Hall, June 14, the character of his reception warranted a stay of four months; he also played in Dublin. On the occasion of a second visit to Paris in 1878 he was heard by Rubinstein, who not only expressed the highest opinion of his executive talent, but honoured Martucci as a composer by directing a performance of his Concerto in B♭ minor with Cesi at the piano. The work was also played in after years by Eugen d'Albert at the Berlin Philharmonic. Martucci's progress at home was marked by his association with the Quartetto Napoletano, whose performances he directed during eight years, and still further by his appointment as conductor of the orchestral concerts instituted by the Prince d'Ardore, a choice fully justified by his enterprise in introducing classical and modern masterpieces before unheard in Naples. He also took his orchestra from Naples to Turin, where he gave a series of performances during the exhibition of 1884. Nominated director of the Liceo Musicale at Bologna in 1886, Martucci continued his concerts in other towns. His programmes, broadly eclectic, sometimes included the works of Hubert Parry, Stanford, and other English composers, for whom he professes a sincere admiration. During his residence in Bologna he made his only appearance as orchestral conductor in a theatre to direct the first performance in Italy of Richard Wagner's 'Tristan und Isolde' (1888). After an absence of sixteen years he was once more recalled to the scene of his early labours, having been named director of the R. Conservatorio in Naples, March 5, 1902. He is a member of the Accademia Reale of Naples, Commendatore della Corona d' Italia and Cavaliere dei S.S. Maurizio e Lazzaro. Martucci occupies a place in the front rank of pianoforte virtuosi. As an author his style has been formed on the best classical models. His works are remarkable for their finish, and often display considerable originality. In writing for the pianoforte his intimate knowledge of its resources produces effects of a quite exceptional kind.

His very numerous compositions include:—

Symphony No. 1 in D minor (op. 75) played at the Royal College of Music, London, March 18, 1898. A detailed analysis is in *Riv. Mus. Ital.*, iii. 125.
Symphony No. 2 in F major (op. 81).
Concerto in B flat minor for piano and orchestra (op. 66).
Four piccoli pezzi for orchestra.
Poemetto Lirico, 'La Canzone dei Ricordi,' for voice and orchestra.
Quintet for piano, two violins, viola, and violoncello (op. 45).
Trio No. 1 in C for piano, violin, and violoncello (op. 59).
Trio No. 2 in E flat for piano, violin, and violoncello (op. 62) (played at one of Hallé's Concerts, St. James's Hall, May 17, 1889).
Sonata for violoncello and piano (op. 52).
Three pieces for violoncello and piano (op. 69).
Due Romanze for violoncello (op. 72).
Three pieces for violin and piano (op. 67).
Momento Musicale e Minuetto for two violins, viola, and violoncello.
'Pagine Sparse,' melodies for voice and piano (op. 68).
'Due Sogni,' for voice and piano (op. 68 bis).
Six volumes of compositions for pianoforte.
Variations for two pianofortes.
Fantasia for two pianofortes (op. 32).
Two pieces for pianoforte: 'Capriccio' and 'Toccata' (op. 77).
Three pieces for piano solo: 'Novelletta,' 'Notturno,' and 'Scherzo' (op. 76).
Two pieces for piano: 'Serenata' and 'Gavotta' (op. 73).
'Trèfle a quatre feuilles' (op. 74).
Three little pieces for pianoforte solo: 'Serenata,' 'Minuetto,' 'Capriccio' (op. 78).
Three little pieces for pianoforte solo: 'Preludio,' 'Canzonetta,' 'Saltarello' (op. 79).
Due Capricci for pianoforte (op. 80).
Unpublished compositions:—
Oratorio, 'Samuel.'
Concerto for piano and orchestra in D minor.
Sonata for organ.
Numerous pianoforte transcriptions of classical works, and Raccolta of sixteen pieces for piano by classical authors transcribed for violoncello and pianoforte.

H. A. W.

MARTY, EUGÈNE GEORGES, born in Paris, March 16, 1860, was a pupil of the Conservatoire, where he obtained the first prize in solfège in 1875, the first in harmony in 1878, and the Grand Prix de Rome in 1882 with his cantata, 'Edith.' In 1892 he was appointed chorus-master at the Théâtre Eden, and in the same year was made director of the vocal ensemble classes at the Conservatoire, a post he resigned in 1904; he was chorus-master at the Opéra in 1893, and conducted the Opéra-Comique in 1900. From June 12, 1901, he has been conductor at the Conservatoire. Marty has written much, and has been much influenced by his master, Massenet. We may mention: 'Ballade d'Hiver' (1885); 'Balthazar' overture (1887); a suite, 'Les Saisons' (1888); a symphonic poem, 'Merlin enchanté,' all for orchestra; 'Lysic,' a one-act pantomime (1888); 'Le Duc de Ferrare,' three-act opera, Théâtre Lyrique (1899); 'Daria,' two-act opera (Opéra, Jan. 27, 1905); songs, and pianoforte pieces, etc. G. F.

MARTYRS, LES. Opera in four acts; words by Scribe, music by Donizetti. Produced at the Académie, April 10, 1840; at the Royal Italian Opera, London, as 'I Martiri,' April 20, 1852. The work was an adaptation of 'Poliuto,' a former Italian opera of Donizetti's. G.

MARX, ADOLPH BERNHARD, learned musician and author, born May 15, 1799 (or 1795, according to Riemann), at Halle, son of a physician, learned harmony from Türk, studied law, and held a legal post at Naumburg. His love of music led him to Berlin, where he soon gave up the law, and in 1824 he founded, with Schlesinger the publisher, the *Berliner Allgemeine Musikalische Zeitung*. This periodical, which only existed seven years, did important service in creating a juster appreciation of Beethoven's works in North Germany, a service to which Beethoven characteristically refers in a letter[1] to Schlesinger, Sept. 25, 1825. His book on the same subject, however, *Beethoven's Leben und Schaffen* (Berlin, 1859; 2nd ed., 1865; 5th, 1901), is a fantastic critique, too full of mere conjecture and misty æstheticism. In 1827 he received his doctor's diploma from the university of Marburg, and was made 'Docent,' or tutor, in the history and theory of music, at the university of Berlin. He became Professor in 1830, and in 1832 Musikdirector of the university choir. In 1850 he founded with Kullak and Stern the 'Berliner Musikschule,' afterwards the 'Berliner Conservatorium,' and now the 'Sternsche Conservatorium' but withdrew in 1856 (Kullak having resigned in 1855), and henceforth devoted himself to his private pupils and to his work at the University. He died in Berlin, May 17, 1866. His numerous works are of unequal merit, the most important being the *Lehre von der musikalischen Composition*, four vols. (Breitkopf & Härtel, 1837, 1838, 1847). His *Gluck und die Oper* (Berlin, two vols. 1863) contains many ingenious observations, but is of no historical value. The others are *Über Malerei in der Tonkunst* (1828), *Über die Geltung Händelschen Sologesänge*, etc. (1829), *Allgemeine Musiklehre* (1839), *Die alte Musiklehre* (1842), *Die Musik des 19. Jahrhundert*, etc. (1855), *Anleitung zum Vortrag Beethovenschen Klavierwerke* (1863), *Erinnerungen* (1865), and a posthumous work, *Das Ideale und die Gegenwart* (1867). Besides what he did for Beethoven's music, Marx deserves credit for bringing to light many little-known works of Bach and Handel. His compositions are not remarkable; neither his oratorios 'Johannes der Täufer,' 'Moses,' and 'Nahid und Omar,' nor his instrumental music, obtaining more than a 'succès d'estime.' His opera, 'Jery und Bätely,' was performed at Berlin in 1827, and a *melodram*, 'Die Rache wartet,' in 1829. Nevertheless some particulars given in his *Erinnerungen* (Berlin, 1865) as to his manner of composing are well worth reading, as indeed is the whole book for its interesting picture of the state of music in Berlin between 1830 and 1860. With Mendelssohn he was at one time extremely intimate, and no doubt was in many respects useful to him; but his influence diminished as Mendelssohn grew older and more independent. F. G.

MARXSEN, EDUARD, born July 23, 1806, at Nienstädten near Altona, where his father was organist. He was intended for the church, but devoted himself to music, which he studied at home and with Clasing of Hamburg. He then assisted his father till the death of the latter in 1830, when he went to Vienna, and took lessons

[1] Nohl, *Briefe*, No. 368.

in counterpoint from Seyfried, and the pianoforte from Bocklet. He also composed industriously, and on his return to Hamburg gave a concert (Oct. 15, 1834) at which he played eighteen pieces of his own composition. He subsequently lived at Hamburg in great request as a teacher. Brahms was his most illustrious pupil. Of his sixty or seventy compositions, one for full orchestra called 'Beethoven's Schatten' was performed in 1844 and 1845 at concerts in Hamburg. He died at Altona, Nov. 18, 1887. F. G.

MARYLEBONE GARDENS. This once celebrated place of entertainment was situated at the back of and appurtenant to a tavern called 'The Rose of Normandy' (or briefly 'The Rose'), which stood on the east side of High Street, Marylebone, and was erected about the middle of the 17th century. The earliest notice of it is in *Memoirs by Samuel Sainthill*, 1659, printed in *The Gentleman's Magazine*, vol. 83, p. 524, where the garden is thus described: 'The outside a square brick wall, set with fruit trees, gravel walks, 204 paces long, seven broad; the circular walk 485 paces, six broad, the centre square, a Bowling Green, 112 paces one way, 88 another; all except the first double set with quickset hedges, full grown and kept in excellent order, and indented like town walls.' It is next mentioned by Pepys, May 7, 1668: 'Then we abroad to Marrowbone and there walked in the garden, the first time I ever was there, and a pretty place it is.' Long's bowling green at the Rose at Marylebone, half a mile distant from London, is mentioned in the *London Gazette*, Jan. 11, 1691-92. Count de Tallard, the French ambassador, gave a splendid entertainment before leaving England to the Marquis of Normanby (afterwards Duke of Buckinghamshire) and other persons of note 'at the great Bowling Green at Marylebone,' in June 1699. About that time the house became noted as a gaming-house much frequented by persons of rank; Sheffield, Duke of Buckinghamshire, was a constant attendant, and, as Quin told Pennant, gave, every spring, a dinner to the chief frequenters of the place, at which his parting toast was 'May as many of us as remain unchanged next spring meet here again.' It was he who was alluded to in Lady Mary Wortley Montagu's oft-quoted line, 'Some dukes at Marybone bowl time away.' Gay, in his 'Beggar's Opera,' 1727, makes Marylebone one of Macheath's haunts, and mentions the 'deep play' there. Prior to 1737 admission to the gardens was gratuitous, but in that year Daniel Gough, the proprietor, charged 1s. each for admission, giving in return a ticket which was taken back in payment for refreshments to that amount. In 1738 Gough erected an orchestra and engaged a band of music 'from the opera and both theatres,' which performed from 6 to 10 o'clock, during which time they played eighteen pieces. In August 'two Grand or Double Bassoons, made by Mr. Stanesby, junior, the greatness of whose sound surpass that of any other bass instrument whatsoever; never performed with before,' were introduced. In 1740 an organ was erected by Bridge. In 1746 robberies had become so frequent and the robbers so daring that the proprietor was compelled to have a guard of soldiers to protect the visitors from and to town. In 1747 Miss Falkner appeared as principal singer (a post she retained for some years), and the admission to the concert was raised to 2s. In 1748 an addition was made to the number of lamps, and Defesch was engaged as first violin, and about the same time fireworks were introduced. In 1751 John Trusler became proprietor; 'Master (Michael) Arne' appeared as a singer, balls and masquerades were occasionally given, the doors were opened at 7, the fireworks were discharged at 11, and 'a guard was appointed to be in the house and gardens, and to oblige all persons misbehaving to quit the place.' In 1752 the price of admission was reduced to 6d., although the expense was said to be £8 per night more than the preceding year. In 1753 the bowling green was added to the garden, and the fireworks were on a larger scale than before. In 1758 the first burletta performed in the gardens was given; it was an adaptation, by Trusler junior and the elder Storace, of Pergolesi's 'La Serva Padrona,' and for years was a great favourite. The gardens were opened in the morning for breakfasting, and Miss Trusler made cakes which long enjoyed a great vogue. In 1762 the gardens were opened in the morning gratis, and an organ performance given from 5 to 8 o'clock. In 1763 the place passed into the hands of Thomas (familiarly called Tommy) Lowe, the popular tenor singer, the admission was raised to 1s. and Miss Catley was among the singers engaged. In the next year the opening of the gardens on Sunday evenings for tea-drinking was prohibited; and in October a morning performance, under the name of a rehearsal, was given, when a collection was made in aid of the sufferers by destructive fires at Montreal, Canada, and Honiton, Devonshire. Lowe's management continued until 1768, when he retired, having met with heavy losses. In 1769 Mr. (afterwards Dr.) Arnold became proprietor, and engaged Mrs. Pinto (formerly Miss Brent), Master Brown, and others as vocalists, Pinto as leader, Hook as organist and music director, and Dr. Arne to compose an ode. In 1770 Barthélemon became leader, and Mrs. Barthélemon, Bannister and Reinhold were among the singers. A burletta by Barthélemon, called 'The Noble Pedlar,' was very successful. In 1771 Miss Harper (afterwards Mrs. John Bannister) appeared, Miss Catley reappeared, and several new burlettas were produced. In 1772 Torrè, an eminent Italian pyrotechnist, was engaged, and the fireworks became a more

prominent feature in the entertainments, to the great alarm of the neighbouring inhabitants, who applied to the magistrates to prohibit their exhibition, fearing danger to their houses from them. Torrè, however, continued to exhibit during that and the next two seasons. But the gardens were losing their popularity; in 1775 there appear to have been no entertainments of the usual kind, but occasional performances of Baddeley's entertainment, 'The Modern Magic Lantern,' deliveries of George Saville Carey's 'Lecture upon Mimicry,' or exhibitions of fireworks by a Signor Caillot. In 1776 entertainments of a similar description were given, amongst which was a representation of the Boulevards of Paris. The gardens closed on Sept. 23, and were not afterwards regularly opened. In or about 1778 the site was let to builders, and is now occupied by Beaumont Street, Devonshire Street, and part of Devonshire Place. The tavern, with a piece of ground at the back, used as a skittle alley, continued to exist in nearly its pristine state until 1855, when it was taken down, and rebuilt on its own site and that of an adjoining house, and on the ground behind it was erected the Marylebone Music Hall. [A list of names of artists who appeared at Marylebone Gardens is given, with dates, in J. T. Smith's *Book for a Rainy Day*.] W. H. H.

MASANIELLO. The name in England of Auber's opera, LA MUETTE DE PORTICI. Opera in five acts; words by Scribe and Delavigne, music by Auber. Produced at the Académie, Feb. 29, 1828, and performed there 471 times up to Oct. 28, 1873. In England it was first performed, under the name of 'Masaniello,' at Drury Lane, in English (three acts), May 4, 1829; in Italian, at Covent Garden (three acts). March 15, 1849; at Her Majesty's, April 10, 1851, as 'La Muta di Portici.' G. [An earlier opera on the same subject was based on a contemporary account of the rebellion at Naples under Tommaso Annello; D'Urfey was the author, and Samuel Ackeroyde (or Akeroyde) the principal composer. It was printed in 1700, with the title, 'The famous history of the rise and fall of Massaniello, in two parts.' The songs remained in favour through the early part of the 18th century.]

MASCAGNI, PIETRO, was born at Leghorn Dec. 7, 1863. His father, who was a baker, intended his son to be a lawyer, and discouraged his attempts to learn the rudiments of music. The budding composer, compelled to prosecute his musical studies by stealth, entered himself surreptitiously as a pupil at the Istituto Luigi Cherubini, where his principal instructor was Alfredo Soffredini. In due course Mascagni's father found out how his son was spending his leisure time, and the musical career of the future composer of 'Cavalleria Rusticana' would thereupon have come to an untimely close, had it not been for the intervention of an amiable uncle, who came forward and offered to adopt the young musician. Transferred to his uncle's house Mascagni devoted himself in earnest to music, and the firstfruits of his labours appeared in the shape of a symphony in C minor for small orchestra, and a *Kyrie* written to celebrate the birthday of Cherubini, both of which were performed at the Istituto in 1879. These were followed after two years by 'In Filanda,' a cantata for solo voices and orchestra, which was favourably mentioned in a prize-competition instituted by the International Exhibition of Music at Milan. These successes reconciled Mascagni's father to the idea of making his son a musician; and at the death of his uncle in 1881 the boy returned to his father's house, when he was allowed to pursue his musical studies in peace. His next composition was a setting of a translation of Schiller's 'Ode to Joy,' which was performed at the Teatro degli Avvalorati with so much success that Count Florestano de Larderel, a wealthy amateur, offered on the spot to pay for the composer's education at the Milan Conservatoire. Mascagni's career at Milan was not a success. In spite of the sympathy and encouragement of his teachers, among whom were Amilcare Ponchielli and Michele Saladino, he found the course of regular study insupportable. For some time he chafed silently against the trivial round of counterpoint and fugue, and eventually took French leave of his professors, joined a travelling operatic company in the capacity of conductor, and turned his back upon Milan to seek his fortune elsewhere. For many years he led a life of obscurity and privation, travelling through the length and breadth of Italy with one company after another. He had no spare time for composition, but doubtless gained much valuable experience in practical orchestration. After many wanderings Mascagni married and settled at Cerignola near Foggia, where he managed to make a meagre livelihood by giving pianoforte lessons and managing the municipal school of music. From this obscurity he was suddenly rescued by the success of his one-act opera 'Cavalleria Rusticana,' which won the first prize in a competition instituted in 1889 by the publisher Sonzogno, and was produced at the Costanzi Theatre in Rome, May 18, 1890. The libretto was founded by Signori Menasci and Targioni-Tozzetti upon a well-known story of Sicilian village life by Giovanni Verga. The opera was received at its first performance with tumultuous applause, and the next day Mascagni awoke to find himself famous. Italy lost her head over 'Cavalleria.' Mascagni was greeted as the successor of Verdi. Medals were struck in his honour. He was welcomed back to his native Leghorn with illuminations and torchlight processions, and the King of Italy presented him with the order of the Crown of Italy, an honour not accorded to Verdi until

he had reached middle life. 'Cavalleria' at once made the tour of Italy, and speedily crossed the Alps. It was produced in Berlin in the summer of 1890, and in London, at the Shaftesbury Theatre, under the management of Signor Lago in October 1891. It was first performed in Paris at the Opéra-Comique, Jan. 19, 1892. Everywhere its success was unquestionable. The public, tired, perhaps, of long-winded imitations of Wagner, welcomed the crisp action and direct emotional appeal of the little work, and, for the moment the vulgarity of the music was condoned for the sake of the admirably constructed libretto. 'Cavalleria' became the fashion, and was responsible for a mushroom crop of one-act melodramas, each one more squalid in subject than the last, which bore a tolerably close resemblance to the shilling 'shocker' of ephemeral literature, and boasted a corresponding artistic value. Since the days of 'Cavalleria' Mascagni's fame has steadily declined. His next work, 'L'Amico Fritz' (Teatro Costanzi, Rome, Oct. 31, 1891), an adaptation of Erckmann-Chatrian's well-known novel, made by Signor Daspuro under the anagram of P. Suardon, had more refinement than 'Cavalleria,' and was more carefully written, but the composer scarcely attempted to fit his grandiose Italian manner to the exigencies of an Alsatian idyll, and the woefully undramatic character of the libretto prevented the opera from winning more than a *succès d'estime*. 'I Rantzau' (Teatro della Pergola, Florence, Nov. 10, 1892), another adaptation from Erckmann-Chatrian, by Signori Menasci and Targioni-Tozzetti, was even less successful than 'L'Amico Fritz,' the dulness of the libretto and the absurdly inflated style of the music being equally responsible for its failure. 'Guglielmo Ratcliff' (Scala, Milan, Feb. 1895) was a work of the composer's student days, subsequently revised and rewritten. The composer had conceived the extraordinary notion of setting to music a literal and unabbreviated translation of Heine's gloomy tragedy, which was alone sufficient to doom the work to failure, and his music did little to relieve the tedium of the libretto. No less decisive was the failure of 'Silvano' (Scala, Milan, March 1895), a feeble and half-hearted bid for popularity in the composer's most hackneyed 'Cavalleria' manner. Meanwhile (1895) Mascagni had been appointed director of the Conservatoire at Pesaro, where his next opera, 'Zanetto,' was produced March 2, 1896. 'Zanetto' is an operatic version of François Coppée's famous one-act play 'Le Passant.' It is slight in structure, being scored only for strings and harp, but has considerably more refinement of thought and expression than is customary in Mascagni's work. 'Iris' (Teatro Costanzi, Rome, Nov. 22, 1898), an opera on a Japanese subject, is handicapped by a singularly unpleasant libretto, but nevertheless has won more favour than any of the composer's works since 'Cavalleria.' It shows much skill in the handling of the orchestra, and is in many ways the most artistic of Mascagni's operas; but its lack of original invention is conspicuous, and though it has won considerable success in Italy, it could hardly prove acceptable to audiences capable of recognising its glaring plagiarisms from the works of Wagner. Whatever may be thought of Mascagni as a composer, he is admittedly a master of the art of *réclame*, and his idea of producing his next work, 'Le Maschere' (Jan. 17, 1901), simultaneously in seven different cities, was a piece of audacious impertinence, probably unparalleled in the history of the stage. Unfortunately no amount of advertisement could galvanise 'Le Maschere' into a success. At Milan, Venice, Verona, Naples, and Turin it was soundly hissed, while at Genoa the audience would not even allow the performance to be finished. Only at Rome was it received with any degree of favour, and even there it soon passed into oblivion. Mascagni's latest work 'Amica' (Monte Carlo, March 1905), though produced in more modest fashion, shared the same fate as its predecessor. Apart from his operas and the youthful works already mentioned Mascagni has written a cantata for the Leopardi centenary, which was performed at Recanati in 1898, and incidental music for Mr. Hall Caine's play *The Eternal City*, which was produced at His Majesty's Theatre in October 1902.

Of late years Mascagni has won some fame as a conductor, chiefly owing to repeated tours with a specially chosen orchestra through the cities of Europe and America. A protracted tour in the United States in 1903 cost him his place at Pesaro. The authorities of that institution, after repeated endeavours to recall their errant director to his duties, not unnaturally determined to replace him by a musician who set the fulfilment of his official engagements above the fascinations of self-advertisement.

Mascagni's reputation rests almost entirely upon 'Cavalleria Rusticana,' which still holds the stage in spite of fifteen years of uninterrupted popularity, and the rivalry of a host of imitations. As has already been said, it owes much to its direct if somewhat brutal libretto, but the music undeniably shows a natural instinct for theatrical effect, and it boasts plenty of catchy, commonplace tunes. Nevertheless it is easy to trace in it the germs of what in Mascagni's later works developed into intolerable mannerisms, his pompous, inflated and melodramatic manner of treating simple situations, his vulgar love of mere noise, and his lack of real rhythmic and melodic fertility, ill disguised by attempted excursions upon new paths of expression. The speedy exhaustion of a shallow vein of musical invention, together with the carelessness engendered by a dangerously sudden success, and fostered by the foolish adulation of partisans, is

responsible for the complete collapse of what at one time seemed a talent of bright promise for the future of Italian music. R. A. S.

MASCHERONI, Edoardo, was born at Milan on Sept. 4, 1857 (not 1855, as has been erroneously stated in previous sketches of his career). As a boy he showed no special aptitude for music, and was sent to the Liceo Beccaria, where he distinguished himself particularly in mathematics. As he grew up he developed a marked taste for the study of literature, and joined the little band of enthusiasts, among whom were De Marchi, Pozza, G. Mazzucato, and Borghi, who founded the journal, *La vita nuova*, to which he contributed numerous articles on literary subjects. But with manhood came the consciousness that music was to be his career, and he placed himself under Boucheron, a composer and teacher well known in Milan at the time, with whom he worked assiduously for several years. In his younger days Mascheroni composed much music of various kinds, but as time went on he became persuaded that his real vocation lay in conducting. He made his first serious essay in this branch of his art in 1883, when he was engaged as conductor at the Teatro Goldoni at Leghorn. From Leghorn Mascheroni moved to Rome, where he had been appointed conductor of the Teatro Apollo. Here he remained seven years, gaining each year in experience and reputation, so that at last he might fairly claim to be considered the leading Italian conductor of his day, a claim which was tacitly recognised in 1893 by his being chosen to produce and conduct Verdi's 'Falstaff' at La Scala. Mascheroni is still a conductor, but of late he has won fresh laurels as a composer. During his Roman period he wrote a good deal of chamber music, which was performed with much applause, and an Album for pianoforte of his won a prize in a *Concorso* at Palermo. But his masterpiece at that time was the Requiem for solo voices, chorus, and orchestra, which he wrote in memory of the death of Victor Emmanuel. So profound an impression did this work create, that the composer was commissioned by the royal family to write another Requiem for voices only, for exclusive performance in the royal chapel, where it was at once performed. In spite of his success in conducting other men's music, Mascheroni did not himself tempt fortune on the stage until his 'Lorenza' was produced at the Teatro Costanzi, Rome, on April 13, 1901. The success of this work was very great, and since its initial triumph it has been produced at Brescia, Barcelona, Valencia, Buenos Ayres, and other towns, and has always won conspicuous favour. 'Lorenza' may be described as a Calabrian version of the story of Judith and Holofernes, though in this case the Judith, so far from slaying her brigand Holofernes, falls in love with him, and ends by disguising herself in his cloak, and by being shot in his place by the soldiers who come to capture the bandit chief. Mascheroni's score overflows with thoroughly Italian melody, and shows considerable knowledge of dramatic effect, which from a conductor of his experience was only to be expected. He is now (Feb. 1906) putting the finishing touches to a new opera, entitled 'La Perugina.' R. A. S.

MASINI, Angelo, born at Forlì in 1845, is perhaps the only Italian tenor who has ever won a very high position without having appeared on the operatic stage in England. He came to this country in 1875 as a member of the famous quartet, which, under the composer's own direction, sang at the Albert Hall in Verdi's Requiem Mass, the other singers being Mme. Stoltz, Mme. Waldmann, and Signor Medini. At that time Masini was looked upon as the first of the younger tenors of Italy, and in 1876 he sang the part of Rhadamès when, with Verdi himself conducting, 'Aïda' was produced for the first time in Paris. This performance added greatly to his reputation, and in 1879 Mapleson engaged him to sing at Her Majesty's Theatre. A stupid *contretemps*, however, for which Masini was himself solely responsible, prevented his appearance. The story is fully set forth in the *Mapleson Memoirs*. It was arranged that Masini should make his début as Faust in company with Nilsson, Trebelli, and Faure, but, owing to a misunderstanding he missed a rehearsal, and then hurriedly left London. This blunder proved a bar to his future career in England, as Mapleson had an injunction against him for breach of contract—compromised at last by the payment of £200. In Madrid, Buenos Ayres, and elsewhere, however, Masini sang with the utmost success, and gained both fame and fortune. He was for many seasons the leading tenor at the Italian Opera at St. Petersburg, resigning his position at last for the reason that he could no longer withstand the severe climate. At St. Petersburg, late in his career, he sang Lohengrin to the Elsa of Sigrid Arnoldson. That Masini at his best was a tenor of exceptional gifts cannot be doubted. Distinguished singers, who appeared with him at St. Petersburg, have spoken of him in enthusiastic terms. His voice —very high in range—was rather light in quality, but on the testimony of Manuel Gomez, the well-known clarinet player, who heard him in his prime at Madrid, it was quite equal to the requirements of exacting dramatic parts. Mr. Gomez also speaks of the extreme charm with which he sang the Duke's music in 'Rigoletto.' It was stated at the time that before the production of 'Falstaff' in Milan, Verdi offered to write a romance for Masini if he would undertake the part of Fenton. However nothing came of the proposal. Possibly Masini thought that, even with a song thrown in, it was a poor compliment to offer him a small part, and no set-off against the distinction Verdi had conferred

on his great rival, Tamagno, by selecting him for Otello, and writing the music of that character specially for his voice. Masini is still living. S. H. P.

MASNADIERI, I,—*i.e.* The Brigands,—an opera in four acts; libretto by Maffei, from Schiller's 'Die Räuber,' music by Verdi. Produced at Her Majesty's Theatre, London, July 22, 1847, Verdi conducting, and Jenny Lind acting. An experiment had been made by Mercadante eleven years before on a libretto adapted from the same play, under the title of 'I Briganti,' produced at the Italiens, Paris, March 22, 1836. G.

MASON, John, Mus.B., was admitted clerk of Magdalen College, Oxford, in 1508, graduated Feb. 12, 1509, and was in the same year appointed instructor of the choristers and chaplain of Magdalen College. Wood says he was in much esteem in his profession. He was collated prebendary of Pratum minus, July 21, and of Putston minor, July 22, 1525, and treasurer of Hereford Cathedral, May 23, 1545. He is mentioned by Morley in his *Introduction* as one of those whose works he had consulted. He died in 1547 [or 1543. See *Degrees in Music*, p. 65.] W. H. H.

MASON, Lowell, Mus.D., born at Medfield, Massachusetts, Jan. 24, 1792, died at Orange, New Jersey, August 11, 1872. He was self-taught, and in his own words 'spent twenty years of his life in doing nothing save playing on all manner of musical instruments that came within his reach.' At sixteen he was leader of the choir in the village church, and a teacher of singing classes. At twenty he went to Savannah in Georgia, as clerk in a bank, and there continued to practise, lead, and teach. In the course of these labours he formed, with the help of F. L. Abel, a collection of psalm tunes based on Gardiner's 'Sacred Melodies'—itself adapted to tunes extracted from the works of Haydn, Mozart, and Beethoven. [See Gardiner, vol. ii. 144*b*.] This collection was published by the Handel and Haydn Society of Boston in 1822 under the title of 'the Handel and Haydn Society's collection of Church Music,' Mason's name being almost entirely suppressed. The book sold well; it enabled the Society to tide over the period of its youth, and establish itself as one of the characteristic institutions of Boston, it initiated a purer and healthier taste for music in New England, and it led to Mason's removal to Boston and to his taking 'a general charge of music in the churches there,' in 1827. He then became president of the society; but as his object was not so much the cultivation of high-class music as the introduction of music as an essential element of education in the common schools, he soon left it and established (with G. J. Webb) the Boston Academy of Music in 1832. He founded classes on the system of Pestalozzi, and at length in 1838 obtained power to teach in all the schools of Boston. At the same time he founded periodical conventions of music teachers, which have been found very useful, and are now established in many parts of the States. He also published a large number of manuals and collections which have sold enormously and produced him a handsome fortune. He visited Europe first in 1837 with the view of examining the methods of teaching in Germany, and embodied the results in a volume entitled *Musical Letters from Abroad* (New York, 1853). He was for long closely connected with the Public Board of Education of Massachusetts, his kindness and generosity were notorious, and he was universally admired and esteemed. His degree of Doctor in Music, the first of the kind conferred by an American college, was granted by the New York University in 1835. The last years of his life were spent at Orange in New Jersey, the residence of two of his sons. He formed a very fine library, which he collected far and wide, regardless of expense. [The list of his popular collections of secular and sacred music is given in Baker's *Biog. Dict. of Musicians.*]

Of his sons, William, born at Boston, Jan. 24, 1829, received a liberal education in music, and after a successful début at Boston in 1846, and a period of study at Leipzig in 1849, under Moscheles, Hauptmann, and Richter, and at Weimar, under Liszt, was long recognised as a leading pianist in New York. He founded chamber-music concerts with Theodore Thomas and others in 1854, and received the degree of Mus.D. from Yale University in 1872. Many graceful compositions and valuable instruction-books for the piano are of his authorship; special interest attaches to his *Memories of a Musical Life* (New York, 1901), which contains a valuable account of the Weimar circle in 1853. A. W. T.

MASON, Mathias, groom of the chamber to James I., is mentioned in Dowland's 'Varietie of Lute Lessons' (1610) as having invented three frets for the lute.

MASON, Rev. William, son of a clergyman, born at Hull, 1724, graduated at Cambridge, B.A. 1745, M.A. 1749; took orders 1755, became rector of Aston, Yorkshire, in 1754, and afterwards prebendary (1756), canon residentiary and precentor (1763) of York Minster. He was appointed chaplain to Lord Holderness in 1754 and to the king in 1757. In 1782 he published a book of words of anthems, to which he prefixed a *Critical and Historical Essay on Cathedral Music* (another edition, 1794). He also wrote essays *On Instrumental Church Music*, *On Parochial Psalmody*, and *On the Causes of the Present imperfect Alliance between Music and Poetry*. He composed some church music, the best known of which is the short anthem 'Lord of all power and might.' He was author of several poems, and of two tragedies, 'Elfrida'

and 'Caractacus,' and was the friend and biographer of the poet Gray. He also invented an instrument called the 'Celestina.' He died at Aston, April 5, 1797. W. H. H.

MASQUE. The precursor of the opera: a dramatic entertainment, usually upon an allegorical or mythological subject, and combining poetry, vocal and instrumental music, scenery, dancing, elaborate machinery, and splendid costumes and decorations—which was performed at Court or at noblemen's houses on festive occasions, the performers being usually persons of rank. Masques were frequently exhibited at the courts of James I. and Charles I., and vast sums were lavished upon their production. The Masque of the Inner Temple and Gray's Inn, presented in Feb. 1612-13, on the marriage of the Princess Elizabeth to the Elector Palatine of the Rhine, cost £1086 : 8 : 11.[1] The principal author of those masques was Ben Jonson, whose genius was peculiarly fitted to a style of composition which afforded him ample opportunity of displaying his erudition. Beaumont, Chapman, Samuel Daniel, Campion, Shirley, Heywood, and Carew, also employed their talents upon masques, as did a greater than they, Milton, whose 'Comus' was represented at Ludlow Castle in 1634. Inigo Jones devised the machinery and designed the costumes for the Court masques;[2] Laniere and others painted the scenery; and Ferrabosco, Campion, H. and W. Lawes, Ives, Laniere, Locke, C. Gibbons, and others composed the music. Two of Ben Jonson's masques—'The Masque of Queens,' 1610, and 'The Twelfth Night's Revels,' 1606, were printed from his autograph MSS. in the British Museum by the Shakespeare Society at the end of Cunningham's *Life of Inigo Jones*. After the Restoration what were called masques were occasionally given at Court, but they appear to have been rather masked or fancy dress balls than dramatic entertainments. An exception was Crowne's masque, 'Calisto; or, the Chaste Nymph,' performed at court by the princesses and courtiers, Dec. 15 and 22, 1675. In the 18th century masques were not unfrequently to be seen on the public stage. The 'pantomimes' produced by Rich (for most of which Galliard composed the music) were really masques with harlequinade scenes interspersed. More recently masques have been performed on occasion of royal weddings; thus 'Peleus and Thetis,' a masque, formed the second act of the opera 'Windsor Castle,' by William Pearce, music by J. P. Salomon, performed at Covent Garden on the marriage of the Prince of Wales, 1795, and 'Freya's Gift,' masque by John Oxenford, music by G. A. Macfarren, was produced at the same house on the marriage of the present King, 1863. Soon after the death of Sir Walter Scott in 1832, 'The Vision of the Bard,' masque by James Sheridan Knowles, was produced at Covent Garden. [In 1887, in honour of Queen Victoria's Jubilee, 'The Masque of Flowers' was revived at Gray's Inn, and was again performed in 1897 for the Diamond Jubilee. A masque by Campion was given at the Guildhall School of Music under the title of 'The Golden Tree,' by the Worshipful Company of Musicians, June 29, 1905. See *Musical Times* for 1900, p. 248.] W. H. H.

[1] In regarding these figures the difference in the value of money then and now must be borne in mind.

[2] Many of his sketches for this purpose are in the possession of the Duke of Devonshire.

MASS (Lat. *Missa*; from the words, '*Ite, missa est*'—'Depart! the assembly is dismissed'—sung, by the Deacon, immediately before the conclusion of the Service. Ital. *Messa*; Fr. *Messe*; Germ. *Die Messe*). The custom of singing certain parts of the Mass to music of a peculiarly solemn and impressive character has prevailed, in the Roman Church, from time immemorial.

The old plain-song has been already described under GREGORIAN MUSIC (see vol. ii. p. 235); but before coming to harmonised music there are some late plain-song Masses to take into account. For the so-called 'Missa de Angelis' see below.

After the invention of Counterpoint composers delighted in weaving these and other old Plain-song melodies into polyphonic Masses, for two, four, six, eight, twelve, or even forty voices; and thus arose those marvellous schools of ecclesiastical music, which, gradually advancing in excellence, exhibited, during the latter half of the 16th century, a development of art, the æsthetic perfection of which has never since been equalled. The portions of the Service selected for this method of treatment were the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*; which six movements constituted—and still constitute—the musical composition usually called the 'Mass.' A single Plain-song melody—in technical language a *Canto fermo*—served, for the most part, as a common theme for the whole; and from this the entire work generally derived its name—as *Missa 'Veni sponsa Christi'*; *Missa 'Tu es Petrus'*; *Missa 'Iste confessor.'* The *Canto fermo*, however, was not always a sacred one. Sometimes—though not very often during the best periods of art—it was taken from the refrain of some popular song; as in the case of the famous *Missae 'L'Homme armé,'* founded upon an old French love-song—a subject which Josquin des Prés, Palestrina, and many other great composers have treated with wonderful ingenuity. More rarely an original theme was selected; and the work was then called *Missa sine nomine*, or *Missae brevis*, or *Missa ad Fugam*, or *ad Canones*, as the case might be; or named after the Mode in which it was composed, *Missa Primi Toni*, *Missa Quarti Toni*, *Missa Octavi Toni*; or even, from the number of voices employed, as *Missa Quatuor Vocum*. In some few instances—

generally very fine ones—an entire Mass was based upon the six sounds of the Hexachord, and entitled *Missa ut, re, mi, fa, sol, la,* or *Missa super Voces Musicales.*

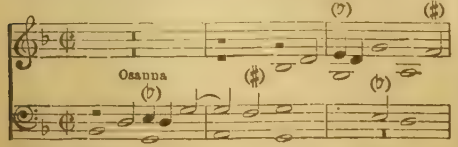
Among the earliest Masses of this description, of which perfect and intelligible copies have been preserved to us, are those by Du Fay, Dunstable, Binchoys, and certain contemporaneous writers, whose works characterise the First Epoch of really practical importance in the history of Figured Music — an epoch intensely interesting to the critic, as already exhibiting the firm establishment of an entirely new style, confessedly founded upon novel principles, yet depending for its materials upon the oldest subjects in existence, and itself destined to pass through two centuries and a half of gradual, but perfectly legitimate development. Dufay, who may fairly be regarded as the typical composer of this primitive School, was a tenor singer in the Pontifical Chapel, between the years 1428 and 1437. His Masses, and those of the best of his contemporaries, though hard and unmelodious, are full of earnest purpose, and exhibit much contrapuntal skill, combined, sometimes, with ingenious fugal treatment. Written exclusively in the ancient ecclesiastical modes, they manifest a marked preference for Dorian, Phrygian, Lydian, and Mixolydian forms, with a very sparing use of their Æolian and Ionian congeners. These Modes are used, sometimes at their true pitch ; sometimes transposed a fourth higher—or fifth lower—by means of a B♭ at the signature ; but never under any other form of transposition, or with any other signatures than those corresponding with the modern keys of C or F —a restriction which remained in full force as late as the first half of the 17th century, and was even respected by Handel, when he wrote, as he sometimes did with amazing power, in the older scales. So far as the treatment of the *Canto fermo* was concerned, no departure from the strict rule of the Mode was held to be, under any circumstances, admissible ; but a little less rigour was exacted with regard to the counterpoint. Composers had long since learned to recognise the demand for what we should now call a Leading-note, in the formation of the *Clausula vera* or True Cadence—a species of Close invested with functions analogous to those of the Perfect Cadence in modern music. [See vol. i. pp. 434, 435.] To meet this requirement they freely admitted the use of an accidental semitone in all Modes (except the Phrygian) in which the seventh was naturally minor. But in order that, to the eye, at least, their counterpoint might appear no less strict than the *Canto fermo*, they refrained, as far as possible, from indicating the presence of such semitones in their written music, and, except when they occurred in very unexpected places, left the singers to introduce them, wherever they might be required, at the moment of performance. Music so treated was called *Cantus fictus* ; and the education of no chorister was considered complete until he was able, while singing it, to supply the necessary semitones correctly, in accordance with certain fixed laws, a summary of which will be found in the article Musica Ficta. For the rest, we are able to detect but little attempt at expression ; and very slight regard for the distinction between long and short syllables. The verbal text, indeed, was given in a very incomplete form ; the word *Kyrie* or *Sanctus*, written at the beginning of a movement, being generally regarded as a sufficient indication of the composer's meaning. In this, and other kindred matters, the confidence reposed in the singer's intelligence was unbounded—a not unnatural circumstance, perhaps, in an age in which the composer himself was almost always a singer in the choir for which he wrote.

Even at this remote period, the several movements of the Mass began gradually to mould themselves into certain definite forms, which were long in reaching perfection, but, having once obtained general acceptance, remained, for more than a century and a half, substantially unchanged. The usual plan of the *Kyrie* has already been fully described. [See Kyrie.] The *Gloria*, distinguished by a more modest display of fugal ingenuity, and a more cursive rendering of the words, was generally divided into two parts, the *Qui tollis* being treated as a separate movement. The *Credo*, written in a similar style, was also subjected to the same method of subdivision, a second movement being usually introduced at the words, '*Et incarnatus est,*' or '*Crucifixus,*' and, frequently, a third, at '*Et in Spiritum Sanctum.*' The design of the *Sanctus*, though more highly developed, was not unlike that of the *Kyrie* ; the '*Pleni sunt coeli*' being sometimes, and the *Osanna* almost always, treated separately. The *Benedictus* was allotted, in most cases, to two, three, or four solo voices ; and frequently assumed the form of a Canon, followed by a choral *Osanna.* In the *Agnus Dei*—generally divided into two distinct movements—the composer loved to exhibit the utmost resources of his skill ; hence, in the great majority of instances, the second movement was written, either in Canon or in very complex Fugue, and, not unfrequently, for a greater number of voices than the rest of the Mass.

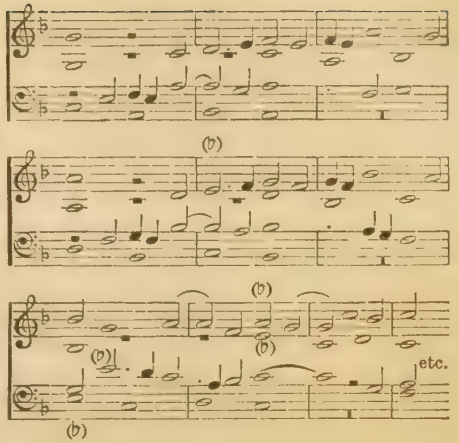
The best-known composers of the Second Epoch were Okeghem, Obrecht, Caron, Gaspar, the brothers De Fevin, and some others of their school, most of whom flourished between the years 1430 and 1480. As a general rule, these writers laboured less zealously for the cultivation of a pure and melodious style, than for the advancement of contrapuntal ingenuity. For the sober fugal periods of their predecessors, they

substituted the less elastic kind of imitation, which was then called Strict or Perpetual Fugue, but afterwards obtained the name of Canon; carrying their passion for this style of composition to such extravagant lengths, that too many of their works descended to the level of mere learned enigmas. Okeghem, especially, was devoted to this particular phase of art, for the sake of which he was ready to sacrifice much excellence of a far more substantial kind. Provided he could succeed in inventing a Canon, sufficiently complex to puzzle his brethren, and admit of an indefinite number of solutions, he cared little whether it was melodious or the reverse. To such canons he did not scruple to set the most solemn words of the Mass. Yet his genius was certainly of a very high order; and, when he cared to lay aside these extravagances, he proved himself capable of producing works far superior to those of any contemporary writer.

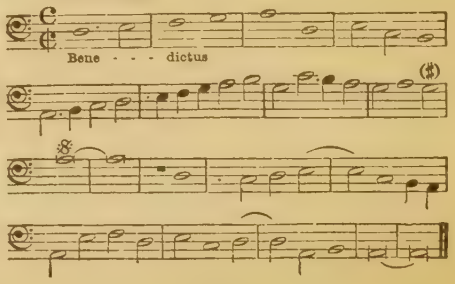
The Third Epoch was rendered remarkable by the appearance of a master, whose fame was destined to eclipse that of all his predecessors, and even to cast the reputation of his teacher, Okeghem, into the shade. Josquin des Prés, a singer in the Pontifical Chapel from 1471 to 1484 and afterwards Maître de Chapelle to Louis XII., was, undoubtedly, for very many years, the most popular composer, as well as the greatest and most learned musician in Christendom. And his honours were fairly earned. The wealth of ingenuity and contrivance displayed in some of his Masses is truly wonderful; and is rendered none the less so by its association with a vivacity peculiarly his own, and an intelligence and freedom of manner far in advance of the age in which he lived. Unhappily, these high qualities are marred by a want of reverence which would seem to have been the witty genius's besetting sin. When free from this defect, his style is admirable. On examining his Masses one is alternately surprised by passages full of unexpected dignity, and conceits of almost inconceivable quaintness—flashes of humour, the presence of which, in a volume of Church Music, cannot be too deeply regretted, though they are really no more than passing indications of the genial temper of a man whose greatness was far too real to be affected, either one way or the other, by a natural light-heartedness which would not always submit to control. As a specimen of his best and most devotional style, we can scarcely do better than quote a few bars from the *Osanna* of his Mass, *Faysans regrés*[1]—



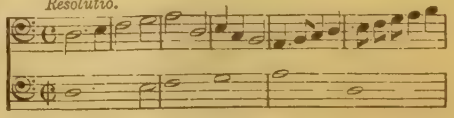
[1] The accidentals in this and the following examples, are all supplied in accordance with the laws of *Cantus fictus*.

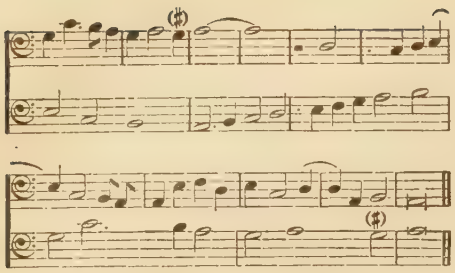


The religious character of this movement is apparent from the very first bar; and the ingenuity with which the strict Canon is carried on, between the Bass and Alto, simultaneously with the Fugue between the Tenor and Treble, is quite forgotten in the unexpected beauty of the resulting harmonies. Perhaps some portion of the beauty of our next example—the *Benedictus* from the *Missa 'L'Homme armé'*—may be forgotten in its ingenuity. It is a strict Canon, in the Unison, by Diminution; and, though intended to be sung by two voices, is printed in one part only, the singer being left to find out the secret of its construction as best he can—



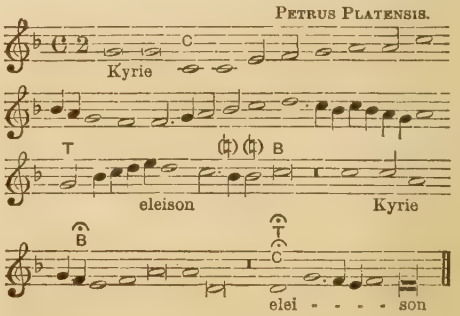
A hint at the solution of this enigma is given to the initiated by the double Time-signature at the beginning. [See INSCRIPTION.] The intention is, that it should be sung by two bass voices in unison, both beginning at the same time, but one singing the notes twice as quickly as the other; thus—





This diversity of Rhythm is, however, a very simple matter compared with many other complications in the same Mass, and still more, in the *Missa* '*Didadi,*' which abounds in strange proportions of Time, Mood, and Prolation, the clue whereto is afforded by the numbers shown on the faces of a pair of dice! Copious extracts from these curious Masses, as well as from others by Gombert, Clemens non Papa, Mouton, Brumel, and other celebrated composers, both of this and the preceding epoch, will be found in the *Dodecachordon* of Glareanus (Basle, 1547), a work which throws more light than almost any other on the mysteries of ancient counterpoint.

Of the numerous composers who flourished during the Fourth Epoch—that is to say, during the first half of the 16th century—a large proportion aimed at nothing higher than a servile imitation of the still idolised Josquin; and, as is usual under such circumstances, succeeded in reproducing his faults much more frequently than his virtues. There were, however, many honourable exceptions. The Masses of Carpentrasso, Morales, Cipriano di Rore, Vincenzo Ruffo, Claude Goudimel, Adriano Willaert, and, notably, Costanzo Festa, are unquestionably written in a far purer and more flowing style than those of their predecessors; and even the great army of Madrigal writers, headed by Arcadelt and Verdelot, helped on the good cause bravely, in the face of a host of charlatans whose caprices tended only to bring their art into disrepute. Not content with inventing enigmas '*Ad omnem tonum,*' or '*Ung demiton plus bas*'—with colouring their notes green, when they sang of grass, or red, when allusion was made to blood—these corrupters of taste prided themselves upon adapting, to the several voice-parts for which they wrote, different sets of words totally unconnected with each other; and this evil custom spread so widely that Morales himself did not scruple to mix together the text of the Liturgy and that of the '*Ave Maria*'; while a Mass is still extant in which the Tenor is made to sing '*Alleluia*' incessantly from beginning to end. When the text was left intact, the rhythm was involved in complications which rendered the sense of the words utterly unintelligible. Profane melodies, and even the verses belonging to them, were shamelessly introduced into the most solemn compositions for the Church. All the vain conceits affected by the earlier writers were revived with tenfold extravagance. Canons were tortured into forms of ineffable absurdity, and esteemed only in proportion to the difficulty of their solution. By a miserable fatality, the Mass came to be regarded as the most fitting possible vehicle for the display of these strange monstrosities, which are far less frequently met with in the Motet or the Madrigal. Men of real genius fostered the wildest abuses. Even Pierre de la Rue—who seems to have made it a point of conscience to eclipse, if possible, the fame of Josquin's ingenuity—wrote his Missa, '*O salutaris Hostia,*' in one line throughout; leaving three out of the four voices to follow the single part in strict Canon. In the *Kyrie* of this Mass—which we reprint in modern notation from the version preserved by Glareanus[1]—the solution of the enigma is indicated by the letters placed above and below the notes. C shows the place at which the Contra-tenor is to begin, in the interval of a Fifth below the Superius. T indicates the entrance of the Tenor, an Octave below the Superius; B, that of the Bass, a Fifth below the Tenor. The same letters, with pauses over them, mark the notes on which the several parts are to end. The reader who will take the trouble to score the movement, in accordance with these directions, will find the harmony perfectly correct, in spite of some harshly dissonant passing-notes; but it is doubtful whether the most indulgent critic would venture to praise it for its devotional character.

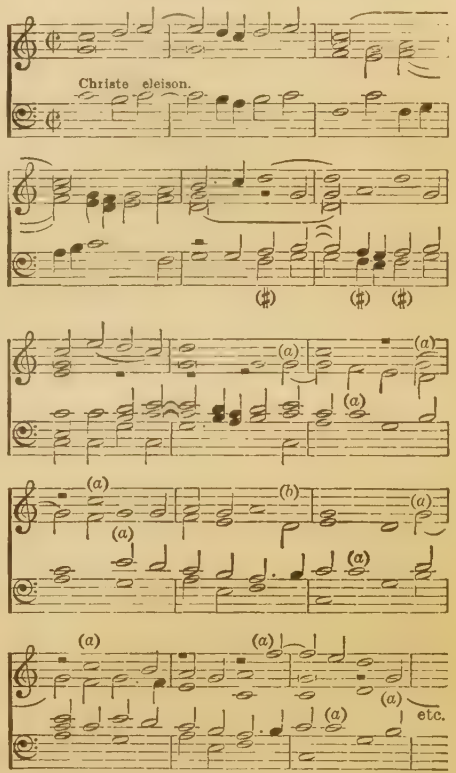


It is easy to imagine the depths of inanity accessible to an ambitious composer in his attempts to construct such a Canon as this, without a spark of Pierre de la Rue's genius to guide him on his way. Such attempts were made every day; and, had it not been that good men and true were at work, beneath the surface, conscientiously preparing the way for a better state of things, art would soon have been in a sorry plight. As it was, notwithstanding all these extravagances, it was making real progress. The dawn of a brighter day was very near at hand; and the excesses of the unwise only served to hasten its appearance.

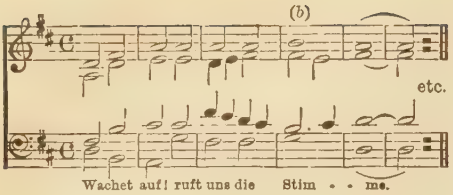
The Fifth Epoch, extending from the year

[1] *Dodecachordon*, p. 445, ed. 1547.

1565 to the second decade of the following century, and justly called 'The Golden Age of Ecclesiastical Music,' owes its celebrity entirely to the influence of one grave, earnest-minded man, whose transcendent genius, always devoted to the noblest purposes, and always guided by sound and reasonable principles, has won for him a place, not only on the highest pinnacle of fame but also in the inmost hearts of all true lovers of the truest art.

The abuses to which we have just alluded became, in process of time, so intolerable, that the Council of Trent found it necessary to condemn them in no measured terms. In the year 1564 Pope Pius IV. commissioned eight Cardinals to see that certain decrees of the Council were duly carried out. After much careful deliberation the members of this Commission had almost determined to forbid the use of any polyphonic music whatever in the services of the Church; but, chiefly through the influence of Card. Vitellozzo Vitellozzi, and S. Carlo Borromeo, they were induced to suspend their judgment until Palestrina, then Maestro di Cappella of S. Maria Maggiore, should have proved, if he could, the possibility of producing music of a more devotional character, and better adapted to the words of the Mass, and the true purposes of religion, than that then in general use. In answer to this challenge, the great composer submitted to the Commissioners three Masses, upon one of which—first sung in the Sistine Chapel, on the 19th of June 1565, and since known as the *Missa Papae Marcelli*[1]—the Cardinals immediately fixed, as embodying the style in which all future Church music should be composed. It would be difficult to conceive a more perfect model. In depth of thought, intensity of expression, and all the higher qualities which distinguish the work of the Master from that of the pedant, the *Missa Papae Marcelli* is universally admitted to be unapproachable; while, even when regarded as a monument of mere mechanical skill, it stands absolutely unrivalled. Yet, except in the employment of the Hypoionian Mode[2]—a tonality generally avoided by the older composers—it depends for its effect upon the introduction of no new element whatever, either of construction or of form. Avoiding all show of empty pedantry, and carefully concealing the consummate art with which the involutions of its periods are conducted, it freely uses all the old contrivances of Fugue, and, in the second *Agnus Dei*, of closely interwoven Canon; but always as means towards the attainment of a certain end—never in place of the end itself. And this entire subjugation of artistic power to the demands of expression is, perhaps, its most prominent characteristic. It pervades it throughout, from the first note to the last. Take, for instance, the *Christe eleison*, in which each voice, as it enters, seems to plead more earnestly than its predecessor for mercy—

It is impossible, while listening to these touchingly beautiful harmonies, to bestow even a passing thought upon the texture of the parts by which they are produced; yet the quiet grace of the theme at (*a*), and the closeness of the imitation to which it is subjected, evince a command of technical resources which Handel alone could have hidden, with equal success, beneath the appearance of such extreme simplicity. Handel has indeed submitted a similar subject to closely analogous treatment—though in quick time and with a very different expression—in the opening *Tutti* of his Organ Concerto in G; and it is interesting to note that the exquisitely moulded close at (*b*), so expressive, when sung with the necessary *ritardando*, of the confidence of hope, has been used by Mendelssohn, interval for interval, in the Chorale, 'Sleepers wake!' from 'Saint Paul,' to express the confidence of expectation.

[1] It is difficult to understand why Palestrina should have given it this name, ten years after the death of Pope Marcellus II. The reader will find the whole subject exhaustively discussed in the pages of Baini (tom. 1, sez. 2. cap. 1 *et seq*) [but see vol. ii. p. 690, where grave doubts are cast on the account given above, on Baini's authority].

[2] The preface to a certain German edition of the *Missa Papae Marcelli* erroneously describes the work as written in the Mixolydian Mode. The *Crucifixus* and *Benedictus* are undoubtedly Mixolydian: but the Mass itself is, beyond all question, written in the Fourteenth, or Hypoionian Mode, to the tonality, compass, and cadences of which it conforms throughout.

We have selected this particular passage for our illustration principally for the sake of calling attention to these instructive coincidences; but in truth every bar of the Mass conceals a miracle of art. Its subjects, all original, and all of extreme simplicity, are treated with an inexhaustible variety of feeling which shows them, every moment, in some new and beautiful light. Its six voices—Soprano, Alto, two Tenors of exactly equal compass, and two Basses matched with similar nicety—are so artfully grouped as constantly to produce the effect of two or more antiphonal choirs. Its style is solemn and devotional throughout; but by no means deficient in fire, when the sense of the words demands it. Baini truly calls the *Kyrie* devout; the *Gloria* animated; the *Credo* majestic; the *Sanctus* angelic; and the *Agnus Dei* prayerful. Palestrina wrote many more Masses, of the highest degree of excellence; but none, not even *Assumpta est Maria*, so nearly approaching perfection in every respect as this. He is known to have produced, at the least, ninety-five; of which forty-three were printed during his lifetime; and thirty-nine more within seven years after his death; while thirteen are preserved in manuscript [1] among the archives of the Pontifical Chapel, and in the Vatican Library. The effect produced by these great works upon the prevailing style was all that could be desired. Vittoria and Anerio in the great Roman School, Gabrieli and Croce in the Venetian, Orlando di Lasso in the Flemish, and innumerable other Masters, brought forward compositions of unfading interest and beauty. Not the least interesting of these is a Mass for five voices, in the transposed Æolian Mode, composed by our own great William Byrd, probably about 1588. This valuable work was edited, in 1841, for the Musical Antiquarian Society, by Dr. Rimbault, from a copy, believed to be unique, and now safely lodged in the Library of the British Museum. It may fairly lay claim to be classed as a production of the 'Golden Age'; it is entirely free from the vices of the Fourth Epoch, and, notwithstanding a certain irregularity in the formation of some of the Cadences, exhibits unmistakable traces of the Roman style; a style, the beauties of which were speedily recognised from one end of Europe to the other, exercising more or less influence over the productions of all other schools, and thereby bringing the music of the Mass, during the latter half of the 16th century, to a degree of perfection beyond which it has never since advanced.

The Sixth Epoch was one of universal decadence. In obedience to the exigencies of a law with the operation of which the art-historian is only too familiar, the glories of the 'Golden Age' had no sooner reached their full maturity than they began to show signs of incipient decay. The bold unprepared discords of Monteverde, and the rapid rise of instrumental Music, were alike fatal to the progress of the polyphonic schools. Monteverde, it is true, only employed his newly invented harmonies in secular music; but what revolutionist ever yet succeeded in controlling the course of the stone he had once set in motion! Other composers soon dragged the unwonted dissonances into the service of the Church; and, beyond all doubt, the unprepared seventh sounded the death-knell of the polyphonic Mass. The barrier between the tried and the untried, once broken down, the laws of counterpoint were no longer held sacred. The old paths were forsaken; and those who essayed to walk in the new wandered vaguely, hither and thither in search of an ideal, as yet but very imperfectly conceived, in pursuit of which they laboured on, through many weary years, cheered by very inadequate results and little dreaming of the effect their work was fated to exercise upon generations of musicians then unborn. A long and dreary period succeeded, during which no work of any lasting reputation was produced; for the Masses of Carissimi, Colonna, and the best of their contemporaries, though written in solemn earnest, and interesting enough when regarded as attempts at a new style, bear no comparison with the compositions of the preceding epoch; while those arranged by Benevoli (1602-72) and the admirers of his school, for combinations of four, six, eight, and even twelve distinct choirs, were forgotten, with the occasions for which they were called into existence. Art was passing through a transitional phase, which must needs be left to work out its own destiny in its own way. The few faithful souls who still clung to the traditions of the past were unable to uphold its honours; and with Gregorio Allegri, in 1652, the 'School of Palestrina' died out. Yet not without hope of revival. The laws which regulated the composition of the polyphonic Mass are as intelligible to-day as they were three hundred years ago; and it needs but the fire of living genius to bring them once more into active operation, reinforced by all the additional authority with which the advancement of modern science has from time to time invested them.

Before quitting this part of our subject for the consideration of the later schools it is necessary that we should offer a few remarks upon the true manner of singing Masses, such as those of which we have briefly sketched the history; and, thanks

[1] One of these, *Tu es Petrus*, was printed, for the first time, 1869, in Schrems's continuation of Proske's *Musica Divina* (Ratisbon, Fr. Pustet).

to the traditions handed down from generation to generation by the Pontifical Choir, we are able to do so with as little danger of misinterpreting the ideas of Palestrina or Anerio, as we should incur in dealing with those of Mendelssohn or Sterndale Bennett.

In the first place it is a mistake to suppose that a very large body of voices is absolutely indispensable to the successful rendering, even of very great works. On ordinary occasions no more than thirty-two singers are present in the Sistine Chapel—eight Sopranos, and an equal number of Altos, Tenors, and Basses; though, on very high festivals, their number is sometimes nearly doubled. The vocal strength must, of course, be proportioned to the size of the building in which it is to be exercised; but whether it be great or small, it must on no account be supplemented by any kind of instrumental accompaniment whatever. Every possible gradation of tone, from the softest imaginable whisper, to the loudest *forte* attainable without straining the voice, will be brought into constant requisition. Though written always, either with a plain signature, or with a single flat after the clef, the music may be sung at any pitch most convenient to the choir. The time should be beaten in minims; except in the case of 3–1, in which three semibreves must be counted in each bar. The *Tempo*—of which no indication is ever given, in the old part-books—will vary, in different movements, from about 𝅗𝅥=50 to 𝅗𝅥=120. On this point, as well as on the subject of *pianos* and *fortes*, and the assignment of certain passages to solo voices, or semi-chorus, the leader must trust entirely to the dictates of his own judgment. He will, however, find the few simple rules to which we are about to direct his attention capable of almost universal application; based, as they are, upon the important relation borne by the music of the Mass to the respective offices of the Priest, the Choir, and the Congregation. To the uninitiated, this relation is not always very clearly intelligible. In order to make it so, and to illustrate, at the same time, the principles by which the old masters were guided, we shall accompany our promised hints by a few words explanatory of the functions performed by the Celebrant and his ministers during the time occupied by the choir in singing the principal movements of the Mass—functions, the right understanding of which is indispensable to the correct interpretation of the music.

High Mass—preceded, on Sundays, by the Plain-song, *Asperges me*—begins, on the part of the celebrant and ministers, by the recitation, in a low voice, of the Psalm, *Judica me Deus*, and the *Confiteor*; on that of the choir, by the chaunting, from the Gradual, of the Introit appointed for the day. [See INTROIT.]

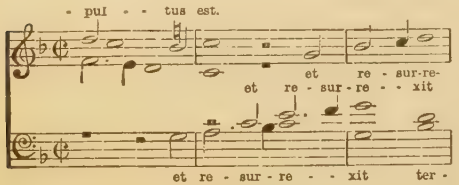
From the Plain-song Introit, the choir proceed at once to the *Kyrie*; and this transition from the severity of the Gregorian melody to the pure harmonic combinations of polyphonic music is one of the most beautiful that can be imagined. The *Kyrie* is always sung slowly and devoutly (𝅗𝅥=56-66), with the tenderest possible gradations of light and shade. The *Christe*, also a slow movement, may often be entrusted, with good effect, to solo voices. The second *Kyrie* is generally a little more animated than the first, and should be taken in a quicker time (𝅗𝅥=96-112). The *Kyrie* of Palestrina's *Missa brevis* is one of the most beautiful in existence, and by no means difficult to sing, since the true positions of the *crescendi* and *diminuendi* can scarcely be mistaken. [See KYRIE.]

While the choir are singing these three movements, the Celebrant, attended by the Deacon and Subdeacon, ascends to the Altar, and, having incensed it, repeats the words of the Introit and *Kyrie*, in a voice audible to himself and his Ministers alone. On the cessation of the music, he intones, in a loud voice, the words, *Gloria in excelsis Deo*, to a short Plain-song melody, varying with the nature of the different festivals, and given, in full, both in the Missal and the Gradual. [See INTONATION.] This Intonation, which may be taken at any pitch conformable to that of the Mass, is not repeated by the Choir, which takes up the strain at *Et in terra pax*.

The first movement of the *Gloria* is, in most cases, a very jubilant one (𝅗𝅥=100-120); but the words *adoramus te*, and *Jesu Christe*, must always be sung slowly, and softly (𝅗𝅥=50-60); and sometimes the *Gratias agimus*, as far as *gloriam tuam*, is taken a shade slower than the general time, in accordance with the spirit of the rubric which directs that, at these several points, the Celebrant and Ministers shall uncover their heads, in token of adoration. After the word *Patris*, a pause is made. The *Qui tollis* is then sung, Adagio (𝅗𝅥=56-66); with *ritardandi* at *miserere nobis* and *suscipe deprecationem nostram*. At the *Quoniam tu solus*, the original quick time is resumed, and carried on, with ever-increasing spirit, to the end of the movement; except that the words *Jesu Christe* are again delivered slowly and softly as before. The provision made, in the *Missa Papae Marcelli*, for the introduction of these characteristic changes of tempo is very striking, and points clearly to the antiquity of the custom.

The Celebrant now recites the collects for the day; the Subdeacon sings the Epistle, in a kind of monotone, with certain fixed Inflexions; the choir sings the Plain-song Gradual, followed by the Tract, or Sequence, according to the nature of the Festival; and the Deacon sings the Gospel, to its own peculiar Tone. [See GRADUAL; TRACT; SEQUENCE; INFLEXION.] If there be a sermon, it follows next in order; if not, the Gospel is immediately followed by the Creed.

The words *Credo in unum Deum* are intoned by the Celebrant, to a few simple notes of Plain-

song, which never vary—except in pitch—and which are to be found both in the Gradual and the Missal. [See INTONATION.] The Choir continue, *Patrem omnipotentem*, in a moderate Allegro, more stately than that of the *Gloria* (♩=96-112), and marked by the closest possible attention to the spirit of the text. A *ritardando* takes place at *Et in unum Dominum*; and the words *Jesum Christum* are sung as slowly and as softly as in the *Gloria* (♩=50-60). The quicker time is resumed at *Filium Dei*; and a grand *forte* may generally be introduced, with advantage, at *Deum de Deo*, and continued as far as *facta sunt*—as in Palestrina's *Missa 'Assumpta est Maria,'* and many others. After the words *de coelis*, a long pause takes place, while the congregation kneel. The *Et incarnatus est* then follows, in the form of a soft and solemn Adagio (♩=54-63), interrupted, after *factus est*, by another pause, long enough to enable the people to rise from their knees in silence. The *Crucifixus* is also a slow movement; the return to the original Allegro being deferred until the *Et resurrexit*. In the *Missa Papae Marcelli*, and many other very fine ones, this part of the *Credo* is written for four solo voices; but the necessity for an acceleration of the time at the *Et resurrexit* is very strongly marked. In the beautiful *Missa brevis* already mentioned, the Basses lead off the *Et resurrexit*, in quick time, while the Soprano and Alto are still engaged in finishing a *ritardando*—a very difficult, though by no means uncommon point, which can only be overcome by very careful practice.

Another change of time is sometimes demanded, at *Et in Spiritum Sanctum*; but more generally the Allegro continues to the end of the movement; interrupted only at the words *simul adoratur*, which are always sung Adagio, and *pianissimo*, while the Celebrant and Ministers uncover their heads.

The *Credo* is immediately followed by the Plain-song *Offertorium* for the day. But as this is too short to fill up the time occupied by the Celebrant in incensing the Oblations, and saying, *secreto*, certain appointed prayers, it is usually supplemented, either by a motet or a grand voluntary on the Organ. [See MOTET; OFFERTORIUM.] This is followed by the Versicle and Response called the *Sursum corda*, and the Proper Preface, at the end of which a bell is rung and the *Sanctus* is taken up by the choir.

The *Sanctus* is invariably a Largo, of peculiar solemnity (♩=56-72). Sometimes, as in Palestrina's very early Mass, *Virtute magna*, the *Pleni sunt coeli* is set for solo voices. Sometimes it is sung in chorus, but in a quicker movement, as in the same composer's *Missa Papae Marcelli*, and *Aeterna Christi munera*—involving, in the last-named Mass, a difficulty of the same kind as that which we have already pointed out in the *Et resurrexit* of the *Missa Brevis*. The *Osanna*, though frequently spirited, must never be a noisy movement. In the *Missa Brevis*, so often quoted, it is continuous with the rest of the *Sanctus*, and clearly intended to be sung *pianissimo*—an extremely beautiful idea, in perfect accordance with the character of this part of the Service, during which the Celebrant is proceeding, *secreto*, with the prayers which immediately precede the Consecration of the Host. After the Elevation, which takes place in silence, the choir begin the *Benedictus* in soft, low tones, almost always entrusted to solo voices. The *Osanna*, which concludes the movement, is, in the great majority of cases, identical with that which follows the *Sanctus*. The *Paternoster* is sung by the Celebrant to a Plain-song melody contained in the Missal. After its conclusion the choir sings the last movement of the Mass—the *Agnus Dei*—while the Celebrant is receiving the Host. The first division of the *Agnus Dei* may be very effectively sung by solo voices, and the second, in subdued chorus (♩=50-72), with gentle gradations of *piano* and *pianissimo*, as in the *Kyrie*. When there is only one movement it must be sung twice; the words *dona nobis pacem* being substituted, the second time, for *miserere nobis*. The *Agnus Dei* of Josquin's *Missa 'L'Homme armé'* is in three distinct movements.

The Choir next sings the Plain-song *Communio*, as given in the Gradual. The Celebrant recites the prayer called the Post-Communion. The Deacon sings the words, *'Ite, missa est,'* from which the service derives its name. And the rite concludes with the *Domine salvum fac*, and prayer for the reigning sovereign.

The ceremonies we have described are those peculiar to High or Solemn Mass. When the service is sung by the Celebrant and choir, without the assistance of a Deacon and Subdeacon, and without the use of incense, it is called a *Missa cantata* or Sung Mass. Low Mass is said by the Celebrant alone, attended by a single server. According to strict usage no music whatever is admissible at Low Mass; but in French and German village churches, and even in those of Italy, it is not unusual to hear the congregations sing hymns or litanies appropriate to the occasion, though not forming part of the service. Under no circumstances can the duties proper to the choir, at High Mass, be transferred to the general congregation.

It is scarcely necessary to say that the music of every Mass worth singing will naturally demand a style of treatment peculiar to itself; especially with regard to the *Tempi* of its different

movements. A modern editor tells us that more than four bars of Palestrina should never be sung, continuously, in the same time.[1] This is, of course, an exaggeration. Nevertheless, immense variety of expression is indispensable. Everything depends upon it; and though the leader will not always find it easy to decide upon the best method, a little careful attention to the points we have mentioned will, in most cases, enable him to produce results very different from any that are attainable by the hard dry manner which is too often supposed to be inseparable from the performance of ancient figured music.

Our narrative was interrupted, at a transitional period, when the grand old mediæval style was gradually dying out, and a newer one courageously struggling into existence, in the face of difficulties which sometimes seemed insurmountable. We resume it, after the death of the last representative of the old *régime*, Gregorio Allegri, in the year 1652.

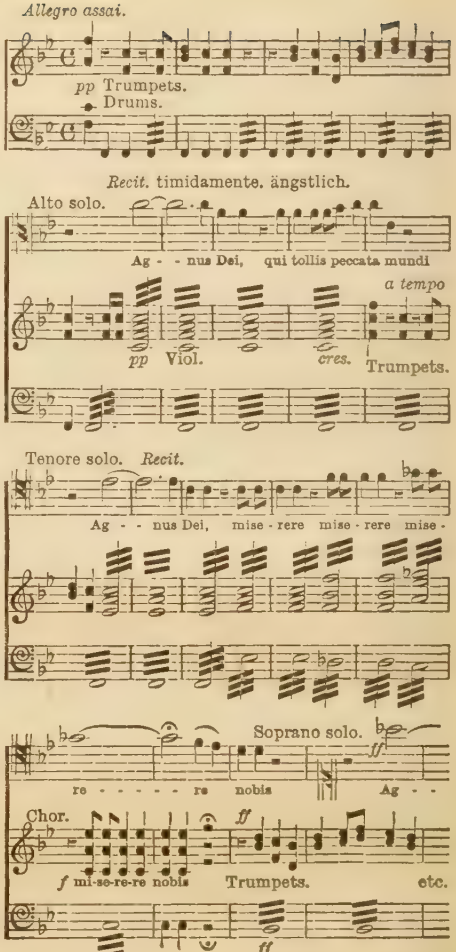
The most remarkable composers of the period which we shall designate as the Seventh Epoch in the history of the vocal Mass — comprising the latter part of the 17th century and the earlier years of the 18th — were Alessandro Scarlatti, Leo, and Durante; men whose position in the chronicles of art is rendered somewhat anomalous, though none the less honourable, by the indisputable fact that they all entertained a sincere affection for the older school, while labouring with all their might for the advancement of the newer. It was, undoubtedly, to their love for the masters of the 16th century that they owed the dignity of style which constitutes the chief merit of their compositions for the Church; but their real work lay in the direction of instrumental accompaniment, for which Durante especially did more than any other writer of the period. His genius was, indeed, a very exceptional one. While others were content with cautiously feeling their way, in some new and untried direction, he boldly started off with a style of his own, which gave an extraordinary impulse to the progress of art, and impressed its character so strongly upon the productions of his followers that he has been not unfrequently regarded as the founder of the modern Italian school. Whatever opinion may be entertained on that point it is certain that the simplicity of his melodies tended, in no small degree, to the encouragement of those graces which now seem inseparable from Italian art; while it is equally undeniable that the style of the Cantata, which he, no less than Alessandro Scarlatti, held in the highest estimation, exercised an irresistible influence over the future of the Mass.

The Eighth Epoch is represented by one single work, of such gigantic proportions and so exceptional a character that it is impossible either to class it with any other or to trace its pedigree through any of the schools of which we have hitherto spoken. The artistic status of John Sebastian Bach's Mass in B minor — produced in the years 1733-38 — only becomes intelligible when we consider it as the natural result of principles, inherited through a long line of masters, who bequeathed their musical acquirements, from father to son, as other men bequeath their riches; principles upon which rest the very foundations of the later German schools. Bearing this in mind, we are not surprised at finding it free from all trace of the older ecclesiastical traditions. To compare it with Palestrina's *Missa Papae Marcelli* — even were such a perversion of criticism possible — would be as unfair to either side as an attempt to judge the masterpieces of Rembrandt by the standard of Fra Angelico. The two works are not even coincident in intention; for it is almost impossible to believe that the one we are now considering can ever have been seriously intended for use as a church service. Unfitted for that purpose, as much by its excessive length as by the exuberant elaboration of its style, and the overwhelming difficulty of its execution, it can only be consistently regarded as an Oratorio; so regarded, it may be safely trusted to hold its own, side by side with the greatest works of the kind that have ever been produced in any country or in any age. Its masterly and exhaustively developed fugues; its dignified choruses, relieved by airs and duets of infinite grace and beauty; the richness of its instrumentation, achieved by means which most modern composers would reject as utterly inadequate to the least ambitious of their requirements; above all, the colossal proportions of its designs — these, and a hundred other characteristics into which we have not space to enter, entitle it to rank as one of the finest works, if not the very finest, that the great cantor of the Thomasschule has left, as memorials of a genius as vast as it was original. Whether we criticise it as a work of art, of learning, or of imagination, we find it equally worthy of our respect. It is, moreover, extremely interesting as an historical monument, from the fact that, in the opening of its *Credo*, it exhibits one of the most remarkable examples on record of the treatment of an ancient *Canto fermo* with modern harmonies, and an elaborate orchestral accompaniment. [See INTONATION.] Bach often showed but little sympathy with the traditions of the past. But in this, as in innumerable other instances, he proved his power of compelling everything he touched to obey the dictates of his indomitable will.

While the great German composer was thus patiently working out his hereditary trust, the disciples of the Italian school were entering upon a Ninth Epoch — the last which it will be our duty to consider, since its creative energy is

[1] The only other composer, ancient or modern, with regard to whose works such a remark could have been hazarded, is Chopin — the unfettered exponent of the wildest dreams of modern romanticism. So strangely does experience prove that 'there is nothing new under the sun!'

probably not yet exhausted—under very different conditions, and influenced by principles which led to very different results. If we have found it necessary to criticise Bach's wonderful production as an Oratorio, still more necessary is it that we should describe the Masses of this later period as Sacred Cantatas. Originating beyond all doubt with Durante, treated with infinite tenderness by Pergolesi and Jommelli, endowed with a wealth of graces by the genius of Haydn and Mozart, and still further intensified by the imaginative power of Beethoven and Cherubini, their style has steadily kept pace, step by step, with the progress of modern music; borrowing elasticity from the freedom of its melodies, and richness from the variety of its instrumentation; clothing itself in new and unexpected forms of beauty, at every turn; yet never aiming at the expression of a higher kind of beauty than that pertaining to earthly things, or venturing to utter the language of devotion in preference to that of passion. In the Masses of this era we first find the individuality of the composer entirely dominating that of the school—if, indeed, a school can be said to exist at all in an age in which every composer is left free to follow the dictates of his own unfettered taste. It is impossible to avoid recognising, in Haydn's Masses, the well-known features of the 'Creation' and the 'Seasons'; or in those of Mozart the characteristic features of his most delightful operas. Who, but the composer of 'Dove sono i bei momenti,' or the finales to 'Don Giovanni,' and the 'Flauto Magico,' could ever have imagined the *Agnus Dei* of the first Mass, or the *Gloria* of the second? Still more striking is the identity of thought which assimilates Beethoven's *Missa solemnis* to some of the greatest of his secular works, notwithstanding their singular freedom from all trace of mannerism. Mozart makes himself known by the refinement of his delicious phrases; Beethoven by the depth of his dramatic instinct—a talent which he never turned to such good account as when working in the absence of stage accessories. We are all familiar with that touching episode in the 'Battle Symphony,' wherein the one solitary fifer strives to rally his scattered comrades by playing *Malbrouk s'en va-t-en guerre*—a feat, which, by reason of the thirst and exhaustion consequent upon his wound, he can only accomplish in a minor key. No less touching, though infinitely more terrible, is that wonderful passage of drums and trumpets in the *Dona nobis pacem* of the Mass in D, intended to bring the blessings of peace into the strongest possible relief, by contrasting them with the horrors of war.

Whether or not the peace to which our attention is thus forcibly directed be really that alluded to in the text, in no wise affects the power of the passage. All that Beethoven intended to express was his own interpretation of

the words; and it is in his own strong language, and not in that of the schools, that he expresses it. Cherubini makes equal use of the dramatic element; more especially in his magnificent *Requiem Mass* in D minor [see REQUIEM], his grand Mass, in the same key, and his famous Mass in A, written for the Coronation of Charles X.; but, always in a way so peculiarly his own, that the touch of his master hand stands everywhere confessed. In all these great works, and innumerable others by Weber, Schubert, Hummel, Niedermeyer, Rossini, and Gounod, we find the dramatic form of expression entirely superseding the devotional; uncompromising realism triumphing over the idealism of the older schools; the personal feelings and experiences of the masters over-riding the abstract sense of the text. This circumstance makes it extremely difficult to assign to these creations of genius a true æsthetic position in the world of art. Church services in name, they have certainly failed, notwithstanding

their universally-acknowledged beauties, in securing for themselves a lasting home in the Church. That their use has been tolerated, rather than encouraged, in Rome itself is proved by the significant fact that not one single note of any one of them has ever once been heard within the walls of the Sistine Chapel. And the reason is obvious. They cast Ecclesiastical tradition to the winds; and, substituting for it the ever-varying sentiment of individual minds, present no firm basis for the elaboration of a definite Church style, which, like that of the 16th century, shall prove its excellence by its stability. Yet, in the midst of the diversity which naturally ensues from this want of a common ideal, it is instructive to notice one bond of union between the older masters and the new, so strongly marked that it cannot possibly be the result of an accidental coincidence. Their agreement in the general distribution of their movements is most remarkable. We still constantly find the *Kyrie* presented to us in three separate divisions. The *Qui tollis* and *Et incarnatus est* are constantly introduced in the form of solemn Adagios. The same *Osanna* is almost always made to serve, as in the *Missa Papae Marcelli*, as a conclusion both to the *Sanctus* and the *Benedictus*. And in this vitality of typical form we find a convincing proof—if one be necessary—that the broad æsthetic principles of Art are immutable and calculated to survive, through an indefinite period, the vicissitudes of technical treatment in widely differing Schools. [It is curious to note that the concluding remarks of the above article are in complete sympathy with the reform in church music which found expression in the famous 'motu proprio' of Pope Pius X. in 1903.]

It will be convenient to classify certain recognised kinds of Masses in this place, thus:—

Missa Brevis is a Mass of moderate length, intended rather for use on ordinary occasions, than on festivals of very great solemnity.

The subjects of the Missa Brevis are almost always original; as in the charming example by Andrea Gabrieli, printed, on the authority of a valuable MS. copy, in the first volume of Proske's *Musica Divina*. This rule, however, is not universal. Palestrina's *Missa Brevis*—a work of unapproachable beauty, and perfectly complete in all its parts, notwithstanding the comparatively short time it occupies in performance—is founded upon *Canti fermi* derived from the melody of *Audi filia*, a Plain-song *Tractus*, which has also been very finely treated in a Mass of earlier date by Claude Goudimel.

Missa de Angelis. The name generally given to a very beautiful Plain-song Mass, in Mode XIII., prescribed in the Ratisbon Gradual, for use 'In Festis Solemnibus,' and appended to the Mechlin Gradual, as a *Missa ad libitum*. Judging from the internal evidence afforded by the freedom of its phrasing, and the Mode in which it is written, the *Missa de Angelis* would seem to be by no means the oldest Mass of this class now in use [it has its roots back in the 15th century, though in its usual form it exhibits all the degradation of the 17th or 18th]; its antiquity is, however, great enough to have obliterated all trace of its history, and even of the origin of the name by which it is now generally designated, and under which it is perhaps more frequently sung than any other Mass of its kind, both in its original form, and in the English translation used at St. Alban's, Holborn, St. Mary's, Paddington, and other London churches in which Gregorian services are encouraged.

The number of the older Masses to which allusion has been made is very small. The Ordinarium Missae in the Ratisbon Gradual, published under the authority of the Congregation of Rites, contains: the *Missa in Tempore Paschali* in Modes VII. and VIII.; a very fine *Missa in Duplicibus*, beginning in Mode I., and another in Mode VIII.; a *Missa Beatae Mariae* beginning in Mode I., and another in Mode VIII.; the *Missa in Dominicis* in Modes I. and II.; the *Missae in Festis Semiduplicibus* and *In Festis Simplicibus*, both beginning in Mode VIII.; the well-known *Missa pro Defunctis*, beginning in Mode I., and including the famous *Dies irae* in Modes I. and II.; and some smaller Masses sung in Advent and Lent, during Octaves and on Ferial Days. The Mechlin Gradual also gives another *Missa ad libitum* in Mode XIII., and yet another in Modes VII. and VIII.

Some editions of the Paris Gradual add to these a spurious *Missa Regia*, professedly in Mode I., but really in the modern key of D minor, composed by Dumont, Maître de Chapelle to Louis XIV., in acknowledged imitation of the older unisonous Masses, but in utter ignorance of the principles upon which they are constructed, and without a trace of appreciation of their true style or sentiment. This Mass was once very popular in France, and much sung in the Paris churches; but since the revival of the taste for pure ecclesiastical music it has wisely been discarded in favour of the older Masses which it was intended to displace.

Missa Sine Nomine. A Mass, composed upon original subjects, in place of a Plain-song *Canto fermo*. Examples will be found among the works of Josquin des Prés, Palestrina, and other composers of the 15th and 16th centuries.

Missa Super Voces Musicales (*Missa Do, Re, Mi, Fa, Sol, La*). A Mass in which the six sounds of the Hexachord are used as a *Canto fermo*. [See Hexachord.] Splendid specimens of the style are extant, by Josquin des Prés, Palestrina, and Francesco Suriano. W. S. R.

MASSART, Joseph Lambert, a famous violin teacher, professor at the Paris Con-

servatoire, born at Liège, July 19, 1811, died in Paris, Feb. 13, 1892. Massart received his first instruction in violin-playing from an amateur named Delavau, who was so impressed with the talent displayed by his pupil, that he persuaded the municipal authorities of Liège to grant him a scholarship which would enable him to study in Paris. On his arrival in the city Massart sought admission, as a student, to the Conservatoire, but was refused by the then director, Cherubini, on account of his being a foreigner. Notwithstanding this first rebuff, Massart's gifts were soon recognised by Rudolph Kreutzer, who willingly undertook the task of developing the young artist's talents. Although Massart became a fine executant under Kreutzer's tuition, yet, on account of his excessive shyness he never attained much fame as a public player. An instance of his modesty is related by Sir Charles Hallé in his Autobiography: Massart and Liszt were bracketed together to play the 'Kreutzer Sonata' at a concert. Scarcely had they played a couple of bars, when a voice in the Hall shouted 'Robert le Diable!' referring to Liszt's recently composed and successful Fantasia on airs from that Opera. The request was repeated by other members of the audience until the sonata was drowned in the tumult. Liszt rose and said: 'I am always the humble servant of the public, will you hear the Fantasia before, or after the Sonata?' Renewed cries of 'Robert!' greeted his speech, upon which Liszt half turned to Massart and with a wave of his hand dismissed him from the platform, without apology. The Fantasia roused the audience to such a pitch of frenzy, that when Massart upon its completion dutifully returned to the platform his performance of the 'Kreutzer Sonata' fell entirely flat. In 1843 the Paris Conservatoire appointed him professor of the violin, and in this position his energy and thoroughness gained for him a world-wide renown. Among his many famous pupils were: Henri Wieniawski, Lotto, Pablo de Sarasate, Martin Marsick, and Teresina Tua. Massart was an excellent quartet player, and together with his wife Louise Aglae Marson,—who succeeded Farrenc as professor of piano at the Paris Conservatoire—gave many delightful Chamber music concerts.

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E. H-A.

MASSÉ, Felix Marie (known as Victor), born at Lorient, March 7, 1822; entered the Conservatoire at twelve, obtained the first prizes for piano, harmony, and fugue, and in 1844, after some years' study with Halévy, the 'Grand prix de Rome' for composition. His cantata 'Le Rénégat' was given three times at the Opéra (Feb. 1845), a rare event. During his stay in Rome he composed a 'Messe Solennelle,' performed at the church of St. Louis des Français (May 1, 1846), a careful and clever work, though wanting in religious sentiment—never Massé's strong point. The unpublished score is in the library of the Conservatoire. After his two years in Rome he travelled through Italy and Germany, and returned to Paris, where he was much appreciated in society. Publishers readily accepted his 'Mélodies' and 'Romances,' and he gained access to the stage with little delay. 'La Chambre gothique' (Opéra-Comique, 1849), and 'La Chanteuse voilée,' one act (Opéra-Comique, Nov. 26, 1850), were followed by 'Galathée,' two acts (April 14, 1852), and 'Les Noces de Jeannette' (Feb. 4, 1853), a charming lyric comedy in one act. These early successes justified the hope that in Massé the French stage had found a composer as fruitful and melodious, if not as original, as Auber; but his later efforts were less fortunate. 'La Reine Topaze' (Dec. 27, 1856) indeed succeeded completely, and has kept the boards, but 'La Fiancée du Diable' (June 3, 1854), 'Miss Fauvette' (Feb. 13, 1855), 'Les Saisons' (Dec. 22, 1855), 'Les Chaises à porteurs' (April 28, 1858), 'La Fée Carabosse' (March 7, 1859), 'Mariette la Promise' (1862), 'La Mule de Pedro' (March 6, 1863), 'Fior d'Aliza' (Feb. 5, 1866), and 'Le Fils du Brigadier' (Feb. 25, 1867), though fairly received, soon disappeared. Some, however, contain good music, especially 'Les Saisons' and 'Fior d'Aliza.' In 1860 he became chorus-master to the Académie de Musique, and in 1866 succeeded Leborne as professor of composition at the Conservatoire—gratifying appointments, as showing the esteem of his brother artists, although the work they entailed left him little time for composition. On June 20, 1872, he was elected to the Institut as successor to Auber.

After a long period of silence Massé produced 'Paul et Virginie,' three acts (Nov. 15, 1876; given in Italian at Covent Garden Opera-house, June 1, 1878). In spite of its success and its evident ambition, this opera seems less original and less homogeneous in style than 'Galathée' or 'Les Noces de Jeannette,' and its best parts, as in all his operas, are the short pieces and the simple romances.

To complete the list of his operas we may mention 'La Favorita e la Schiava' (Venice, 1855), and 'Le Cousin Marivaux' (Baden, 1857); also two drawing-room operettas 'Le Prix de Famille' and 'Une loi Somptuaire' (published in 1879). He published three sets of twenty songs each, selected from his numerous romances. Many of these are charming little pieces. In 1877 he was made an officer of the Legion of Honour. G. C.

A painful illness compelled him to resign his post at the Académie in 1876, and rendered him totally incapable of active work. During seven years of suffering his only consolation lay in composition, and in this way his opera, 'La Mort de Cléopâtre,' intended for the Opéra, was

written. After his death, which took place in Paris on July 5, 1884, a representation of the work took place at the Opéra-Comique in the composer's honour (April 25, 1885), though the reception of 'Paul et Virginie' did not hold out much hope of success for a work evidently written in the same style and aiming too high. Although the composer's death was sufficiently recent to secure a favourable reception for this misnamed 'grand opera,' yet the composition was an evident failure, consisting as it did of misplaced pretension, and an ambitious imitation of Gounod's methods, in which Massé had lost what little remained to him of his original grace and charm. In spite of this change in his style, and though he must rank as a musician of the second order, there is at times in some of his songs a personal charm, a sober gaiety, and a gentle emotion. It was when he composed a song without having in view any particular interpretation, and when nothing more was required of him, that he could write most freely and could give the exact relation between the music and the words, a quality in which he originally excelled, and in which he resembled the school of Grétry. His ideal, which was on the whole a just one, did not exceed the limits of an exact feeling for prosody, and it is by those compositions of his in which the laws of metre are most faithfully observed that he is most likely to be for a short time remembered. A. J.

MASSENET, Jules Frédéric Emile, born at Montaud, near St. Etienne, May 12, 1842, was educated at the Paris Conservatoire, where he won the first piano prize in 1859; the second prize for fugue in 1862; the first prize for fugue, and the 'Prix de Rome' in 1863, with 'David Rizzio.' On his return from Italy, through the influence of Ambroise Thomas, his 'La Grand'tante' was produced at the Opéra-Comique (April 3, 1867). Even in this first attempt Massenet showed himself a skilled and graceful musician. Some 'Suites d'orchestre' performed at the 'Concerts populaires' attracted attention for their new and ingenious effects. It was only, however, after the Franco-German war that he rose to the first rank among young French composers by the production of 'Don César de Bazan,' opéra-comique in three acts and four tableaux (Nov. 30, 1872); incidental music to the tragedy 'Les Erinnyes' (Jan. 6, 1873); and an oratorio 'Marie Magdeleine' (April 11, 1873). He next composed 'Eve' (March 18, 1875), an oratorio something in the style of Gounod's 'Gallia'; more 'Suites d'orchestre'; an 'Ouverture de Concert,' and the overture to 'Phèdre'; a 'saynète,' 'Berangère et Anatole' (1876); a number of melodies for one and two voices; pianoforte music for two and four hands; choruses for four equal voices; 'Le Roi de Lahore' (April 27, 1877), opera in four acts and six tableaux; and 'Narcisse,' a cantata with orchestral accompaniment. On May 22, 1880, he conducted his oratorio, 'La Vierge,' at the first historical concert at the Opéra. He produced at Brussels his religious opera 'Hérodiade,' Dec. 19, 1881, which succeeded for one season only in that city, and failed in Paris, where it was represented at the Opéra Italien (Théâtre des Nations, Feb. 1, 1884), after being partly rewritten by the composer. It enjoyed more favour many years afterwards at the Théâtre de la Gaîté, and even penetrated into England, being given in a somewhat garbled version, at Covent Garden, as 'Salome,' July 6, 1904. On Jan. 19, 1884, the opera 'Manon' was produced at the Opéra-Comique, and on Nov. 30, 1885, 'Le Cid' at the Opéra. In the former the composer tried the experiment of connecting the numbers of an opéra-comique by a slightly orchestrated accompaniment to the dialogue, which was not sung, as in the case of *recitativo secco*, but spoken as usual. To the works of this period are to be added three new Orchestral Suites, Nos. 5-7, Scènes Napolitaines, Scènes Alsaciennes, and Scènes de Féerie (Concerts du Châtelet, 1880, 1882, 1883); incidental music to Sardou's 'Théodora' and 'Le Crocodile' (Porte St. Martin, 1884 and 1886); a short work for voice and orchestra, 'Biblis'; and various 'Poèmes' for voice and piano. In October 1878, Massenet replaced Bazin as professor of advanced composition at the Conservatoire, holding the position until 1896. In 1876 he was decorated with the Légion d'Honneur, becoming an officer in 1888, and in 1878 was elected a member of the Académie des Beaux-Arts in place of Bazin, and to the exclusion of Saint-Saëns, who was generally expected to be the new member, as he was introduced in the first rank by the musical section. This was one of the rare occasions on which the entire Académie has not observed the order of presentation established by the section to which the new member is to belong. Massenet was only thirty-six at the time, and was the youngest member ever elected to the Académie des Beaux-Arts, for Halévy, who was the most remarkable previous example of what may be called 'Academic precocity,' was thirty-seven when he entered the Institute in 1836.

The dramatic works of Massenet's later life are as follows:—'Esclarmonde,' lyric drama in four acts (Opéra-Comique, May 15, 1889); 'Le Mage,' opera in five acts (Opéra, March 16, 1891); 'Werther,' opera in three acts (Vienna, Feb. 16, 1892); 'Le Carillon,' one-act ballet (Vienna, Feb. 21, 1892); 'Thaïs,' lyric comedy in three acts (Opéra, 1894); 'Le Portrait de Manon,' opéra-comique in one act (Opéra-Comique, May 8, 1894); 'La Navarraise,' lyric drama in two acts (London, Covent Garden, June 20, 1894, Brussels later in the same year, and Paris, 1895); 'Sapho,' lyric play in five acts (Opéra-Comique, Nov. 27, 1897); 'Cendrillon,' fairy tale in four acts (Opéra-Comique,

May 1899); 'Grisélidis,' in three acts and a prologue (Opéra-Comique, Nov. 20, 1901); Incidental music to 'Phèdre' (Th. Sarah-Bernhardt, 1901); 'Le Jongleur de Notre-Dame,' 'miracle' in three acts (Monte Carlo, Feb. 18, 1902; Covent Garden, June 14, 1906); 'Chérubin,' 'comédie chantée,' in three acts (Opéra-Comique, Feb. 14, 1905); and 'Ariane' in five acts (in preparation, 1906). 'La Terre Promise' in three acts, is to be added to the number of his oratorios (produced in the church of St. Eustache, Paris, March 15, 1900); and a concerto for piano and orchestra was given at the Concerts du Conservatoire, Feb. 8, 1903, with M. Diémer in the solo part.

Massenet's prolonged and widespread success is one of the puzzling phenomena of modern musical history; he has been always careful to choose subjects for his operas which conformed strictly to the taste of the Parisian public for the moment, and has succeeded to a considerable extent in imparting different characters to his successive works, in spite of the undoubted fact that his own weak and sugary style remains unmistakable in one and all. While those who look a little below the surface find his music inexpressibly monotonous, casual hearers are surprised by his superficial versatility, and he has won for himself a remarkable position among French composers which he can hardly be held to deserve, considering the number of more original and powerful composers who could be named among his countrymen. When 'Manon' and 'Le Cid' were new, M. Adolphe Jullien, writing in the appendix to the original edition of this Dictionary, said that 'Neither had left a very permanent mark'; but even at this distance of time both operas keep their place in the repertories of the theatres to which they respectively belong; and the former has become in some sort a classic. The writer already quoted goes on to say, 'The only music that can endure is that in which are displayed strong convictions and a firm resolution not to yield to public caprice; while Massenet's works, especially his later compositions, which are written without any fixed ideal, and in view of immediate success, scarcely survive the day of their birth, nor do they deserve to survive it.' Whether or no we agree as to their deserts, the fact remains that they have survived, by a very considerable interval of time, the day of their birth; but few of the real lovers of music will expect any of them to remain among the compositions that keep their popularity after the death of the author, and it is probable that, as in the case of Gounod, and some others of exceptional success in their own day, the enormous vogue of Massenet's music will not outlast his own life. (The above is mainly based on the articles contributed to vol. ii. and the appendix, of the original edition of this Dictionary, by MM. Gustave Chouquet and Adolphe Jullien respectively; and upon information from G. F.) M.

MASSOL, Jean Étienne Auguste, born 1802 at Lodève, Hérault, was taught singing at the Paris Conservatoire in 1823-25, and gained a first prize there. He made his début at the Opera as Licinius ('Vestale'), Nov. 17, 1825, and remained there until Oct. 8, 1845. He first played second tenor parts in several new operas—Rodolphe ('Tell'); Herald ('Robert'); Kalaf (in Cherubini's 'Ali Baba'); Tavannes ('Huguenots'); Quasimodo (in Louise Bertin's 'Esmeralda'); Forte Braccio (in Halévy's 'Guido et Ginevra'); Mocenigo ('Reine de Chypre'); and the baritone parts of Tell and Jolicœur ('Philtre'), etc. He played for a time in Brussels, London, etc., and returned as principal baritone to the Opéra in 1850, where he remained until his farewell benefit, Jan. 14, 1858. The Emperor was present on that occasion, immediately after the attempt made on his life by Orsini on his arrival at the theatre. His best new parts were Reuben (Auber's 'Enfant Prodigue'), Dec. 6, 1850, and Ahasuerus (Halévy's 'Juif Errant'), April 23, 1852. He was a good singer, admirably suited for heroic drama, having the proper figure and height, and a splendid voice. 'In secondary characters no one was Massol's superior, and when he played the principal parts he did so with the happiest results. Thus he made the success of the Juif Errant. . . . His Quasimodo did him the greatest honour. . . .' (Jules Janin in the *Débats*.) He became for a time Director of the Royal Theatres at Brussels; he subsequently went into business, and, retiring, resided at Versailles, and finally in Paris, where he died Oct. 30, 1887.

While a member of the Brussels Company he made his début at Drury Lane in 1846, as De Nevers, July 17, as Jolicœur, August 10, etc. He sang at concerts in 1848, and appeared once at Covent Garden as Alphonso XI., July 4. Roger, in his 'Carnet d'un ténor,' has recorded that Massol did not understand Italian, and uttered the most horrible jargon. He sang his first air too low, but otherwise obtained a success, which was partly due to the way in which he had paid court to the journalists and other influential persons, and to his knowledge of artistic cookery. He played there in 1849-1850 Pietro ('Masaniello'), De Nevers, Kilian ('Freischütz'), etc.; at Her Majesty's in 1851, Reuben, on the production of 'L'Enfant Prodigue,' June 12; the Baron de Beaumanoir (Balfe's 'Quatre Fils Aymon'), August 11, etc. According to the *Athenæum*, June 14, his Reuben had a patriarchal dignity and pathos, and he sang better in that opera than in any other. A. C.

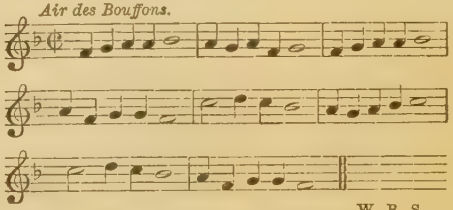
MASSON, Elizabeth, born 1806, was taught singing by Mrs. Henry Smart, sen., and in Italy by Mme. Pasta. She made her first appearance in public at Ella's second subscription concert,

JULES FRÉDÉRIC EMILE MASSENET

in the Argyll Rooms, March 11, 1831, and sang afterwards at the Antient Concerts, March 16, 1831, and at the Philharmonic, March 11, 1833; she sang frequently at those Societies' concerts during a public career of about twelve years, and revived there forgotten airs of Handel, Purcell, Pergolesi, Gluck, Mozart, etc. She was in great request at private concerts, since she possessed, apart from her musical attainments, great talents and accomplishments, and was an excellent linguist. She sang occasionally in oratorio, viz. at the festival in Westminster Abbey, 1834, and at the Sacred Harmonic Society where she took the parts of Solomon, Nov. 22, 1839, and Storge on the revival of 'Jephtha,' April 7, 1841. She afterwards devoted herself to teaching and composition. She wrote many songs to the words of Scott, Byron, Adelaide Procter, etc., and edited a series of 'Original Jacobite Songs' (Lonsdale, 1839), and 'Songs for the Classical Vocalist' (Leader & Cock, first series of twelve songs, 1845; a second series, 1860), which enjoyed a well-deserved popularity. She founded the Royal Society of Female Musicians in 1839, and was its hon. treasurer until her death, Jan. 9, 1865. On its amalgamation with the Royal Society of Musicians in 1866, F. J. Masson, her brother, gave a donation of 200 guineas to the latter society in remembrance of her. 'As a singer this lady was never rated as high as she deserved to be, because her voice, which was a mezzo-soprano, had no remarkable power nor charm. But it had been thoroughly trained under the example and influence of Madame Pasta, and its owner's reading of music, intelligence, expression, and finish, were thoroughly appreciated by all those select connoisseurs who valued style and understanding beyond greater natural powers than hers turned to poor account. As a professor Miss Masson was widely and deservedly in request. Apart from her profession, she was at once conscientious, energetic, and refined, and had withal that racy originality of character which will make her long remembered and missed. In brief, she was a good artist, in part because she was a good woman and a gentlewoman.'[1] A. C.

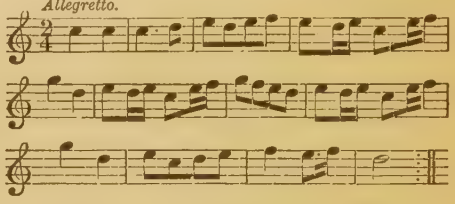
MATASSINS, MATACINS, or MATACHINS —also called *Bouffons*—a dance of men in armour, popular in France during the 16th and 17th centuries. It was probably derived from the ancient Pyrrhic dance, although the name has been traced to an Arabic root. Jehan Tabourot in his *Orchésographie* (Langres, 1588) gives a long and interesting account of this dance, with six illustrations of the different positions, of the dancers, 'qui sont vestus de petits corcelets, auec fimbries és espaules, et soubs la ceinture, une pente de taffetats soubz icelles, le morion de papier doré, les bras nuds, les sonnettes aux iambes, l'espee au poing droit, le bouclier au poing gaulche.' The Matassins were four in number, generally all men, but sometimes two men and two women. They danced several distinct figures, between which they performed mimic fights with one another. Molière has introduced Matassins into his comédie-ballet of 'M. de Pourceaugnac,' and the dance is said to have been common at Bordeaux, Marseilles, and Strasburg as late as 1735. The following, according to Tabourot, is the air which usually accompanied the dance.

Air des Bouffons.



W. B. S.

MATELOTTE, a Dutch sailors' dance somewhat similar to the English hornpipe. The dancers wore wooden shoes, and their arms were interlaced behind their backs. The music of the Matelotte consists of two parts in 2–4 time, and is remarkable for its short decided rhythm. There is a sabot dance in Lortzing's 'Czaar und Zimmermann,' but it is not a true Matelotte, being written in waltz time. The following example is quoted by Schubert, *Die Tanzmusik* (Leipzig, 1867): it is there attributed to the 17th century, but no information is given as to whether it is a genuine dance tune or merely an adaptation. We quote the first strain only:—

Allegretto.

W. B. S.

MATERNA, Amalie (Frau Friedrich), a distinguished prima donna in German opera, was born July 10, 1845, at St. Georgen, Styria, where her father was a schoolmaster. Her first stage appearances were made at the Thalia-Theater, Gratz, about 1864. She married soon afterwards Karl Friedrich, a popular German actor, and together with him was engaged at the suburban Karlstheater, Vienna, where she sang for some time in operetta. But her qualifications for the higher lyrical walks could not long remain undiscovered, and in 1869 she made her début at the Imperial Opera House as Selika in the 'Africaine,' with signal success, at once winning for herself the high position she has since maintained among opera-singers of the German school. With a soprano voice of unusual volume, compass, and sustaining power, a fine

[1] *Athenæum*, Jan. 14, 1865.

stage presence, and much musical and dramatic intelligence, Frau Materna left nothing to be desired in certain rôles, such as the great Wagner parts, and the Queen in Goldmark's 'Königin von Saba.' At the Wagner Festival at Bayreuth, 1876, she may be said to have earned a world-wide reputation by her really magnificent impersonation of Brünnhilde in the Nibelungen Trilogy, an exceptional part for which she was exceptionally qualified. She sang in England with great success at the Wagner concerts at the Albert Hall in 1877. She was the first exponent of the part of Kundry in 'Parsifal,' on July 28, 1882, at Bayreuth, and she retired on April 23, 1897. B. T.

MATHER, Samuel, son of William Mather (born 1756, organist of St. Paul's church, Sheffield, from 1788 to his death in 1808), was born in 1783. In 1799 he was appointed organist of St. James's church, Sheffield, and in 1808 succeeded his father at St. Paul's. In 1805 he was chosen bandmaster of the Sheffield Volunteers. In 1806 he was engaged in establishing the Yorkshire Amateur Concerts, which were for many years given triennially at that town, Leeds and York alternately, and in 1814 established the Yorkshire Choral Concert. He composed both sacred and secular music, and edited a book of psalm and hymn tunes. He died at Edinburgh, May 26, 1824. W. H. H.

MATHIEU, Emile, born at Lille, Oct. 16, 1844, was the son of musical parents, his father having been eminent as a singer and as director of the theatre at Antwerp, while his mother was a professor of singing in the Académie des Beaux-Arts at Louvain. Emile Mathieu began his studies very early at the Brussels Conservatoire, and in 1869 obtained the second 'prix de Rome' with his cantata, 'La Mort du Tasse,' which was performed four years afterwards in Brussels. In 1881 he was appointed director of the Académie de Musique at Louvain, and in 1891 moved from there to Ghent, where he succeeded Adolphe Samuel as director of the Conservatoire Royal. His compositions include a Te Deum for soli, chorus, and orchestra; six Ballads from Goethe for voice and piano; three descriptive poems, 'Le Hoyoux,' 'Freyir,' and 'Le Sorbier,' for soli, chorus, and orchestra. For the stage he has composed a series of dramatic works, of which, for the most part, he has written the words himself: 'Richilde,' in four acts (the leading part created by Mme. Rose Caron at the Théâtre de la Monnaie in 1888); 'L'Enfance de Roland' (1889); and three opéras-comique, dating from his earlier years—'Georges Dandin' (after Molière), given at Brussels in 1879; 'L'Échange' (Liège, 1863); and 'Le Bernoise' (Brussels, 1885) to a poem by M. Lucien Solvay. M. K.

MATHILDE DI SHABRAN. Opera buffa, in three acts; the music by Rossini. Produced at the Apollo Theatre, Rome, in the Carnival of 1821, and at the Théâtre Italien, Paris, 1857; in London at the King's Theatre, July 3, 1823. G.

MATILDA OF HUNGARY. A dramatic opera in three acts; libretto by Alfred Bunn, music by W. Vincent Wallace. Produced at Drury Lane, Feb. 22, 1847.

MATINS (Lat. *Matutinae*; *Officium matutinum*). The first division of the Canonical Hours.

The office of Matins, as set forth in the Roman Breviary, opens with the series of Versicles and Responses beginning with the 'Domine, labia mea aperies,' followed by the Psalm 'Venite, exultemus,' with its proper Invitatorium, and the hymn appointed for the day. The remainder of the service is divided into portions called Nocturns, of which three are generally sung, on Sundays and festivals, and one only on ferial days.

The First Nocturn consists either of three or twelve Psalms, sung with three proper Antiphons, which on certain festivals are doubled—that is to say sung entire both before and after the Psalm. On ferial days and festivals of minor solemnity, each Antiphon is sung entire after the Psalm, but the first few words of it only at the beginning. The Psalms are followed by the Paternoster, Absolution, and Benediction; and these by the First, Second, and Third Lessons for the day, each succeeded by its proper Responsorium or Respond.

Three Psalms, with their proper Antiphons, are sung, in like manner, in the Second Nocturn; which concludes with the Fourth, Fifth, and Sixth Proper Lessons and Responds.

In the Third Nocturn three more Psalms are followed by the Seventh, Eighth, and Ninth Lessons and Responds; the place of the ninth Responsory being generally, but not always, supplied by the Hymn, 'Te Deum Laudamus.'

The Third Nocturn is immediately followed by the Office of Lauds; which, indeed, may be regarded as the natural corollary of the Service. In ancient times, the First Nocturn was sung soon after midnight; but the whole office is now generally sung 'by anticipation'—that is to say, on the afternoon or evening of the day before that for which it is appointed. The Plain-song Music used, both at Matins and Lauds, will be found in the Antiphonal and the 'Directorium Chori.' [See Lauds; Antiphon; Invitatorium.]

In the First Prayer-Book of King Edward VI., the name of 'Mattins' is given to the Service now called 'The Order for Morning Prayer,' which is derived, in about equal degrees, from the Latin Offices of Matins and Lauds. W. S. R.

MATRIMONIO SEGRETO, IL. An opera buffa in two acts; libretto by Bertatti, adapted from Colman's 'Clandestine Marriage,' music by Cimarosa. Produced at Vienna in 1792; in Paris, May 10, 1801; in London, King's

Theatre, Jan. 25, 1803. In English at Covent Garden, Nov. 1, 1842, and with new translation by W. Grist, at the Crystal Palace, Dec. 13, 1877. G.

MATTEI, Filippo, (commonly known as 'Pipo'), a violoncellist in London, and performer at the operas given by the Royal Academy of Musick in the theatres in the Haymarket in the early 18th century. His claim to remembrance is based exclusively on Handel's MS. conducting score of the opera 'Muzio Scevola' (in the possession of Dr. W. H. Cummings) in which 'Pipo' is mentioned as the composer of the first act, usually, and with more probability, assigned to Attilio Ariosti, the second and third being by Buononcini and Handel respectively. See Chrysander's *G. F. Händel*, vol. ii. p. 56, where the opera, 'Arsace, overo Amore e Maestà,' is attributed to him. M.

MATTEI, Stanislao, Abbate, pupil of Martini, and master of Rossini, born at Bologna, Feb. 10, 1750. Though of humble parentage (his father was a locksmith) he was sent to the Latin school. Having been present accidentally at a service in the Minorite Convent, he was so enchanted with the music that he became a constant attendant, and thus attracted the notice of Padre Martini, by whose advice he entered upon his noviciate. Master and pupil became tenderly attached, and as soon as Mattei had been ordained he became the Padre's confessor, and remained with him till his death. He acted as Martini's deputy from 1770, and succeeded him as maestro di cappella. From 1776 his compositions were produced in the service. On the suppression of the monasteries in 1798, he went to live with his aged mother, and began an active career as a teacher. From this time he was known as the Abbate Mattei. Later he became maestro di cappella of San Petronio, and professor of counterpoint at the Liceo from its foundation in 1804. Among his pupils were Rossini, Morlacchi, Donizetti, Perotti, Robuschi, Palmerini, Bertolotti, Tadolini, Tesei, and Pilotti, who succeeded him at San Petronio. He lived in complete retirement, accessible only to his pupils, and died May 12, 1825. He was president of the 'Filarmonici' in 1790 and 1794, and was a member of the Subalpine Académie, and of the 'Institut de France' (Jan. 24, 1824). He had a thorough practical acquaintance with the old traditions, as may be seen by his *Prattica d' accompagnamento sopra bassi numerati*, three vols. (Bologna, 1788, 1829, 1830), which consists mainly of well-chosen examples, with a few rules. In his explanations to his pupils he does not seem to have been very clear; at least Rossini complained to Fétis in 1841 that he had one stereotyped answer when asked to explain a rule in harmony or counterpoint, 'It is always written thus.' Of his music three masses only are generally known. The libraries of San Giorgio and the Minorite convent in Bologna contain most of his compositions, including eight masses, much church music, and the scores of an intermezzo 'La Bottega del Libraio' and of a 'Passion' performed in 1792. Full particulars of his life are given in the *Vita di Stanislao Mattei* by Filippo Canuti (Bologna, 1829, with portrait). F. G.

MATTEIS, Nicola, an eminent Italian violinist, came to England about 1672. Nothing whatever is known of his antecedents. The earliest notice of him is found in Evelyn's *Diary* under date of Nov. 19, 1674: 'I heard that stupendous violin, Signor Nicholao (with other rare musicians), whom I never heard mortal man exceed on that instrument. He had a stroke so sweet, and made it speak like the voice of a man, and, when he pleased, like a concert of several instruments. He did wonders upon a note, and was an excellent composer. Here was also that rare lutanist, Dr. Wallgrave, but nothing approached the violin in Nicholao's hand. He played such ravishing things as astonished us all.' Roger North also (*Memoirs of Musick*) speaks very highly of his abilities. [See note on p. 122 of Rimbault's edition.] When he first came to England he exhibited many singularities of conduct which he afterwards abandoned. He published here, without date (about 1688) 'Arie, Preludij, Alemande, Sarabande, etc., per il Violino. Libro Primo. Altre Arie, etc., più difficile e studiose per il Violino. Libro Secondo'; also 'Ayres for the Violin, to wit, Preludes, Fuges, Alemands, Sarabands, Courants, Gigues, Fancies, Divisions, and likewise other Passages, Introductions, and Fugues for Single and Double stops with divisions somewhat more artificial for the Emproving of the Hand upon the Basse-Viol or Harpsichord. The Third and Fourth Books.' [This has the date 1685 concealed in the ornamentations of the title-page; other books of the series are dated 1687. The books are in oblong octavo, engraved on copper-plates by T. Greenhill. A set was sold at the Taphouse sale in 1905.] He was likewise author of 'The False Consonances of Musick, or, Instructions for playing a true Base upon the Guittarre, with Choice Examples and clear Directions to enable any man in a short time to play all Musicall Ayres. A great help likewise to those that would play exactly upon the Harpsichord, Lute, or Base-Viol, shewing the delicacy of all Accords, and how to apply them in their proper places. In four parts,'—which even in North's time had become scarce, and is now excessively rare. In 1696 Matteis composed an Ode on St. Cecilia's Day for the then annual celebration in London, and was also one of the stewards of a Cecilian celebration at Oxford. [Another and lesser known work by the same composer is 'A Collection of New Songs set by Mons. Nicola Matteis, made purposely for the use of his Scholars: Fairly engraven on Copper

plates,' two books, 1696, folio, Walsh and Hare. A copy of this was sold at Dr. Rimbault's sale. With 'Symphonies for two flutes by a person of quality, fairly engraved on copper plates,' these songs by Matteis are advertised by Walsh and Hare in the *London Gazette* for May 11, 1696.] A song by him is included in a collection of 'Twelve New Songs,' published in 1699. According to North 'he fell into such credit and imployment that he took a great hous, and after the manner of his country lived luxuriously, which brought diseases upon him of which he dyed.' The date of his death is unknown. He is said to have been the inventor of the half-shift, but it is claimed also for others.

His son, NICHOLAS, was taught the violin by his father, and became an excellent player. He went to Germany and resided for some time at Vienna, [being a member of the court orchestra there from 1700,] but in 1737 returned to England and settled at Shrewsbury as a teacher of languages, as well as of the violin, where Burney learned French and the violin of him. He died there about 1749. [For a fuller account of the Matteis, father and son, see Roger North's *Memoirs of Musick*, p. 125, and Burney's *History*, iii. p. 515, etc.] W. H. H.; with additions in square brackets by F. K.

MATTHESON, JOHANN, German musician and writer, born Sept. 28, 1681, at Hamburg, son of a clerk of excise; as a child showed striking symptoms of versatility, which his parents carefully cultivated. Besides the ordinary education he studied music, and at nine years could play the harpsichord and organ, sing and compose. His ability and versatility were truly extraordinary. A good classical scholar and a proficient in modern languages, a student of law and political science, a fine player both on harpsichord and organ, and thoroughly skilled in theory, an elegant dancer, a master of fence, and a cultivated man of the world. The first step in his changeful career was his appearance in 1696 as a singer (of female parts) in the Hamburg opera, then in its most flourishing condition. In 1699 he produced his first opera, 'Die Pleyaden'; in another, 'Cleopatra' (1704), he took the part of Antony, and after singing his part on the stage, was in the habit of sitting down at the harpsichord to conduct the orchestra. To this period belongs his acquaintance, and the famous duel, with Handel, who came to Hamburg in 1703. Mattheson tells us that he recognised Handel's genius immediately, that they became at once attached, and that their friendship continued, with occasional breaks caused by Mattheson's vanity, during the whole time of Handel's stay in Hamburg (1709) [see HANDEL, vol. ii. p. 280]. He claims to have done Handel an important service by introducing him to the musical world of Hamburg, at that time very celebrated; but he acknowledges that he picked up from him many a 'contrapuntal device.' Handel's 'Nero' (1705) was the last opera in which Mattheson appeared; he then retired from the stage, and declined more than one organist's post which was offered to him. He became tutor to the son of the English envoy, and in 1706 was made secretary of legation. His post was one of labour and responsibility, but he still continued to teach, conduct, compose, and write on musical subjects. In 1715 he was appointed Cantor and Canon of the cathedral; and took an active part in the development of the Church-cantata, so soon after carried to its highest pitch by J. S. Bach [see KIRCHENCANTATEN]. This was the result of an attempt, made more particularly by the Hamburg composers, to vary the monotony of congregational singing by the introduction of airs, duets, choruses, etc., and was considered by the orthodox an impious and sacrilegious innovation. Mattheson supported this 'adapted dramatic' style, as it was called, both as a composer and as a pamphleteer; and even ventured on a further innovation, by introducing female singers into church.

In 1719 he received from the Duke of Holstein the title of Court-Capellmeister. In 1728 he was attacked with deafness, which obliged him to resign his post at the cathedral. Thenceforward he occupied himself chiefly with writing, and died at an advanced age, April 17, 1764. He is said to have resolved to publish a work for every year of his life, and this aim he more than accomplished, for when he died at eighty-three, his printed works amounted to eighty-eight, besides a still larger number of completed MSS.

None of his compositions have survived. With all his cleverness and knowledge he had no real genius; his vocal music was overburdened with declamatory passages—a fault easily explained by his own experience on the stage, but one which is often detrimental and must have been very incongruous in church music. He composed twenty-four oratorios and cantatas; eight operas; sonatas for flute and violin; suites for clavier; arias; *pièces de circonstance* for weddings, funerals, etc. [see the *Quellen-Lexikon* for list]. A 'Passions-Cantate' to words by Brockes deserves attention, not for its intrinsic value, but because the poem was set by nearly all the great composers of the day, including Keiser, Telemann, and Handel.

His books are of far greater value than his compositions. In these, notwithstanding a peculiar self-satisfied loquacity, he shows himself a ready and skilful champion for earnestness and dignity in art, for progress, and for solidity of attainment in the practical part of music. In both branches, theoretical and practical, he attacked and demolished much that was antiquated, furnishing at the same time a great deal that was new and instructive, and bequeathing to posterity a mine of historical

material. He also found time for much other literary work, especially translations (chiefly from English works on politics and jurisprudence), and even translated a small treatise on tobacco. This extraordinary versatility, and his untiring industry, go far to redeem the vanity which animated his character and actions, and continually shows itself in his writings. His autobiography in the *Ehrenpforte* contains an amusingly egotistical description of his manifold labours. His more important books are scarce, and much valued, especially the historical ones, which are the standard sources of information on the state of music at that period, especially in Hamburg. These are *Das neu eröffnete Orchester* (1713), followed by *Das beschützte* and *Das forschende Orchester* (1717 and 1721); *Critica Musica* (1722-25); *Der musikalische Patriot* (1728); and the *Grundlage einer Ehrenpforte* (1740), a collection of biographies of contemporary musicians. The last two are the most important. His theoretical works are the *Exemplarische Organisten Probe* (1719), republished in 1731 as the *Grosse Generalbassschule*; the *Kleine Generalbassschule* (1735); the *Kern melodischer Wissenschaft* (1737); and finally the *Vollkommene Capellmeister* (1739), perhaps his most valuable work. As a controversial writer he was wanting in temper; his 'Ephorus Göttingensis' (1727), directed against Professor Joachim Meyer of Göttingen on the Church-cantata question, is the only work of that class we need specify. [The complete list of his writings is given in the *Quellen-Lexikon.*] A. M.

MATTHIAS, Hermann. See Werrecorensis.

MAUCOTEL, Adolphe, French violin maker, born at Mirecourt, Lorraine, 1820; died 1858. Worked under J. B. Vuillaume in Paris from 1839 to 1844, and then opened a workshop of his own in the Galérie Vivienne. Later he removed to the Rue Croix-des-Petits-Champs, and lastly settled in the Rue Princesse. His instruments are greatly esteemed for their tone, their durability, and their excellent workmanship. He copied the Stradivarius model very successfully, and but for his untimely end should have ranked among the foremost French makers. He committed suicide at the age of thirty-eight, by cutting his throat whilst in a state of feverish delirium. The Paris Conservatoire owns a violoncello by this maker, which is considered to be the finest instrument he ever produced. His brother, Charles Maucotel, was also an excellent violin maker; born at Mirecourt, 1807; died 1860. Pupil of Bloise Mast, of Mirecourt. He went to Paris in 1834 and studied under Gand, after which, in 1850, he established himself in London. Willibald Freiherrn von Lutgendorff's 'Die Geigen und Lautenmacher,' Frankfort A/M, 1904; H. R. Haweis's *Old Violins*, London, 1898. E. H-A.

MAUDUIT, Jacques, French lute player and composer, was born at Paris, Sept. 16, 1557. He succeeded his father as 'greffier des requêtes,' registrar in the courts of justice at Paris, but his talent and reputation as a musician acquired for him in France the title of Père de la Musique. In 1581 he obtained the first prize at the musical competition, which took place yearly at Evreux in Normandy, for the best motets and chansons. A requiem *a* 5 by Mauduit, written for the funeral of the poet Ronsard, was published by the Père Mersenne in the seventh book of his *Harmonie Universelle*, 1636. Ambros speaks slightingly of this work, describing it as a simple Fauxbourdon without any particular merit. In 1570 the poet Antoine Baïf received permission from Charles IX. to found the Académie Françoise de Musique et de Poésie, the original object of which was to bring about a closer union between music and poetry, by making musical rhythm entirely subordinate to the metrical rhythm of prosody. Mauduit would appear to have associated himself with the efforts which Baïf made in this direction, and to have taken part in the concerts which were held in Baïf's house. M. Henry Expert, in his collection entitled *Les Maîtres-musiciens de la Renaissance Française*, has recently republished the 'Chansonnettes Mésurées de Jan-Antoine de Baïf mises en musique à quatre parties par Jacques Mauduit,' Paris, 1586, in which Mauduit has endeavoured to carry out the classical theories of Baïf. They are slight compositions, but graceful enough. After Baïf's death in 1590, the concerts continued to be carried on by Mauduit, but as Brenet says, 'The equilibrium jealously maintained by Baïf, between poetry and music, was broken to the advantage of the latter,' and more freedom was gained for the independent development of music by the greater prominence given to instrumental music (see Michel Brenet, *Les Concerts en France sous l'ancien régime*, 1900, p. 37). Mauduit died August 21, 1627. For the story of his saving Claude Le Jeune's manuscripts from the flames, see Le Jeune, vol. ii. p. 671. J. R. M.

'MAUGARS, Célèbre Joueur de Viole, Musicien du Cardinal de Richelieu, Conseiller, Secrétaire, Interprète du Roi en langue Anglaise, Traducteur de F. Bacon, Prieur de Saint-Pierre Eynac.' This, the commencement of the title of the charming monograph written by Antoine Ernest Roquet under his pseudonym of 'E. Thoinan' (Paris, *Claudin*, 1865), is almost a condensed biography of André Maugars (not Aude, as Fétis, for some unexplained reason, has it), who ranks with Lully (*q.v.*) as a politician-musician at the court of France. The place and date of his birth are unknown, but it may be conjectured that he was born in the latter years of the 16th century. About 1620 he spent four years in England playing the viol at the Court of James I., and the first-fruit of

his sojourn was a translation of Bacon's *Advancement of Learning*, which was published in Paris in 1624 (P. Billaine), under the title *Le Progrez et Avancement aux Sciences divines et humaines*, dedicated to de Lomenie. Soon after this he became a creature of Cardinal Richelieu, useful to that prelate in the capacity of Secretary-Interpreter, in which capacity he served likewise in the Court of Louis XIII., and became a favourite butt of the courtier-wit Bois-Robert, whom he distinguished by a hatred which, though impotent, has passed into history. His political satires, etc., and the story of his various quarrels, may be read in the authorities referred to below. All that we know of his death is the record of Tallemant to the effect that he 'returned to France and died a few years later. On his death-bed he sent to ask forgiveness of his old enemy Bois-Robert.' To this period belongs his pamphlet, reprinted by M. Thoinan, *Response faite à un curieux sur le sentiment de la Musique d'Italie, escrite à Rome le premier Octobre 1639*.

As a violist he was classed by Mersennus with Hottman (*De Instr. Harm.* lib. 1. prop. 30), and his eulogy is similarly expressed by Jean Rousseau in his *Traité de la Viole*. His compositions, which must have been significant, appear wholly lost to posterity, but he himself lauds their excellence with no uncertain voice. P. Saint-Glas, *Divers Traitez d'Histoire de Morale et d'Eloquence* (Paris, 1672). L'Abbé Bordelon's *Les Malades de Belle Humeur ou lettres divertissantes*, etc. (Paris, 1697), reprinted in vol. viii. of *Diversitez Curieuses* (Paris, 1700). Tallemant des Réaux, *Les Historiettes pour servir à l'histoire du XVII siècle*. The notice in Fétis (*Biog. des Mus.*) is inaccurate and incomplete. E. H-A.

MAUREL, Victor, born at Marseilles, June 17, 1848, received instruction at the Paris Conservatoire in singing from Vauthrot, and in opera from Duvernoy, and gained the first prizes in both subjects, co-equal with Gailhard, in 1867. He made his débuts at the Opéra as De Nevers and Conte di Luna in 1868. He was next in Italy, where he played the Cacique on the production of Gomes's 'Guarany' at Milan, March 19, 1870. He made his début at the Royal Italian Opera, London, as Renato, April 21, 1873, made a great success, and was engaged there every year until 1879 inclusive. His parts comprised Don Giovanni, Tell, Almaviva, Hoel, Peter the Great, Valentine, Hamlet, the Cacique; in operas new to England, Telramund, May 8, 1875; Wolfram, May 6, 1876; the Flying Dutchman, June 16, 1877, and Domingo in Massé's 'Paul et Virginie,' June 1, 1878. He reappeared at the French Opéra as Hamlet, Nov. 28, 1879, and also played Amonasro on the production in Paris of 'Aïda,' March 22, 1880. After a tour in Spain, he undertook, in 1883, the management with Corti of the Italian Opera at the Théâtre des Nations (now the Théâtre Sarah-Bernhardt), with disastrous financial results, in spite of a company including Mesdames Marimon, Adler-Devriès, Nevada, and Tremelli, Gayarré, the brothers De Reszke, and himself, and the successful production of Massenet's 'Herodiade,' Feb. 1, 1884. He played at the Opéra-Comique, Peter, Oct. 6, 1885, Falstaff in Thomas's 'Songe d'une Nuit d'Été,' and Zampa, Jan. 19, 1886, with great success. He played again at Covent Garden in 1886, and at Drury Lane for the first time in 1887 in favourite parts. Between these engagements he created, with the greatest success, Iago in Verdi's 'Otello,' Milan, Feb. 5, 1887, and showed himself the best acting baritone on the Italian stage since Faure. [He introduced this fine impersonation to the English public at the Lyceum Theatre on July 5, 1889, and on Feb. 9, 1893, created the part of Falstaff in Verdi's last opera at Milan. Both these parts were sung by him for the first time in Paris in 1894, the latter first in London on June 10, 1895. In 1896 he returned to the Opéra-Comique, where he created the part of Mathias in Erlanger's 'Juif Polonais,' April 11, 1900. For a short time after that he appeared as an actor at non-musical theatres, but returned to the operatic stage and reappeared in London in the part of Rigoletto on Nov. 15, 1904. His *Dix ans de carrière* (1897) was translated into German by Mme. Lilli Lehmann.] A. C.

MAURER, Ludwig Wilhelm, distinguished violinist, born Feb. 8, 1789, in Potsdam, pupil of Haak, Concertmeister to Frederick the Great. At thirteen he appeared with great success at a concert given in Berlin by Mara, and was in consequence admitted to the royal chapel as a probationer. After the battle of Jena (1806) the chapel was dismissed, and Maurer travelled, first to Königsberg and Riga, where he made the acquaintance of Rode and Baillot, and then to Mittau and St. Petersburg, his playing being everywhere appreciated. At Moscow he again met Baillot, through whose good offices he became capellmeister to the Chancellor Wsowologsky, who had a private orchestra. Here he remained till 1817, when he made another successful tour, being particularly well received in Berlin and Paris. In 1832 he returned to Wsowologsky, and stayed till 1845, when after another tour he settled finally in Dresden. The best known of his compositions are a Symphonie concertante for four violins and orchestra, first played in Paris by himself, Spohr, Müller, and Wich in 1838; and three Russian airs with variations (op. 14). Of his operas 'Alonzo' (c. 1830), 'Aloise' (1838), 'Der entdeckte Diebstahl,' and 'Der neue Paris,' the overtures only have been printed. He also published several concertos—one of which was at one time very often played at the Philharmonic Concerts in London—and two collections of quartets (opp. 17 and 26). He

died at St. Petersburg, Oct. 25, 1878. His two sons WSEVOLOD, a violinist, and ALEXIS, a violoncellist, were good musicians who settled in Russia. F. G.

MAXWELL, FRANCIS KELLY (sometimes called John), D.D., chaplain of the Asylum, Edinburgh, published anonymously *An Essay upon Tune, being an attempt to free the scale of music and the tune of instruments from imperfection* (Edinburgh, 1781; London, 1794);—an able work. He died in 1782. W. H. H.

MAY, EDWARD COLLETT, born Oct. 29, 1806, at Greenwich, where his father was a shipbuilder. His first teacher was his brother Henry, an amateur musician and composer of considerable ability. When about fifteen years of age, Thomas Adams, then organist of St. Paul's, Deptford, and an intimate friend of the May family, struck by the promise and intelligence of Edward, offered to take him as a pupil. Subsequently he became a pupil of Cipriani Potter for the pianoforte, and of Crivelli for singing. In 1837 he was appointed organist of Greenwich Hospital, an office he held till the abolition of the institution in 1869. From 1841 to his death he devoted himself enthusiastically and exclusively to the musical teaching of the masses; and it may be safely asserted that to few individuals, of any age or country, have so many persons of all ages and of both sexes been indebted for their musical skill. At one institution alone, the National Society's Central School, more than a thousand teachers and many more children were instructed by him. At Exeter Hall, the Apollonicon Rooms, and subsequently St. Martin's Hall, several thousand adults passed through his classes; while for many years he was the sole musical instructor at the Training Schools, Battersea, St. Mark's, Whitelands, Home and Colonial, and Hockerill; institutions from which upwards of 250 teachers are annually sent forth to elementary schools. After many years' connection with the Institution, May was appointed in 1880 Professor of Vocal Music in Queen's College, London. [He died Jan. 2, 1887.]

His daughter, Florence May, is known in London as a pianoforte player of considerable cultivation and power, and a successful teacher. [She had the great advantage of being a pupil of Johannes Brahms, and has distinguished herself as an interpreter of his music, playing many of his pianoforte works for the first time in England. She has recently completed a biography of the master, two vols., 1905.] J. H.

MAY-QUEEN, THE, A PASTORAL; words by H. F. Chorley, music by W. Sterndale Bennett, written for a festival at Leeds, and produced there Sept. 8, 1858. The overture was composed before the year 1844, and was originally entitled 'Marie du Bois.' It was first performed June 24, 1845, at the composer's own concert at the Hanover Square Rooms. G.

MAYER, CHARLES, celebrated pianist, born March 21, 1799, at Königsberg. His father, a clarinet player, went soon after the boy's birth to St. Petersburg, and four years after to Moscow, where he settled with his family. Charles first learned from his mother, a good pianoforte teacher, and later became a pupil of Field. After the burning of Moscow in 1812 the family fled to St. Petersburg, where the mother became pianoforte teacher, and where the lessons with Field were resumed. The pupil played so exactly like his master that connoisseurs were unable to tell which was at the piano if a screen was interposed. In 1814 Mayer accompanied his father to Paris, where he was well received. He first played his concert-variations on 'God save the King' in Amsterdam. In 1819 he returned to St. Petersburg, where he worked hard and successfully at teaching, and formed as many as 800 pupils. In 1845 he travelled to Stockholm, Copenhagen, Hamburg, Leipzig, and Vienna, but this was his last tour. In 1850 he settled in Dresden, where he taught, gave concerts, and composed up to his death, which took place on July 2, 1862. His pieces reach the astonishing number of 900. Mayer's playing was distinguished by great purity of style and expression, and his compositions are eminently suited to the instrument. They include a concerto with orchestra in D, op. 70; a concerto symphonique, op. 89; and variations and fantasias on opera airs. His 'Polka Bohémienne' in A, was at one time immensely popular. A Mazurka by him in F♯ major was for some time considered to be by Chopin, and as such was included in the first issue of Klindworth's edition. It has been removed from later issues. F. G.

MAYNARD, JOHN, a lutenist, published in 1611 'The XII Wonders of the World, Set and composed for the Violl de Gambo, the Lute and the Voyce to sing the Verse, all three jointly and none severall; also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-waye alone, or if you will to fill up the parts with another Violl set Lute-way.' The work contains twelve songs severally describing the characters of a Courtier, Divine, Soldier, Lawyer, Physician, Merchant, Country Gentleman, Bachelor, Married Man, Wife, Widow, and Maid; and twelve pavans and galliards for the lute. A curious canon, 'Eight parts in one upon the Plaine Song,' is on the title-page. The composer described himself as 'Lutenist at the most famous Schoole of St. Julian's in Hartfordshire,' and dedicated his work 'To his ever-honoured Lady and Mistris the Lady Joane Thynne, of Cause Castle in Shropshire.' Some organ pieces by one Maynard (presumably the same) are contained in a MS. in the library of the Sacred Harmonic Society. W. H. H.

MAYR, JOHANN SIMON (also called SIMONE MAYER), esteemed opera composer in the

beginning of the 19th century, born June 14, 1761 at Mendorfin Bavaria early showed talent for music which he first learned from his father the village schoolmaster and organist. When about ten he entered the Jesuit seminary at Ingolstadt, but did not neglect his music, either then, or when, after the banishment of the Jesuits, he studied law in Ingolstadt. Having made the acquaintance of a nobleman, Thomas de Bretone of the Oratorio, he went in the same as music master, and was afterwards sent by his patron to Bergamo, to study with Lenzi, maestro di cappella there. Mayr found, however, that his master knew little more than himself, and was on the point of returning to Germany, when Count Pesenti, a canon of Bergamo, provided him with the means of going to F. Bertoni in Venice. Here again his expectations were deceived, but he picked up some practical hints and a few rules from Bertoni, and hard work and the study of good books did the rest. He had already published some songs in Ratisbon; and in Bergamo and Venice he composed masses and vespers. After the success of his oratorio 'Jacob a Labano fugiens,' composed in 1791 for the Conservatorio dei Mendicanti, and performed before a distinguished audience, he was commissioned to compose three more oratorios for Venice ('David,' 'Tobiae matrimonium' and 'Sisara'). For Forlì he wrote 'Jephte' and a Passion. Thrown on his own resources by the sudden death of his patron, he was urged by Piccinni to try the stage, and his first opera 'Saffo, ossia i riti d'Apollo Leucadio' was so well received at the Fenice in Venice (1794) that he was immediately overwhelmed with commissions, and between that date and 1814 composed no less than seventy-seven operas. Indeed it was not till Rossini's success that his fame declined. Many of his melodies were sung about the streets, such as the pretty cavatina 'O quanto l'anima' from 'Lauso e Lidia.' In 1802 he became maestro di cappella of Santa Maria Maggiore in Bergamo, and was so much attached to his work there that he declined not only numerous to London, Paris, Lisbon, and Dresden, but also the post of Censor to the Conservatorio of Milan, his appointment to which had been signed by the Viceroy of Italy in 1807. As professor of composition in the Musical Institute of Bergamo,—founded in 1806, reorganised in 1811—he exercised great and good influence: Donizetti was one of his pupils there. He was the founder of two institutions for decayed musicians and their widows, the 'Società filarmonica di Musica' and the 'Pio Istituto di Bergamo.' [From 1804 onwards he wrote only church music, such as masses, psalms, motets, etc. See *Quellen-Lexikon*.] He had been blind for some years before his death, which took place on Dec. 2 1845. The city of Bergamo erected a monument to him in 1852, and in 1875 his remains and those of Donizetti were removed with much ceremony to the church of Santa Maria Maggiore. The most celebrated of his operas are 'Lodoiska' (1800), 'Ginevra di Scozia' (1801), 'Medea' (1813), and 'Rosa bianca e Rosa rossa' (1814). [98 operas are mentioned in the *Quellen-Lexikon* as still extant.] He is said to have been the first to introduce the crescendo of the orchestra to which Rossini owes so much of his fame. He wrote a small book on Haydn (1809), a biography of Capuzzi the violinist, and poems on his death in 1818; also *La Dottrina degli elementi musicali*, still in MS. in Bergamo. [See the *Zeitschr.* of the *Int. Mus. Ges.* vii. 224, and *Le Guide Musical*, March 11, 1906.] F. G.

MAYSEDER, JOSEPH, violinist and composer, son of a poor painter, born in Vienna, Oct. 26, 1789. Beginning at eight, he learnt the violin from Suche and Wranitzky. Schuppanzigh took a great interest in the lad, and entrusted him with the second violin in his quartet. In 1800 he gave his first concert in the Augarten with brilliant success. He rapidly made his way with the court and nobility, and among musicians. In 1816 he entered the court chapel, in 1820 became solo-violin at the court theatre, and in 1835 was appointed chamber-violinist to the Emperor. The municipality awarded him the large gold 'Salvator Medal' in 1811, and presented him with the freedom of the city in 1817. In 1862 the Emperor bestowed on him the order of Franz-Joseph. In 1815 he gave, with Hummel (afterwards replaced by Moscheles) and Gyrowetz, the so-called 'Duhaston-concerts.' He also gave concerts with Merk the violoncellist, but after 1837 he never appeared in public. He never played abroad; even on his visit to Paris in 1841, he would only play before a select circle of artists, including Ernst, Baudiot, Chevreau, Habeneck, Lafont, and Vieuxtemps. He took a great interest in the string-quartet party which met at Baron Ernst's house (where Beethoven was often present), and afterwards in that at Prince Constantine Czartoryski's (from 1843 to 1846). His many pupils spread his name far and wide. His tone was peculiarly fascinating, and his execution had great breadth and elevation of style. With the exception of a grand mass he composed only chamber music of a style similar to his playing. He published sixty-three works, including concertos, polonaises, variations, five quintets and eight quartets for strings, études and duets for violin, four trios, sonatas, etc. for PF., trio for violin, harp, and horn, etc. Mayseder died universally respected, Nov. 21, 1863. G. F. P.

MAZAS, JACQUES-FERDINAND, French violinist and composer, was born Sept. 28, 1782, at Beziers. He entered the Paris Conservatoire in 1802, and after having studied for three years under Baillot, obtained the first prize

for violin-playing. He had great success at Paris, especially with his performance of a violin-concerto, written for him by Auber, at the Conservatoire. He travelled through a very large part of Europe, and returned in 1829 to Paris, without, however, gaining his former success. In 1837 he left Paris again, and accepted the directorship of a music-school at Cambrai, remaining there till 1841. He died at Béziers in 1849.

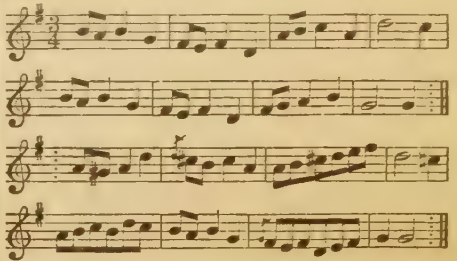
Mazas wrote a large number of brilliant violin pieces, quartets, trios, and duets for stringed instruments (the latter still much valued for teaching purposes), an instruction-book for the violin, and one for the viola. Fétis mentions also two operas (one, 'Le Kiosque,' performed in Paris in 1842), two violin-concertos, and an overture. P. D.

MAZEPPA. (i.) Opera in three acts, libretto from Poushkin's *Poltava*, by Bourenin and others, music by Tchaikovsky. Produced at Moscow and St. Petersburg, almost simultaneously, in 1883; given at the Alexandra Theatre, Liverpool; Comedy Theatre, Manchester; and Grand Theatre, Birmingham, in August and Sept. 1888, by the Russian National Opera Company, and promised for performance in London at what is now the Great Queen Street Theatre, but the enterprise came to an untimely end before the opera could be given.

(ii.) The sixth of Liszt's symphonic poems for orchestra. Originally designed as a pianoforte étude, it was revised and scored for orchestra in 1858.

MAZURKA, Mazourka, Masurek, or Masure, a national Polish dance, deriving its name from the ancient Palatinate of Masovia. Mazurkas were known as early as the 16th century; they originated in national songs[1] accompanied with dancing. They were introduced into Germany by Augustus III., Elector of Saxony and King of Poland (1733-63), and after becoming fashionable in Paris, reached England towards 1845. The Mazurka was naturalised in Russia after the subjugation of Poland, but the Russian dance differs from the Polish in being performed by an indefinite number, while the latter is usually danced by four or eight couples. The Mazurka is remarkable for the variety and liberty allowed in its figures, and for the peculiar steps necessary to its performance. Indeed, the whole dance partakes of the character of an improvisation, even the invention of new steps and figures being allowable. The music (in 3-4 or 3-8 time) consists usually of two or four parts of eight bars, each part being repeated. In the earliest Mazurkas the bass was invariably on one note, usually the tonic. There is generally a strong accent on the third beat of the bar. The tune should also end on the second beat of the bar, but in old Mazurkas there is often no definite conclusion, and the repeats are made *ad libitum*. The *Tempo* is much slower than that of the ordinary waltz. Chopin treated the dance in a new and characteristic manner. He extended its original forms, eliminated all vulgarity, introduced all sorts of Polish airs, and thus retained little more than the intensely national character of the original simple dance tune. (See Karasowski's *Life of Chopin*, chap. vii.; and also the somewhat rhapsodical but still interesting remarks of Liszt in his *Chopin*.) No less than fourteen sets of his Mazurkas have been published, containing fifty-two in all (opp. 6, 7, 17, 24, 30, 33, 41, 50, 56, 59, 63, 67, 68, and one without opus number). Weber gives the title 'Masurik' to the fourth of his six pieces for the PF. à quatre mains (op. 10).

The following example is a simple Mazurka popular in the neighbourhood of Warsaw. The first part of the melody has a vocal accompaniment:—



W. B. S.

MAZZINGHI, Joseph, of an ancient Corsican family, born in London, Dec. 25, 1765, was a pupil of John Christian Bach, under whom he made such progress that, on the death of his father, in 1775, he was, although but ten years of age, appointed organist of the Portuguese Chapel. He then studied under Bertolini, Sacchini, and Anfossi. In 1784 he became musical director and composer at the King's Theatre, and produced the operas of 'Il Tesoro' and 'La Belle Arsène,' besides many songs, duets, etc., for introduction into other operas, and the music for several ballets. The score of Paisiello's opera 'La Locanda' having been consumed in the fire of the Opera House in June 1789, Mazzinghi rescored the work so faithfully as to admit of its continued performance. For the English theatre he set the following pieces:—'A Day in Turkey,' 1791; 'The Magician no Conjuror,' 1792; 'Ramah Droog,' 1798; 'The Turnpike Gate,' 1799; 'Paul and Virginia,' 1800; 'The Blind Girl,' 1801; 'Chains of the Heart,' 1802 (the last five in collaboration with Reeve); 'The Wife of two Husbands,' 1803; 'The Exile,' 1808; and 'The Free Knights,' 1810. The last piece contained the duet, 'When a little farm we

[1] This feature it has retained. Chopin, in a letter of August 26, 1829, says, 'The thought fortunately struck Maciejowski to write four stanzas for a Mazurka, and I set them to music' (Karasowski, i. 80).

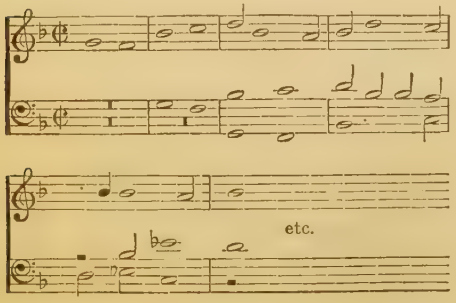
keep,' which for nearly half a century was highly popular and constantly introduced into other pieces.

Mazzinghi was music-master to the Princess of Wales, afterwards Queen Caroline, and had an extensive practice as a teacher of the pianoforte, for which instrument he composed nearly seventy sonatas and arranged a multitude of pieces, besides writing an 'Introduction' to it. His glees, trios, harmonised airs, songs, and other vocal pieces, were legion. His pastoral glee, 'The Wreath' ('Tell me, shepherds'), was long in favour. He likewise composed a mass for three voices, and six hymns. Having about 1830 attained the rank of Count he retired to Bath, where he died, Jan. 15, 1844. [C. F. Pohl, in his *Mozart and Haydn in London*, vol. ii. p. 370, states that Joseph Mazzinghi died in 1839, and that the Mazzinghi who died in 1844 was Thomas, or Tommaso, who was ennobled in 1834. The father of one or both was probably the author of 'Six solos for the violin,' published as op. 1 in London about 1763. See the *Quellen-Lexikon.*] W. H. H.

MAZZOCCHI, Domenico, born at Veja, near Civita Castellana, about the end of the 16th century. He was a pupil of Nanini, and published an opera, 'La Catena d'Adone,' in 1626, a book of five-part madrigals, a set of 'Dialoghi e Sonetti' in 1638, and a volume of 'Musiche sacre' in 1640. In the dedication of this last he states that he has been for twenty years in the service of the family of Aldobrandini Borghese. His claim to notice is mainly for the reason that he seems to have been the first to use the sign for a crescendo and diminuendo, or a 'swell.' His brother, Virgilio Mazzocchi, was from 1628 to 1629 maestro di cappella at St. John Lateran in Rome, and in the latter year was appointed to a similar place in St. Peter's. He held this post until his death in October 1646. In 1640 he published, as op. 1, 'Sacrae flores' for two, three, and four voices, and in 1648, a set of psalms for double chorus was issued (*Quellen-Lexikon*).

MEAN (Old Eng. *Meane*, *Mene*; Lat. *Medius*). 1. An old name for a middle Voice-part, whether Alto or Tenor.

2. A name given to the second instrument



in a Concert of Viols, as in Orlando Gibbons's 'Fantasies in three parts, for Viols,' reprinted by the Musical Antiquarian Society.

3. The name of the second and third strings of the viol—the former being called the Small, and the latter the Great Meane.

4. The title of an ingenious Fugue for the Organ composed by William Blitheman, and printed by Hawkins in the Appendix to vol. v. of his *History* (see above). W. S. R.

MEANTONE. See Temperament.

MEARES, Richard, father and son with the same Christian name. The father was a skilled maker of viols, lutes, and other instruments, and as his labels inform us, lived 'Without Bishop-gate, near to Sr. Paul Pinder's, London.' The earliest of these labels of which the present writer has knowledge is dated 1669; others 1677, etc. Hawkins, who gives an account of father and son (misspelling the name 'Mears'), says that his shop was opposite the Catherine Wheel Inn, without Bishopgate, and that he was advertising in 1688, 'lutes, and viols fretted according to Mr. Salmon's proposal.'

Richard Meares the son is mentioned by Hawkins as a 'whimsical man,' bred up to his father's business, who, 'seeing the slovenly manner in which music was published by Walsh & Hare, and being desirous to participate in so gainful a trade, became their rival.'

A card in the Bagford collection (*Brit. Mus.*) indicates that the younger Meares was first established in Leadenhall Street at the sign of the Golden Viol, but that he is then removed from thence to the north side of St. Paul's Churchyard at the Golden Viol and Hautboy, where he sells all sorts of musical instruments, books and songs 'as also ye best sort of cutlery ware.'

Meares's first publication is stated to be Mattheson's 'Pièces de Clavecin,' which is dated from St. Paul's Churchyard, 1714. After this he became the publisher selected by Handel, during his periodical squabbles with Walsh, to issue his works, partly in conjunction with J. C. Smith. 'Radamisto' is 'printed and sold by R. Meares and C. Smith not to be sold anywhere else in England.' 'Suites de Pièces' and the additional airs in 'Floridant' are others by Handel having Meares's imprint. He published also Corelli's 'Sonatas' and 'Concertos,' Ariosto's 'Coriolanus,' and Dr. Croft's 'Musicus Apparatus Academicus.' One of his late issues is *Introduction to Psalmody*, J. Church, 1723, 8vo. According to Hawkins he was not very successful, and in due course removed to Birchin Lane, and finally to London-house Yard, where he died about 1743. He must not be confused with a typographical music-printer named H. Meere, who printed one or two works for Walsh in 1716 and 1718. F. K.

MEASURE (i.) originally denoted any dance

remarkable for its well-defined rhythm, but in time the name was applied to a solemn and stately dance, of the nature of a Pavan or a Minuet. The dignified character of the dance is proved by the use of the expression 'to tread a measure'; a phrase of frequent occurrence in the works of the Elizabethan dramatists. In the reigns of Elizabeth and James I., Measures were danced at court, and at the public entertainments periodically given by the Societies of Law and Equity. On these occasions the great legal and state dignitaries took part in them, but the custom seems rapidly to have died out under Charles I. It is somewhat remarkable that no trace can be found of any special music to which Measures were danced; this circumstance seems to prove that there was no definite form of dance tune for them, but that any stately and rhythmical air was used for the purpose. W. B. S.

(ii.) In relation to music pure and simple, apart from the dance, the word means the group of beats or main rhythms which are contained between two bar-lines. This is the measure of time, and defines the number of pulsations, such as 2, 3, 4, 6, 9, or other aggregate which is to be taken as the determinate standard or unit by which the multifarious complications of rhythms in an extended piece of music are to be ultimately regulated. [Most American, and some European writers, use the word 'measure' as the equivalent of 'bar' for the notes contained between two bar-lines.] C. H. H. P.

MÉDECIN MALGRÉ LUI, LE. Adapted from Molière by Barbier and Carré, music by M. Gounod. Produced at the Théâtre Lyrique, Jan. 15, 1858. In English, as 'The Mock Doctor,' at Covent Garden, Feb. 27, 1865. G.

Henry Fielding made a ballad opera, 'The Mock Doctor, or the Dumb Lady cured,' acted at Drury Lane in 1732, and often revived afterwards. It was published with the airs of the songs by J. Watts in 1732. F. K.

MÉDÉE. Opera in three acts; words by Hoffmann, music by Cherubini. Produced at the Théâtre Feydeau, March 13, 1797; in London, at Her Majesty's Theatre, in Italian, with recitatives by Arditi, June 6, 1865. G.

MEDESIMO TEMPO, 'in the same time,' is occasionally used in the same way as L'Istesso Tempo, and has the same meaning. M.

MEDIAL CADENCE. See CADENCE, vol. i. p. 441*b*.

MEDIANT (from the Lat. *Medius*, 'middle'). I. One of the three most significant Regular Modulations of the Ecclesiastical Modes, ranking next in importance to the Dominant or Reciting-Note. [See INITIALS, ABSOLUTE, vol. ii. p. 469; MODES, THE ECCLESIASTICAL; MODULATIONS, REGULAR AND CONCEDED.]

The normal position of the Mediant in the Authentic Modes lies as nearly as possible midway between the Final and the Dominant.

In the Plagal Modes the position of the Mediant is governed rather by the necessity for securing a convenient note for the Modulation than by any fixed law.

The following table exhibits, at one view, the Mediants of all the Modes in general use, both Authentic and Plagal:—

Mode I., F.	Mode V., A.	Mode IX., C.
Mode II., E.	Mode VI., D.	Mode X., B.
Mode III., G.	Mode VII., C.	Mode XIII., E.
Mode IV., G.	Mode VIII., F.	Mode XIV., A.

II. In modern music the term Mediant is always applied to the Third of the scale, by reason of its intermediate position, between the Tonic and the Dominant.

The office of this note is extremely important, inasmuch as it determines whether the tonality of the scale is Major or Minor. W. S. R.

MEDIATION (Lat. *Mediatio*). [The inflexion which occurs half-way through a psalm-tone before the point of division marked in the words by a colon. (See INFLEXION.)] Each Tone has, in reality, only one Mediation; though that one exhibits itself, in most cases, in at least three different forms—one used for the Psalms, one for the Introits, and a third commonly called the 'Festal Form,' for the Canticles. Moreover, Tones II., IV., V., VI., and VIII. have each a special form of Mediation, used only when the first half of the verse to which it is sung ends with a monosyllable or Hebrew proper name. For examples of these different forms, see TONES, THE GREGORIAN, under which heading will also be found a detailed account of the connection of the Mediation with the other members of the chant.

In addition to these recognised forms of the Mediation certain others have attained, from time to time, a considerable amount of local popularity, in consequence of the claim put forth by particular Dioceses—especially in France—to a peculiar 'Use' of their own. The utter abolition of such Diocesan Uses—almost all of which can be proved to have originated in a corrupt method of chanting—was one of the objects contemplated by the compilers of the Ratisbon Office-books, as revised by the Sacred Congregation of Rites, and formally sanctioned by the authority of the Holy See. [This object was attained, and a fixed standard was adopted for many years; but the recognition of the Solesmes chant as more authoritative than any other, a recognition expressed in the 'motu proprio' of Pope Pius X., has destroyed the monopoly of the Ratisbon Office-books.] [See MACICOTATICUM.] W. S. R.; with additions by W. H. F.

MEERESSTILLE UND GLÜCKLICHE FAHRT, *i.e.* Calm Sea and Prosperous Voyage, a poem by Goethe, which has been set to music by two great masters.

1. By Beethoven, for chorus and orchestra. Composed in 1815, first performed at the Great Redoutensaal in Vienna on Christmas Day of

that year, and published Feb. 28, 1823, by Steiner. It is dedicated 'to the immortal Goethe.' The reverse of the title-page contains three lines from Voss's translation of the *Odyssey* (viii. 479), thus rendered by Lang and Butcher :—

> For from all men on earth minstrels get their meed of honour and worship ; inasmuch as the muse teacheth them the paths of song, and loveth the tribe of minstrels.

A letter from Beethoven to the publisher, dated June 12, and apparently belonging to the year 1824, calls it a cantata, and asks for the loan of the score, that he 'might write a kind of overture to it.' This intention does not appear to have been carried out.

2. By Mendelssohn, for orchestra only. Written in the summer of 1828, first performed at Berlin, Dec. 1, 1832, remodelled and 'made thirty times as good as before,' and published as op. 27 and No. 3 of his Concert Overtures in 1834. We learn from a passage in his sister's diary[1] that Mendelssohn wished to avoid the form of an introduction and overture, and to throw his work into two companion pictures. G.

MEERTS, Lambert Joseph, distinguished violinist and composer for his instrument, born at Brussels, Jan. 6, 1800 ; died there, May 12, 1863. Pupil of Lafont, Habeneck, and Baillot. At the age of sixteen he became a member of the theatre orchestra in Antwerp. After completing his studies in Paris, he returned to Brussels and established himself as a teacher and performer. In 1835 he was appointed professor of the violin at the Brussels Conservatoire. He wrote several instructive works for the violin, including a series of duets for two violins, each study being founded on a particular rhythm extracted from one of Beethoven's symphonies. (A. Mason Clarke's *Fiddlers Ancient and Modern*, London, 1896.) E. H-A.

MEFISTOFELE. See Faust (iii.), vol. ii. p. 16.

MEHLIG, Anna, a distinguished pianist, was born at Stuttgart, July 11, 1846. She received her musical education at the Conservatorium of her native town, and afterwards spent a year at Weimar studying under Liszt. In 1866 she made her first appearance in England, playing Hummel's Concerto in B Minor at the Philharmonic on April 30. She revisited England each year till 1869 inclusive, playing regularly at the Philharmonic and Crystal Palace and other concerts. She then took a long tour in America, where she met with great success. In 1875 she reappeared in England, playing Chopin's E minor Concerto at the Crystal Palace on Oct. 9, and paid annual visits to London for many years. Her répertoire is large, her power of execution remarkable, and her style is full of refinement and poetry. Since her marriage with Herr Falk of Antwerp she has lived in that city. G.

MÉHUL, Étienne Henri (or Étienne-Nicolas), born June 22, 1763, at Givet in the Ardennes, son of a cook, who was too poor to give him much education. Even in childhood he showed a passion for music, and a remarkable perseverance in overcoming obstacles, and at ten was appointed organist to the convent of the Récollets at Givet. Having learned all that his master, a poor blind organist, could teach him, he was thrown on his own resources, until the arrival, at the neighbouring convent of Lavaldieu, of a new organist, Wilhelm Hauser, whose playing had attracted the attention of the Abbot Lissoir, when visiting the Abbey of Scheussenried in Swabia. The monks of Lavaldieu, wishing to make music a special feature in their services, had a good organ, and the playing of Hauser, who was a sound and good musician, caused quite an excitement in that secluded corner of the Ardennes. Lavaldieu was several leagues from Givet, but Méhul often walked over to hear him ; and at length, with the consent of his father, was admitted into the convent, and became the most diligent, as he was the most gifted, of the eight pupils under Hauser's training. At fourteen he became deputy-organist ; and a distinguished amateur who heard him play was so struck by his evident power of imagination, that he determined to take him to Paris, and in 1778 Méhul bade farewell to the flowers he loved to cultivate, and the instructor who had put him in the way to become a great musician. On his arrival in Paris he at once went to Edelmann for instruction in pianoforte-playing and composition. To earn his bread he gave lessons, and composed two sonatas (1781) which bear no traces of a master mind ; but this was not the line in which he was destined to distinction. In 1779 he was present at the first performance of 'Iphigénie en Tauride,' and the effect produced on one with his cultivated intellect, his love of the beautiful, and passionate though reserved nature, was immense. He expressed his admiration to Gluck himself, who received the young enthusiast graciously, gave him valuable advice, and undertook his instruction in the philosophical and poetical parts of music. Encouraged by the success of a cantata with orchestra composed to one of Rousseau's sacred odes, and produced at the Concert Spirituel in March 1782, he might have gone on writing church music, had not Gluck shown him his true vocation, and directed his attention to the stage. Solely for practice, he composed, one after another, three operas, 'Psyché et l'Amour,' a pastoral by Voisenon previously set by Saint Amans ; 'Anacréon,' the third act of a ballet by Bernard and Rameau, produced in 1757 as 'Les Surprises de l'Amour' ; and 'Lausus et Lydie,' three acts, to a libretto adapted by Valadier from Marmontel. These unpublished

[1] Hensel's *Die Familie Mendelssohn*, i. 194.

ÉTIENNE HENRI MÉHUL

scores are lost, no trace of them being discoverable in any of the public libraries of Paris.

Méhul now felt himself in a position to appear before the public, and Valadier having furnished him with the libretto of 'Cora et Alonzo,' four acts, also taken from Marmontel, the score was soon ready, and accepted by the Académie, but there the matter ended. Tired of waiting, he resolved to try his fortune at another theatre, and having made the acquaintance of Hoffmann he obtained from him the libretto of 'Euphrosine et Coradin, ou le Tyran corrigé,' three acts (Sept. 4, 1790). In this opéra-comique the public recognised at once a force, a sincerity of accent, a dramatic truth, and a gift of accurately expressing the meaning of the words, which were throughout the main characteristics of Méhul's mature genius. Its success was instantaneous; and the duet 'Gardez-vous de la jalousie,' the close of which contains a modulation as unexpected as it is effective, speedily became a favourite throughout France. Henceforth Méhul had ample opportunities of satisfying his productive instinct, and he brought out successively :—

'Cora' (1791); 'Stratonice' (May 3, 1792); 'Le jeune Sage et le vieux Fou' (1793); and the third act of 'Le Jugement de Paris' (the other acts by Haydn and Pleyel); 'Horatius Coclès' and 'Mélidore et Phrosine' (1794); 'La Caverne' (1795), not so successful as Lesueur's on the same subject; 'Doria' and 'Le jeune Henri' (1797); 'Adrien' (June 4) and 'Ariodant' (Oct. 11, 1799); 'Épicure,' with Cherubini (March 14), and 'Bion' (Dec. 27, 1800); 'L'Irato, ou l'Emporté' (Feb. 17, 1801); 'Une Folie' (April 4), 'Le Trésor supposé,' 'Joanna,' and 'L'Heureux malgré lui' (1802); 'Héléna' and 'Le Baiser et la Quittance,' with Kreutzer, Boieldieu, and Nicolo (1803); 'Les deux Aveugles de Tolède' (Jan. 28), 'Uthal' (May 17), and 'Gabrielle d'Estrées' (June 25, 1806); 'Joseph' (Feb. 17, 1807).

Astonishing as it may seem, these twenty-four operas were not the only works Méhul produced within seventeen years. He composed and published in addition many patriotic songs and cantatas, among others the 'Chant national du 14 Juillet,' the 'Chant du Départ,' the 'Chant du Retour,' the 'Chanson de Roland,' and choruses to 'Timoléon' (1794), a tragedy by Joseph Chénier; two ballets, 'La Dansomanie' (1800) and 'Daphnis et Pandrose'; several operettas, and other 'morceaux de circonstance,' such as 'Le Pont de Lodi,' etc., all unpublished except the 'Chant lyrique' for the inauguration of the statue voted to Napoleon by the Institut. [A mass, written for the coronation of Napoleon, but not performed then, was published in Paris in 1879.]

The epoch at which he composed 'Uthal' and 'Joseph' was the culminating point of Méhul's career. He was already a member of the Institut (1795) and a chevalier of the Legion of Honour (1802), and had been inspector of instruction at the Conservatoire from its foundation. His pupils looked up to him and he was a favourite in the best society, but such homage did not blind him to the fact that in science his colleagues Cherubini and Catel were his superiors, owing to his want of early systematic training. This accounts for his laborious efforts to change his style, and excel in more than one department of music. His symphonies, though performed at the Conservatoire, cannot rank with those of Haydn and Mozart; indeed none of his other orchestral works rise to the level of his overtures. Of his ballets 'Le Retour d'Ulysse' (1807), and 'Persée et Andromède' (1810) in which he introduced many pieces from 'Ariodant,' were well received, but 'Les Amazones, ou la fondation de Thèbes' (1811) disappeared after nine performances. An opéra-comique in one act, 'Le Prince Troubadour' (1813), was not more successful, [and in 1814 he collaborated with Paër, Berton, and Kreutzer, in 'L'Oriflamme';] his last work, 'La Journée aux Aventures,' three acts (Nov. 16, 1816), kept the boards for some time. Its success was partly due to its being known at the time that Méhul was dying of consumption. Two months after its production he was sent to Provence, but the change came too late; he returned to Paris, and died there Oct. 18, 1817, aged fifty-four. Besides six unpublished operas composed between 1787 and 1797, he left the unfinished score of 'Valentine de Milan,' a three-act opéra-comique, completed by his nephew and pupil Daussoigne-Méhul (born at Givet, June 10, 1790, died at Liège, March 10, 1875), and produced Nov. 28, 1822.

The most conspicuous quality of Méhul's work as a whole is its absolute passion. This is exemplified most strikingly in 'Stratonice' and 'Ariodant.' Not less obvious are the traces of the various influences under which he passed. Between 'Ariodant' and 'Joseph' must be placed all those repeated attempts to vary his style, and convince his detractors that he could compose light and graceful airs as well as grand, pathetic, and sustained melodies, which cannot be considered as anything but failures, although the ignorant amateurs of the day pronounced 'L'Irato' to be true Italian music. 'Joseph,' which dates from the midst of the Revolution, before the Empire, belongs to a different epoch, and to a different class of ideas. Méhul's noble character, his refined sentiment, and religious tendencies, the traces of his early education, in his perfect acquaintance with the church modes and plain-song, and his power of writing excellent church music, are all apparent in this powerful work, the simplicity, grandeur, and dramatic truth of which will always command the admiration of impartial musicians.

Méhul was not so fortunate as Grétry in finding a poet whose creative faculties harmonised thoroughly with his own; and he was fascinated by any subject—antique, chivalrous, Ossianic, Spanish, patriarchal, or biblical—so long as it afforded him opportunities for local colouring, the importance of which he often exaggerated. His overtures to 'Le Jeune Henri,' 'Horatius Coclès,' 'Timoléon,' and 'Les deux Aveugles de Tolède' are, however, incomparably superior to anything of the kind which preceded them; and most striking are such passages as

the introduction to 'Ariodant,' where three violoncellos and a trombone hold a kind of dialogue, and that in 'Mélidore et Phrosine,' where four horns which have a complete part throughout the score, accompany the voice of a dying man with a kind of smothered rattle. In 'Uthal' the violins are entirely absent, their places being taken by the violas, in order to produce a soft and misty effect. Grétry was shocked at this innovation, and so wearied by its monotony, that he cried on leaving the theatre after the first performance, 'Six francs for a chanterelle (E-string)!'

Though Méhul's new and ingenious combinations were not always successful, and though his melodies were often wanting in that life and dash which rouse an audience, it must be

acknowledged that with all his faults his work bears the stamp of a very individual mind and character, and the impress of that mighty race of 1789, with whom to will was to do, but amongst whose many gifts that of grace was too often wanting. Had he but possessed this fascinating quality, Méhul might have been the Mozart of France. As it is, we cannot withhold our admiration from the man who carried on Gluck's work with even more than Gluck's musical skill, regenerated opéra-comique, and placed himself at the head of the composers of his own time and nation.

The portrait of Méhul which we engrave is taken from a remarkable print by Quenedey, 1808. Quatre-mère de Quincy pronounced his eulogium at the Institut in Oct. 1818, and Vieillard, one of his intimate friends, published an interesting *Notice* of him (Paris, 1859). The library of the Conservatoire contains many of his autographs, several being fragments of unpublished operas. The writer of this article discovered among them 'La Naissance d'Oscar Leclerc,' not elsewhere mentioned, an opéra-comique 'La Taupe,' and an 'Ouverture burlesque' for piano, violin, and reeds, interesting merely as musical curiosities. G. C.

MEIBOM (in Latin MEIBOMIUS), Marcus, learned historian of music, born early in the 17th century at Toenningen in Schleswig-Holstein. Nothing is known of his studies; but his great work, *Antiquae musicae auctores septem graece et latine* (Amsterdam, Elzevir), was published in 1652, and as in those days eminence was rarely attained in early youth, the date of his birth can hardly have been either 1626 or 1630 as commonly stated. The work was dedicated to Queen Christina of Sweden, at whose court he resided for some time. On one occasion, however, while singing at the Queen's request his version of an ancient Greek melody, the whole court burst out laughing, and Meibom, imagining that the Queen's physician Bourdelot was the instigator of this unseemly mirth, gave him a box on the ear, and was in consequence dismissed. He took refuge with Frederick III. of Denmark, who gave him a professorship at Upsala, but he soon returned to Holland. Having endeavoured in vain to find a capitalist who would carry into execution his plan of restoring the ancient triremes, he came to England in 1674 with the view of making arrangements for a new edition of the Old Testament. This project also failed, and returning to Holland, he died at Utrecht in 1711. The book already mentioned is one of the most valuable sources of information on ancient music, and may be considered a precursor of Gerber and Coussemaker. [Its usefulness is much enhanced in the modern reprints, the latest of which is by Karl von Jais (1895).] For his numerous works on music and geometry the reader is referred to Fétis. F. G.

MEILAND, Jacob, born about 1542 at Senftenberg in Saxony, was brought up as a chorister in the Saxon Court Chapel, at Dresden. After attending the University of Leipzig, and spending some time in travelling, he was appointed capellmeister to the Margrave of Anspach, till the dissolution of this chapel in 1574. The rest of his life, to his early death in 1577, Meiland spent chiefly as an invalid at Frankfort-on-the-Main, though busy to the last in bringing out his fairly numerous publications. He was highly thought of in his time as a composer of Latin and German Motets, and considered even the equal of Orlando Lassus. His harmonies are often rugged, after the manner of Orlando. In the composition of German secular songs he was one of the first to introduce into Germany the Italian Villanella style, paying more attention to the rhythmical declamation of the words than to the artifices of counterpoint. His works are:—

1. Cantiones Sacrae, 1564, 17 Nos. *a* 5 and 6.
2. Neue auserlesene teutsche Liedlein, 1569, 15 Nos. *a* 4 and 5.
3. Selectae Cantiones, 1572, 17 Nos. *a* 5 and 6.
4. Sacrae aliquot cantiones latinae et germanicae, 1575, 33 Nos. *a* 4 and 5.
5. Neue auserlesene Teutsche Gessing, 1575, 18 Nos. 4 and 5.
6. Cantiones novae, etc., 1576, 19 Nos. *a* 5.
7. Cygneae cantiones latinae et germanicae, 1590, 22 Nos. *a* 4 and 5.

Other works, including three settings of the Passion, are preserved in MS. Three Latin motets were republished in Commer's *Musica Sacra*, and two German sacred songs *a* 4 are contained in Schöberlein. J. R. M.

MEINARDUS, LUDWIG SIEGFRIED, born Sept. 17, 1827, at Hooksiel (Oldenburg), was at first educated at the Gymnasium at Jever, where his father held an official post. He was intended to study theology, but his musical inclinations could not be resisted, and he was at length allowed to devote himself to the art, his parents imposing the curious condition that he was to become a public performer on some instrument. To this end he took up the violoncello, learning what he could from the Stadtmusikus of the place, who was a violinist. After making himself ill with excessive practice, he returned to school, and it was not till he had finished his studies there that he finally determined, on the advice of Schumann, who had seen some of his compositions, to embrace the profession of a composer. At Christmas, in 1846, he entered the Leipzig Conservatorium, but after half a year, finding that private instruction from Riccius would be more to his advantage, he accordingly remained with him for two years. In 1850 he went to Berlin in order to study with A. B. Marx, but for some reason or other he fell under the suspicions of the police, and was not allowed to remain. He betook himself to Liszt at Weimar, where he stayed some months, after which he went to Erfurt as conductor of a small theatrical company, and subsequently in a similar capacity to Nordhausen. At last he was provided with better credentials, and succeeded in remaining in Berlin. In 1853, having finished his education with Marx, he was appointed conductor of the Singakademie at Glogau, where he remained until, in obedience to a call from Julius Rietz, he went to the Dresden Conservatorium as a teacher in 1865. In 1874 he settled in Hamburg, where he was for many years continuously active as a composer and as critic of the *Hamburger Korrespondent*. In 1887 he moved to Bielefeld, to take up a post as organist, and died there July 12, 1896. His most prominent compositions are the oratorios 'Simon Petrus,' 'Gideon,' 'König Salomo,' 'Luther in Worms,' 'Odrun'; two operas, 'Bahnesa' (three acts, finished 1881) and 'Doktor Sassafras' (neither of them performed); four ballads for chorus, 'Roland's Schwanenlied,' 'Frau Hitt,' 'Die Nonne,' 'Jung Baldurs Sieg'; two symphonies, and many chamber compositions. A memoir of Mattheson, an autobiographical sketch, and collected criticisms, are his most important contributions to literature. M.

MEISTER, ALTE. A collection of forty PF. pieces of the 17th and 18th centuries, edited by E. Pauer, published by Breitkopf & Härtel:—

Rameau. Gavotte and Variations in A minor.
Kirnberger. Fugue (3 parts) in D minor.
Kirnberger. Fugue (2 parts) in D.
Marpurg. Capriccio in F.
Michul. Sonata in A.
J. Ch. Bach. Sonata in C minor.
C. P. E. Bach. Allegro in A.
W. Fr. Bach. Fugue in C minor.
Kuhnau. Sonata in D.
Pad. Martini. Prelude, Fugue, and Allegro in E minor.
J. L. Krebs. Partita in B♭.
Do., Do. E♭.
Mattheson. 4 Gigues.
Couperin. La Bandoline, Les Agrémens.
Paradies. Sonata in D.
Zipoli. Preludio, Corrente, Sarabanda, and Giga in G minor.
Cherubini. Sonata in B♭.
Hässler. Sonata in A minor.
Wagenseil. Sonata in F.
Benda. Largo and Presto in F.
Frohberger. Toccata in D minor.
Sacchini. Sonata in F.
Basse. Allegro in B♭.
W. Fr. Bach. Sonata in C.
Rolle. Sonata in E♭.
Handel. Capriccio in G.
Rameau. La Livri, L'Agaçante, La Timide.
Loeilly. Suite in G minor.
Rossi. Andantino and Allegro in G.
F. Turini. Presto in G minor and Sonata in D♭.
C. P. E. Bach. La Xenophone, Sibylle, La Complaisante, Les Langueurs tendres.
Graun. Gigue in B♭ minor.
Matielli. Gigue, Adagio, and Allegro.
Sarti. Allegro in G.
Grazioli. Sonata in G.
D. Scarlatti. 2 Sonatas.
Mattheson. Suite in C minor.
Couperin. La Bersan, L'Ausonienne, Les Charmes, Le Bavolet flottant.
Schobert. Minuet and Allegro molto in E♭.
Muffat. Gigue in B♭ and Allegro spiritoso in D. G.

MEISTERSINGER (Germ. Master-singers). The name given to the guilds of poet-musicians which flourished in the 14th–16th centuries in various towns of Germany. The founder of the first guild is supposed to have been Heinrich von Meissen, called Frauenlob, who instituted a company at Mainz in 1311. As to the original signification of the name, authorities are divided, but it seems fairly certain that as in other crafts the grades of apprentice, journeyman, and master were differentiated, so the members of these guilds passed successively through the stages of Schüler, Schulfreund, Sänger, Dichter, and Meister. For a list of famous meistersingers, the chief of whom was Hans Sachs, see SONG. The guild was a kind of counterpart, in what would now be called the middle classes of German society, to the MINNESINGER, who were exclusively of noble birth. Various books on the history of both bodies have been written, but there is none which gives so vivid and accurate a picture of the craft as is to be seen in Wagner's comedy in music (see below). M.

MEISTERSINGER VON NÜRNBERG, DIE. An opera in three acts; words and music by Richard Wagner, completed in Oct. 1867, and first performed at Munich, June 21, 1868, under the direction of Von Bülow. [The overture was first performed at Leipzig, Nov. 1, 1862. The first performance in England took place under Richter, at Drury Lane, May 30, 1882; it was given at Covent Garden, in an Italian version, by G. Mazzucato, July 13, 1889, and by the Carl Rosa Company at Manchester in an English version, April 16, 1896. In 1888 it was given for the first time at Bayreuth, where it has occasionally figured in the festival programmes since, as in 1892 and 1899. See Weissheimer's *Erlebnisse mit Richard Wagner*.] G.

MEL, RINALDO DEL, 'Gentilhuomo Fiamengo,' and distinguished composer of the 16th century. The date of his birth is not known, but his nationality is assured, not only by the above title, which appears on more than one of his works, but by his own words, 'la natione nostra Fiammengo.' [In the 'Sacrae Cantiones' of 1589, he implies that Schlettstadt in Lorraine

was his birthplace.] He is not to be confused with Gaudio Mell, a name which Adami,[1] Liberati,[2] and Martini[3] give to Goudimel. [See vol. ii. p. 206.] Having served Sebastian, King of Portugal, and his successor, Cardinal don Henriquez, as Chapelmaster, he arrived in Rome in 1580. This change in his career may be accounted for by the annexation of Portugal to Spain in that year. If Philip II. was unwilling to keep up a useless retinue in Lisbon, he would certainly make no exception in favour of 'Flemish gentlemen,' who indeed were never to his liking. [At Rome, Mel entered the service of Cardinal Paleotto.] He presented himself without loss of time to Palestrina, but soon found himself out of his depth on musical subjects, and confessed that Rinaldo's questions could not keep pace with Pierluigi's answers. So the ex-Chapelmaster set himself down to school tasks again, ambitious to become a worthy disciple of that Roman school which he declared was the greatest in Europe.[4] His diploma was soon obtained, for his publications began in 1581, with a first book of motets, *a* 4-8, and between that year and 1595 he published five books of motets and fifteen books of madrigals, besides contributing to various collections which carried his name from Rome to Venice, Nuremberg, Antwerp, and Munich. [See the *Quellen-Lexikon.*]

Up to 1590 he probably lived chiefly in Rome, though we find him at Liège in 1587,[5] where some of his family were in the service of Ernest, Duke of Bavaria, [in whose employ we find the composer in the following year.] In 1591 he was again in the service of Cardinal Gabriel Paleotto, archbishop of Bologna, who had himself some knowledge of music.[6] When the diocese of Sabina was placed under Paleotto's charge in 1591 he founded a college, improved the cathedral at Magliano, and made many changes in the internal government. The appointment of a new maestro di cappella agrees well enough with these facts, and it is in the year 1591 that we hear of Mel's appointment to the cathedral and the new college. He dates from Calvi, a little town near Magliano, March 20, 1593, and from Magliano[7] itself, 1595. From this time his publications cease, and we have no further record of him. He is said to have been already well advanced in life when he left Portugal, and by this time was probably an old man. So we may assume that the end of life was near, and that he did not long survive Palestrina.

Proske prints a Litany in the *Musica Divina*, Ann. II., vol. iii. (Ratisbon, 1869), and Commer's *Musica Sacra* contains seven motets and a litany; the Motet Society published an anthem, 'O praise the Lord,' adapted by Dr. Aldrich from a work of Mel's, in vol. iii. p. 128. J. R. S.-B.

MELBA, Madame (Nellie Porter Armstrong), one of the most celebrated prime donne of our time, was born May 19, 1859,[8] at Burnley on the 'Yarra Braes,' near Melbourne. Her father, David Mitchell, a Scotch contractor, had settled in Australia some years. He was proud of his child's precocious musical talent, and allowed her to sing at a concert in the Richmond (Melbourne) Town Hall when only six years old. She also received instruction in piano, harmony, and composition, and frequently played the organ at the local church. Mr. Mitchell objected, however, to her adopting music as a profession, and when she gave her first public concert he marked his displeasure by closing his house and extinguishing the lights at an early hour. It was only after her marriage in 1882 to Captain Charles Armstrong (son of Sir Archibald Armstrong of King's Co., Ireland) that the young soprano finally determined to follow a musical career; nor did she come to Europe until the spring of 1886, when, after a solitary appearance at Prince's Hall, London (June 1), she went to Paris to study under Madame Marchesi.

Her period of tutelage was rapid and brilliant, for after twelve months' work her teacher pronounced her ready for the stage, and on Oct. 12, 1887, she made her début as Gilda at the Théâtre de la Monnaie, Brussels, under the name of 'Melba,' obviously derived from that of her native city, Melbourne. She achieved instantaneous success, and was soon afterwards engaged by Sir Augustus Harris for his first season of Italian Opera at Covent Garden in 1888, where the new prima donna duly made her appearance as Lucia on May 24.

From the outset the London public was rapturous in its warmth. Calmer critics readily perceived what was still lacking to the equipment of a really great and finished artist; but none could gainsay the uncommon character of Madame Melba's endowments — the extraordinary beauty of her silvery tone, its bright, 'girlish' quality and remarkable evenness throughout a compass of two and a half octaves (*b* flat to *f'''*), and above all the excellence of a method that plainly owed as much to nature as it did to art. In her brilliant execution of the most difficult *fioriture* nothing impressed more than the wonderful flexibility of the organ, unless it was the unfailing ease and perfect sense of restraint with which the singer accomplished her *tours de force*. This rare faculty for using her tone within rather than beyond its true limit of resonant power has remained one of the most striking and beneficial features of

[1] *Osservationi per ben regolare Capella pontif.* (Roma, 1711). (Brit. Mus. C. 20 c.)
[2] *Lettera in risposta ad una del Sig. Pers.* (Brit. Mus. 556 c. 8.)
[3] *Giudicio di Apollo* bound up with third volume of Martini's *Storia della Musica.* (Brit. Mus. 557 eq.)
[4] Baini is responsible for this story. See *Memorie di Palestrina.*
[5] Madrigali a 6 (Anvers, 1588). See also Fétis, *Biographie*, under 'Melle, Renaut de.'
[6] See Fantuzzi, *Notizie delli Scrittori Bolognesi* (Bologna, 1788).
[7] See dedication of 'Liber 5^{us} motectorum' (Venice, 1595).
[8] *Brit. Mus. Biog.*

MADAME MELBA
(Nellie Porter Armstrong)

Mme. Melba's method. Once, in America, she was so ill-advised as to essay the part of Brünnhilde in 'Die Walküre.' But it was for a single night only. Fortunately she perceived that disaster must ensue, and took care never to repeat her error.

In the spring of 1889 Mme. Melba made her début at the Paris Opéra, and sang Ophélie with great success to the Hamlet of M. Lassalle. She also prepared the rôles of Marguerite and Juliette under the personal instruction of Gounod, and later in the year undertook both at Covent Garden, where 'Roméo et Juliette' was then performed in French for the first time. In conjunction with MM. Jean and Edouard de Reszke she shared a memorable triumph in these operas, while her vocal and dramatic resources alike manifested a marked advance. Thenceforward she took part regularly in every Covent Garden season without missing a single summer. In 1890 Mme. Melba added to her répertoire the parts of Elsa ('Lohengrin') and Esmeralda (in the French revival of Goring Thomas's charming opera); subsequently Violetta in 'La Traviata,' Michaela in 'Carmen,' Rosina in 'Il Barbiere,' and the Queen in 'Les Huguenots.' In 1894 she created here the rôle of Nedda in 'Pagliacci,' and ten years later that of 'Hélène' in the opera so named, written for her by Camille Saint-Saëns.

Meanwhile, the accomplished artist had extended her renown through many lands. In 1891 she accompanied the De Reszkes to St. Petersburg, by special command of the Czar, and was welcomed there with extraordinary warmth. In 1892 she sang at La Scala, Milan, and followed up her triumphs there with a brilliant tour through Italy. Next year she fulfilled the first of many successful engagements in the United States, making her début with the De Reszkes at Chicago during the 'World's Fair.' In 1894 she sang for the first time at the Handel Festival (Selection Day). In 1902, after an absence of sixteen years, Mme. Melba revisited Australia, making her reappearance in Melbourne on Sept. 27, and subsequently giving concerts at Sydney, Brisbane, Adelaide and many other towns. Her proud fellow-countrymen loaded her with honours of every kind, and altogether the prima donna's return to the land of her birth constituted a veritable 'royal progress.'

At the time this article is penned Mme. Melba continues to hold undisputed sway as the head of her profession. Intelligence, industry, and perseverance, allied to vocal gifts of the highest order, have combined to elevate her to this exalted position; and she is the first singer of British birth who has ever attained it upon the lyric stage as well as the concert platform. H. K.

MELGOUNOV, Julius Nicholaevich, pianist and musical writer, born August 30 (Sept. 12), 1846, at Vetlouga in the Government of Kostroma, died at Moscow, March 19/31, 1893. In his schooldays he took pianoforte lessons with Dreyschock, and at eighteen made his début in St. Petersburg as a pianist. He studied theory with Laroche, and was for a time a student of the Moscow Conservatoire; but he soon left this institution, determined to work out his musical education for himself. About 1875 Melgounov became acquainted with Rudolph Westphal, then professor in the Katkov Lycée at Moscow. Westphal had made a special study of musical rhythm, and was the author of several treatises on this subject. Melgounov was attracted to Westphal's theories, and co-operated with him in bringing out ten of Bach's fugues in a special edition, with a preface entitled: 'The rhythmic execution of Bach's Fugues.' When, shortly afterwards, Westphal gave a series of sixty concerts in Germany, in order to propagate his views upon musical rhythm, Melgounov accompanied him as pianist. He also toured in Russia with the violinist Laub and the violoncellist Carl Davidov. Melgounov's most important work was the elaboration of a more accurate method of noting down the folk-songs. The results of his researches in popular music are published under the following title: 'Russian Songs, written down directly from the singing of the people, transcribed for pianoforte with text; Part I. with the co-operation of Klenovsky, Moscow, 1879; Part II. with the co-operation of Blaramberg, St. Petersburg, 1885.' His leading ideas are as follows: that the folk-songs are based upon two diatonic scales, the major and natural minor, and that the intervals of the latter are exactly the same as those of the major reversed $\left\{\begin{matrix} e & d & c & b & a & g & f\,e \\ 1\text{T.} & 1\text{T.} & \frac{1}{2}\text{T.} & 1\text{T.} & 1\text{T.} & 1\text{T.} & \frac{1}{2}\text{T} \end{matrix}\right.$; that they are sung 'polyphonically,' not, as was once erroneously supposed, in unison; that their harmony is formed by working out the principal melody in independent contrapuntal parts (podgoloski), and unison is only found at the close of the songs, or in their rhythmic sections; that the rhythm is inseparably connected with the text and conforms to the rhythmic principles of the Greeks. Melgounov finds no chromatic or enharmonic changes in the folk-songs, and the perfect fifth is of rare occurrence. By writing down all the secondary parts, Melgounov revealed the entire structure of the songs. As these 'podgoloski' are generally free improvisations, and to write them all down from ear at once is practically impossible, it often happens in Melgounov's songs that all his secondary parts do not harmonise with the principal melody. In the course of the last few years Mme. Eugénie Liniev has carried Melgounov's work much farther, and by the help of the phonograph has obtained some very accurate records of the peasant part-songs, just

as they are sung by the people. Besides the above publication, Melgounov left the following treatises on this subject: 'On Russian National Music' (*Russ. Ethnographical Review*, v. vi.), 'A Correct Method of Writing Down the Folk-songs,' 'The Rhythm of the Slavonic Folk-songs,' etc. R. N.

MELISMA (Gr. Μέλισμα, a 'Song'). Any kind of air or melody, as opposed to recitative or other music of a purely declamatory character. Thus Mendelssohn employs the term[1] in order to distinguish the Mediation and Ending of a Gregorian Tone from the Dominant or Reciting Note. It is more generally, if less correctly, used in the sense of *Fioritura* or even *Cadenza*.

A work by Thomas Ravenscroft, entitled 'Melismata; Musical Phansies fitting the Court, citie, and country humours' (London, 1611), is much prized by collectors. W. S. R.

MELL, Davis, familiarly called Davie Mell. An eminent violinist and clockmaker, born at Wilton, near Salisbury, Nov. 15, 1604, resident in London about the middle of the 17th century and honourably mentioned by Aubrey and Anthony Wood. In the year 1657 he visited Oxford, where, as we learn from Wood's *Diary*, 'Peter Pett, Will. Bull, Ken. Digby, and others of Allsoules, as also A. W. did give him a very handsome entertainment in the Taverne cal'd "The Salutation" in S. Marie's Parish. . . . The Company did look upon Mr. Mell to have a prodigious hand on the Violin, & they thought that no person, as all in London did, could goe beyond him. But, when Tho. Baltzar, an Outlander, came to Oxon. in the next yeare, they had other thoughts of Mr. Mell, who, tho he play'd farr sweeter than Baltzar, yet Baltzar's hand was more quick, & could run it insensibly to the end of the Finger-board.' He succeeded Laniere as Master of the King's Band at the Restoration, and was followed, at the close of 1661, by Thomas Baltzar (*q.v.*). Pieces by him are in Christopher Simpson's 'Division Violin,' 1684.

Aubrey[2] tells a curious story of a child of Mell's, who was cured of a crooked back by the touch of a dead hand. W. S. R.

MELLON, Alfred, born in London, April 17, 1821, lived at first at Birmingham, became a violinist in the opera and other orchestras, and afterwards leader of the ballet at the Royal Italian Opera, Covent Garden. He was next director of the music at the Haymarket and Adelphi theatres, and subsequently conductor of the Pyne and Harrison English Opera Company, which in 1859 produced his opera, 'Victorine,' at Covent Garden; he was conductor of the Musical Society, and of the Promenade Concerts which for several seasons were given under his name at Covent Garden, begun in the Floral Hall, in August 1860. He was a conductor of exceptional attainments; in Sept. 1865 he was chosen conductor of the Liverpool Philharmonic Society. He married Miss Woolgar, the well-known actress. He died March 27, 1867, and was buried in Brompton Cemetery. W. H. H.

MELODISTS' CLUB, THE. A society at one time of much promise, founded in 1825, by admirers of Charles Dibdin, 'for the promotion of ballad composition and melody.' In 1827 and 1828 a library was formed, and prizes offered for songs; and the prize songs were afterwards published in a volume. In 1833 two prizes of ten guineas were offered for songs in the style of Arne, Shield, or Dibdin, and gained by Blewitt and Hobbs. In 1837 prizes of five guineas for words and ten guineas for music of a song; which were gained by Wilson and Hobbs for the song 'Send round the wine.' The object of the Club is well described in the following words of Sir H. Bishop in presenting some music to the Library in 1840: 'It is from my perfect conviction that good and appropriate melody is the chief attribute of excellence in music of every style, from the simple ballad to the most elaborate composition, that I hail the establishment of the Melodists' Club, from its patronage of native genius, and its encouragement of melody, as essentially calculated to aid the cause of the musical art in this country.' The entrance-fee was five guineas, and the subscription eight guineas. Its professional members included Sir George Smart, Braham, Balfe, T. Cooke, Hawes, Sterndale Bennett, and other eminent English musicians. Among the artists who took part in the music in its earlier day were J. B. Cramer, Moscheles, Hummel, Field, Benedict, Lipinski, and many more players of the highest distinction. T. Cooke was musical director, and John Parry hon. secretary. After 1856 it must have ceased to exist. C. M.

MELODRAMA (Fr. *Melodrame*). I. A play—generally of the Romantic School—in which the dialogue is frequently relieved by music, sometimes of an incidental and sometimes of a purely dramatic character.

Such a play was the 'Pygmalion' of Jean Jacques Rousseau, who has been credited, on the strength of it, with having invented the style. The so-called English Operas of the older school—'The Beggar's Opera,' 'The Iron Chest,' 'The Castle of Andalusia,' 'The Quaker,' 'The English Fleet,' 'No Song no Supper,' 'Guy Mannering,' and a hundred others—are all really melodramas. [See English Opera, vol. i. p. 782.] It is difficult, indeed, in the case of English and German pieces with spoken dialogue, to say exactly where Melodrama ends and Opera begins. The line must be drawn somewhere; but unless we adopt the substitution of recitative for dialogue as a final test, its exact position must always remain more or less doubtful. On the other hand, were we to accept this distinction we should be compelled

[1] See his letter to Zelter, dated Rome, June 16, 1831.
[2] *Miscellanies*, under the article 'Miranda.'

to class at least half of the best German Operas as Melodramas—an indignity which was once actually inflicted upon 'Der Freischütz.'

Perhaps we may be justified in giving the name of Opera to those pieces in which the music is the chief attraction, and that of Melodrama to those in which the predominating interest is centred in the dialogue.

II. A peculiar kind of dramatic composition in which the actor recites his part in an ordinary speaking voice, while the orchestra plays a more or less elaborate accompaniment, appropriate to the situation, and calculated to bring its salient points into the highest possible relief. [See DECLAMATION, vol. i. p. 677.]

That the true Melodrama originated in Germany is certain; and there can be equally little doubt that the merit of its invention rests—notwithstanding all the arguments that can be adduced in favour of rival claimants—with Georg Benda, who first used it with striking effect in his 'Ariadne auf Naxos,' produced at Gotha in the year 1774. Since that time it has been employed to far greater advantage in the German schools of composition than in any others, and found more favour with German composers than with those of any other country. The finest examples produced since the beginning of the 19th century are, the Grave-digging scene in 'Fidelio'; the Dream in 'Egmont'; the Incantation scene in 'Der Freischütz'; some scenes in Mendelssohn's 'Midsummer Night's Dream'; Schumann's ballads for declamation, etc. Unhappily the performance of these finely conceived movements is not often very satisfactory. The difficulty of modulating the voice judiciously, in music of this description, is indeed almost insuperable. The general temptation is to let it glide, insensibly, into some note sounded by the Orchestra; in which case the effect produced resembles that of a Recitative, sung hideously out of tune—a perversion of the composer's meaning, which is simply intolerable.

Few artists seem to think this great difficulty worth the trouble of special study. More than one great German singer has, however, succeeded in overcoming it perfectly, and in winning rich laurels by his perseverance; notably Herr Staudigl, whose rendering of the great scene in 'Der Freischütz' was a triumph of melodramatic art. W. S. R.

MELODY is the general term vaguely used to denote successions of single notes which are musically effective. It is sometimes used as if synonymous with Tune or Air, but in point of fact many several portions of either Tunes or Airs may be accurately characterised as 'melody' which could not reasonably be made to carry the name of the whole of which they form only a part. Tunes and airs are for the most part constructively and definitely complete, and by following certain laws in the distribution of the phrases and the balance of the groups of rhythms, convey a total impression to the hearer; but melody has a more indefinite signification, and need not be a distinct artistic whole according to the accepted laws of art, though it is obvious that to be artistic it must conform to such laws as lie within its range. For example, the term 'melody' is often with justice applied to the inner parts of fine contrapuntal writing, and examples will occur to every one in numerous choruses, symphonic movements, and other instrumental works, where it is so perfectly woven into the substance of the work that it cannot be singled out as a complete tune or air, though it nevertheless stands out from the rest by reason of its greater beauty.

Melody probably originated in declamation through recitative, to which it has the closest relationship. In early stages of musical art vocal music must have been almost exclusively in the form of recitative, which in some cases was evidently brought to a very high pitch of expressive perfection, and no doubt merged into melody at times, much as prose in passages of strong feeling occasionally merges into poetry. The lowest forms of recitative are merely approximations to musical sounds and intervals imitating the inflexions of the voice in speaking; from this there is a gradual rise to the accompanied recitative, of which we have an example of the highest melodious and artistic beauty in the 'Am Abend da es kühle war,' near the end of Bach's 'Matthew Passion.' In some cases an intermediate form between recitative and tunes or airs is distinguished as an Arioso, of which we have very beautiful examples in Bach's 'John Passion' and in several of his Cantatas, and in Mendelssohn's 'Elijah.' Moreover, we have opportunities of comparing mere declamatory recitative and melody in juxtaposition, as both Bach and Mendelssohn adopted the device of breaking into melody in especially solemn parts of recitative; as in No. 17 of the 'Matthew Passion' to the words 'Nehmet, esset,' etc., and in Nos. 41 and 44 in 'St. Paul,' near the end of each.

It appears then that recitative and melody overlap. The former, in proportion as it approximates to speech in simple narration or description, tends to be disjointed and unsystematised; and in proportion as it tends, on the other hand, towards being musically expressive in relation to things which are fit to be musically embodied, it becomes melody. In fact the growth of melody out of recitative is by assuming greater regularity and continuity and more appreciable systematisation of groups of rhythms and intervals.

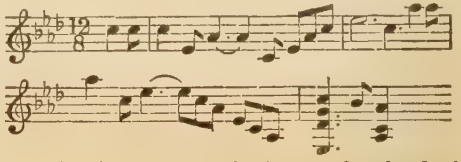
The elements of effect in melody are extremely various and complicated. In the present case it will only be possible to indicate in the slightest manner some of the outlines. In the matter of rhythm there are two things which play a part—the rhythmic qualities of language, and dance rhythms. For example, a language which

presents marked contrasts of emphasis in syllables which lie close together will infallibly produce corresponding rhythms in the national music; and though these may often be considerably smoothed out by civilisation and contact with other peoples, no small quantity pass into and are absorbed in the mass of general music, as characteristic Hungarian rhythms have done through the intervention of Haydn, Schubert, Brahms, and other distinguished composers. [See MAGYAR MUSIC, *ante*, p. 26.]

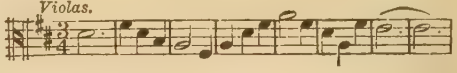
Dance-rhythms play an equally important part, and those rhythms and motions of sound which represent or are the musical counterpart of the more dignified gestures and motions of the body which accompany certain states of feeling, which, with the ancients and some mediæval peoples, formed a beautiful element in dancing, and are still travestied in modern ballets. [See DANCE RHYTHM, vol. i. pp. 657-660.]

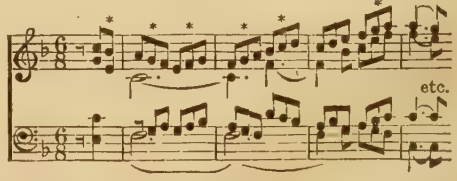
In the distribution of the intervals which separate the successive sounds, harmony and harmonic devices appear to have very powerful influence. Even in the times before harmony was a recognised power in music we are often surprised to meet with devices which appear to show a perception of the elements of tonal relationship, which may indicate that a sense of harmony was developing for a great length of time in the human mind before it was definitely recognised by musicians. However, in tunes of barbaric people who have no notion of harmony whatever, passages of melody also occur which to a modern eye look exceedingly like arpeggios or analyses of familiar harmonies; and as it is next to impossible for those who are saturated with the simpler harmonic successions to realise the feelings of people who knew of nothing beyond homophonic or single-toned music, we must conclude that the authors of these tunes had a feeling for the relations of notes to one another, pure and simple, which produced intervals similar to those which we derive from familiar harmonic combinations. Thus we are driven to express their melody in terms of harmony, and to analyse it on that basis; and we are, moreover, often unavoidably deceived in this, for transcribers of national and ancient tunes, being so habituated to harmonic music and to the scales which have been adopted for the purposes of harmony, give garbled versions of the originals without being fully aware of it, or possibly thinking that the tunes were wrong and that they were setting them right. And in some cases the tunes are unmercifully twisted into forms of melody to which an harmonic accompaniment may be adjusted, and thereby their value and interest both to the philosopher and to every musician who hears with understanding ears is considerably impaired. [See IRISH MUSIC.]

Modern melody is almost invariably either actually derived from, or representative of harmony, and is dependent for a great deal of its effect thereupon. In the first place it is immediately representative in one of two ways: either as the upper outline of a series of different chords, and therefore representing changing harmonies; or else by being constructed of different notes taken from the same chord, and therefore representing different phases of permanent harmony. Examples of either of these forms being kept up for any length of time are not very common; of the first the largest number will be found among hymn tunes and other forms of simple note-against-note harmony;—the first phrase of 'Batti batti' approaches it very nearly, and the second subject of the first movement in Beethoven's Waldstein Sonata, or the first four bars of 'Selig sind die Todten' in Spohr's 'Die letzten Dinge' are an exact illustration. Of the second form the first subject of Weber's Sonata in A♭ is a remarkable example:—

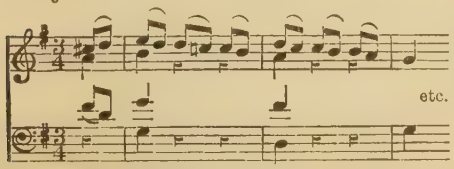


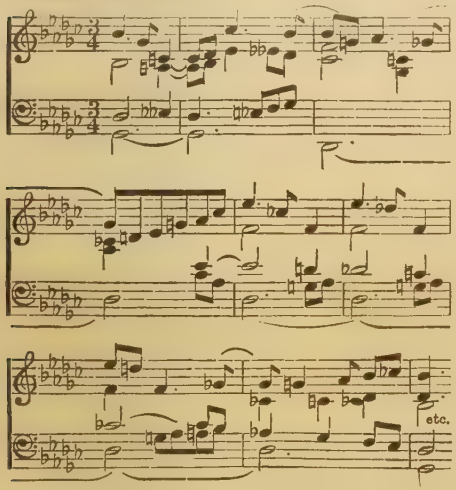
since in this no notes foreign to the chord of A♭ are interposed till the penultimate of all. The first subject of the Eroica Symphony in like manner represents the chord of E♭, and its perfectly unadorned simplicity adds force to the unexpected C♯, when it appears, and to its yet more unexpected resolution; the first subject of Brahms's Violin Concerto is a yet further example to the point:—

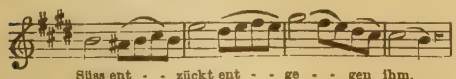


The simplest variation of these forms is arrived at by the interposition of passing notes between notes which are part of the essential chord or chords, as in the following from 'Cet asile aimable,' in Gluck's 'Orphée':—

The notes with asterisks may all be regarded as passing notes between the notes which represent the harmonies.

This often produces successions of notes which are next to each other in the scale; in other words, progression by single degrees, of which we have magnificent examples in some of the versions of the great subject of the latter part of Beethoven's Ninth Symphony, in the second subject of the first movement of his Violin

Concerto, and in the last chorus of Bach's 'Matthew Passion.' When these passing notes fall on the strong beats of the bar they lead to a new element of melodic effect, both by deferring the essential note of the chord and by lessening the obviousness of its appearance, and by affording one of the many means, with suspensions, appoggiaturas, and the like, of obtaining the slurred group of two notes which is alike characteristic of Bach, Gluck, Mozart, and other great inventors of melody, as in the following example from Mozart's Quartet in D major:—

The use of chromatic preparatory passing notes pushes the harmonic substratum still further out of sight, and gives more zest and interest to the melodic outline; as an example may be taken the following from the second Act of 'Tristan und Isolde':—



Along with these elements of variety there are devices of turns and such embellishments, such as in the beginning of the celebrated tune in 'Der Freischütz,' which Agatha sings in the second scene of the second Act:—

Sequences also, and imitations and anticipations, and all the most elaborate devices of resolution, come into play, such as interpolation of notes between the discordant note and its resolution. Further, there are endless refinements of grouping of phrases, and repetition of rhythms and groups of intervals in condensed forms and in different parts of the scale, which introduce an intellectual element even into the department of pure melody.

Lastly, it may be pointed out that the order and character of the successions of harmony which any special form of melody represents has a great deal to do with its importance. Commonplace tunes represent commonplace and trite successions of harmony in a commonplace way, while melody of a higher order usually represents successions which are in themselves more significant and more freely distributed. The giants of art have produced tunes the melody of which may represent the simplest harmonic successions, but they do it in their own way, and the result is proportionate to their powers and judgment. Unfortunately, the material of the simpler order of melody tends to be exhausted, and a large proportion of new melody has to be constructed on a more complicated basis. To take simple forms is often only to make use of what the great masters rejected; and indeed the old forms by which tunes are constructively defined are growing so hackneyed that their introduction in many cases is a matter for great tact and consideration. More subtle means of defining the outlines of these forms are possible, as well as more subtle construction in the periods themselves. The result in both cases will be to give melody an appearance of greater expansion and continuity, which it may perfectly have without being either diffuse or chaotic, except to those who have not sufficient musical gift or cultivation to realise it. In instrumental music there is more need for distinctness in the outline of the subjects than in the music of the drama; but even in that case it may be suggested that a thing may stand out by reason of its own proper individuality quite as well and more artistically than if it is only to be distinguished from its surroundings by having a heavy blank line round it. Melody will always be one of the most important factors in the musical art, but it has gone through different phases, and will go through more. Some insight into its direction may be gained by examination of existing examples, and comparison of average characters at different periods of the history of music, but every fresh great composer who comes is sure to be ahead of our calculations, and if he rings true will tell us things that are not dreamed of in our philosophy. C. H. H. P.

MELOPHONIC SOCIETY, THE, established 1837, 'for the practice of the most classical specimens of choral and other music,' by band and choir, under the management of J. H. Griesbach, H. Westrop, J. Surman, and H. J. Banister. The first performance, on Nov. 23, 1837, at Wornum's Music Hall, Store Street, was the 'Creation,' followed during the season by Beethoven's Mass in C, Romberg's Ode 'The Transient and the Eternal,' 'Judas

Maccabaeus,' and 'St. Paul.' In subsequent years the programmes comprised works of smaller dimensions, including Beethoven's Choral Fantasia. C. M.

MELOPIANO. A grand piano with a *sostinente* attachment, the invention of Signor Caldera, applied in England by Messrs. Kirkman & Son, who secured the sole right to use it here, and made several instruments with it. The principle is original, the apparently sustained sounds being produced by reiterated blows of small hammers placed nearer the wrestplank bridge than the striking-place of the ordinary hammers, and suspended by a bar above and crossing the strings. The bar is kept in tremulous motion by means of a fly-wheel and pedal which the player has to keep going. These additional hammers would cause a continuous sound were it not for the dampers of the ordinary action which govern by simple string communication the checks that keep them still. On pressing down the keys the dampers rise and the checks are withdrawn. A crescendo to the sostinente is obtained by a knee movement which raises the transverse bar, directs the little hammers into closer proximity with the strings, and strengthens their blow. The quick repetition deceives and at the same time flatters the ear by a peculiar charm of *timbre* inherent in steel wire when the sounds can be prolonged. The ordinary hammers are controlled by the performer as usual, and may be accompanied by the attachment, or the damper pedal may be used, for which due provision is made. It will be observed that the Melopiano has a special expression for which special music might be written; but although it has been introduced for many years, it has not come into general use. The cost of the application of this ingenious invention is about thirty guineas. [See also PIANO-VIOLIN and SOSTINENTE PIANO.] A. J. H.

MELUSINE. 'To the legend of the lovely Melusine' is the title of an overture of Mendelssohn's for orchestra, completed at Düsseldorf, Nov. 14, 1833, first performed there in the following July, and published as op. 32, the fourth of the Concert Overtures. In the autograph Mendelssohn spells the name with an *a* —'Melusina.' G.

MENDEL, HERMANN, editor of the largest and most comprehensive dictionary of music that has yet appeared, born at Halle, August 6, 1834. He studied music with energy in Leipzig and Berlin. From 1862 to 1868 he carried on a music business in the latter city, and at the same time wrote in various musical periodicals and took an active part in music generally. His lives of Meyerbeer (1868) and Otto Nicolai have been published separately. In 1870 Mendel started the work already mentioned—*Musikalisches Conversations-Lexikon*—with the help of a large and distinguished staff of writers. He died at Berlin on Oct. 26, 1876, and the Lexicon has been since completed in 11 vols. under the editorship of Dr. August Reissmann, who brought out the twelfth, supplementary, volume in 1883. G.

MENDELSSOHN.[1] JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY was born on Friday, Feb. 3, 1809, at Hamburg, in a house in the thoroughfare now called the Grosse Michaelisstrasse, and at the present time (1906) numbered 54.[2] The family was already well known from Moses Mendelssohn, the grandfather of Felix, 'The Modern Plato,' whose 'Phädon,' a dialogue upon the immortality of the soul, based on the 'Phaedo' of Plato, was translated, long before the birth of his illustrious grandson, into almost every European (and at least one Asiatic) language.[3] Moses was the son of Mendel, a poor Jewish schoolmaster of Dessau, on the Elbe, and was born there Sept. 6, 1729. The name Mendelssohn, *i.e.* 'son of Mendel,' is the ordinary Jewish, oriental way of forming a name. Moses migrated at fourteen years old to Berlin, settled there in 1762, married Fromet, daughter of Abraham Gugenheim, of Hamburg, had many children, of whom six attained maturity, three sons and three daughters, published his 'Phädon' at Berlin in 1767, and died there Jan. 4, 1786. He was a small, humpbacked man, with a keen, eager face, bright eyes, and a humorous mouth. The first peculiarity was

[1] The following abbreviations are used for the references in this article:—

F.M.=Die Familie Mendelssohn, 1729-1847, von S. Hensel. Berlin, 1879, English trans. Loudon, 1882. The references are to the first German edition in 3 vols. The second and revised German edition (from which the English trans. was made) is in 2 vols., and was published in 1880.

L.=Letters contained in the two published volumes. In order to facilitate reference to both the German and English versions, the *dates* of the letters are given in preference to the pagination. For full titles of these volumes of correspondence see p. 176*a*.

Dev.=My Recollections of Felix Mendelssohn-Bartholdy, and his Letters to me. By Eduard Devrient. London, 1869.

H.=Mendelssohn, Letters and Recollections. By Dr. Ferdinand Hiller. English trans. by M. E. von Glehn. London, 1874.

G. & M.=Goethe and Mendelssohn (1821-1832). English trans. by M. E. von Glehn, *second edition*. London, 1874.

B.=Sketch of the Life and Works of the late Felix Mendelssohn-Bartholdy. By Jules Benedict. London, 1853.

Mos.=Life of Moscheles . . . By his wife (2 vols.) London, 1873. This originally appeared with German text—*Aus Moscheles Leben*, etc., Leipzig, 1872; but the references are to the *English* version.

C.=Henry Fothergill Chorley, Autobiography, etc., by Henry G. Hewlett. London, 1873.

P.=Reminiscences of Felix Mendelssohn-Bartholdy. By Elise Polko. English trans. by Lady Wallace. London, 1869.

Sch.=Reminiscences of Mendelssohn. By J. Schubring, *Musical World*, May 12 and 19, 1866. Trans. from *Daheim* (Leipzig), 1866, No. 26. *N.B.* the references are to the *English* version.

C.E.H.=Reminiscences of Mendelssohn. By Charles Edward Horsley. *The Choir*, Jan. 11 and 25, Feb. 8 and 15, 1873.

Dorn=Recollections of Felix Mendelssohn and his Friends. By Dr. Dorn, *Temple Bar*, Feb. 1872.

A.M.Z.=Allgemeine musikalische Zeitung. (Leipzig.)

N.M.Z.=Neue musikalische Zeitung. (Leipzig.) Robert Schumann's paper.

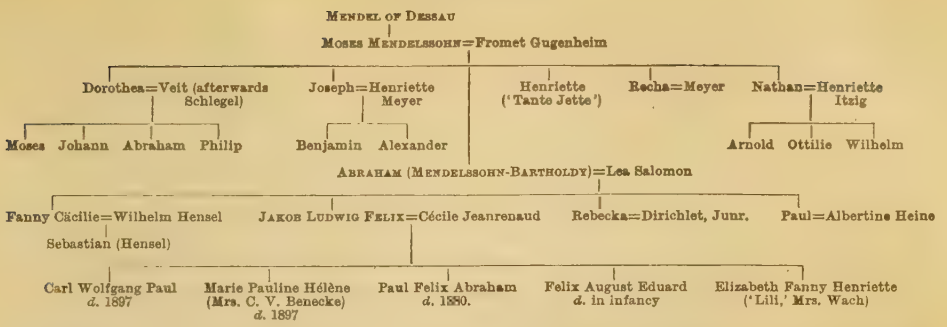
Hogarth=The Philharmonic Society of London. . . . By George Hogarth. London, 1862.

Lampadius=Life of Felix Mendelssohn-Bartholdy. From the German of W. A. Lampadius. London, 1876. For the German title of the original edition, see p. 176*a*.

[2] Ferdinand David, destined to become so great a friend of Mendelssohn's, was born in the same house the year after. The house is at the corner of the Brunnenstrasse, and is now (1906), at the instigation of Mr. and Madame Otto Goldschmidt, decorated with a memorial tablet over the front door.

[3] Dutch (Hague, 1769); French, 2 versions (Paris, 1772; Berlin, 1772); Italian, 2 do. (Chur, 1773; Parma, 1800); Danish (Copenhagen, 1779); Hebrew (Berlin, 1786); English (London, 1789); also Russian, Polish, and Hungarian. It is a curious evidence of the slowness with which music penetrated into literary circles in England, that the excellent article on Moses Mendelssohn in the *Penny Cyclopædia*, though published in 1839, makes no mention of Felix, who had then been five times in this country. The 'Phädon' attracted the notice of no less a person than Mirabeau.—*Sur M. Mendelssohn*, etc. London, 1787.

JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY



traceable in his grandchild Fanny, and the bright eyes were one of Felix's most noticeable characteristics. After the death of Moses his widow left Berlin with Joseph, the eldest son, and returned to her native city.

Abraham, the second son, born Dec. 11, 1776, went to Paris, and in 1803 was cashier in Fould's bank there. In 1804 he resigned this post and went into partnership with his elder brother Joseph; married, Dec. 26, 1804, Lea Salomon (born March 26, 1777), of a Jewish family in Berlin, and settled in Hamburg, carrying on his business at the house above mentioned, and having also a house out of town called 'Marten's Mühle.' He remained in Hamburg till 1811, and there were born to him Fanny Cäcilie (Nov. 14, 1805), Jakob Ludwig Felix (Feb. 3, 1809), and Rebecka (April 11, 1811). During the French occupation of Hamburg, life became intolerable, and shortly after Rebecka's birth the whole family escaped in disguise to Berlin, where they started the eminent banking-house, and lived in a large house on the Neue Promenade, in the N.E. quarter of the town, a broad open street or place between the Spree and the Haacksche Markt, with houses on one side only, the other side lying open to a canal with trees, a sufficiently retired spot as late as 1820 for Felix and his friends to play in front of it.[1] There, eleven days after the battle of Leipzig, Abraham's second son and youngest child, Paul, was born (Oct. 30, 1813). The daughters of Moses Mendelssohn, Dorothea and Henriette, became Roman Catholics. Dorothea married Friedrich von Schlegel, and Henriette was governess to Fanny, the only daughter of General Sebastiani, afterwards (1847) so unfortunate as the Duchesse de Praslin. The sons remained Jews; but at length Abraham saw that the change was inevitable, and decided[2] to have his children baptized and brought up as Protestant Christians. This decision was taken on the advice and example of his wife's brother Salomon Bartholdy, to whom also is due the adoption of the name Bartholdy, 'after the former proprietor of the garden belonging to the family.' He himself had taken it, and he urged it on his brother-in-law as a means of distinction from the rest of the family. Salomon was a man of mark. He resided in Rome for some time as Prussian Consul-General; had his villa on Monte Pincio (Casa Bartholdy) decorated with frescoes,[3] by Veit, Schadow, Cornelius, Overbeck, and Schnorr, collected objects of art, and died there in 1827, leaving his fortune to his sister Lea. He was cast off by his mother for his conversion, and was only reconciled long after, at the entreaty of Fanny.[4] At a later date Abraham and Lea were received into the Christian Church at Frankfort, and Lea took the additional names of Felicia Paulina, from her sons.

Abraham Mendelssohn was accustomed to describe his position in life by saying 'formerly[5] I was the son of my father, now I am the father of my son.'[6] But though not so prominent as either, he was a man of strong character, wise judgment, and very remarkable ability. These qualities are strikingly obvious in the success of his method for the education of his children, and in the few of his letters[7] which are published; and they are testified to in a very remarkable manner by his son in many passages of his letters, and in the thorough deference which he always pays to the judgment of his father, not only on matters relating to the conduct of life, but on points of art. Though not, like Leopold Mozart, a technical musician, and apparently having no acquaintance with the art, he had yet an insight into it which many musicians might envy. 'I am often,' says his son, 'quite unable to understand how it is possible to have so accurate a judgment about music without being a technical musician, and if I could only say what I feel in the same clear and intelligent manner that you always do, I would certainly never make another confused speech as long as I live.'[8] Or again, this time after his death, 'not only my father, but . . . my teacher both in art and in life.'[9]

[1] *Dev.* p. 2.

[2] *F.M.* i. 83.

[3] *L.* Rome, Feb. 1, 1831; Fanny's letter in *F.M.* ii. 127.

[4] *F.M.* i. 83.

[5] 'Früher war ich der Sohn meines Vaters, jetzt bin ich der Vater meines Sohnes' (*F.M.* i. 77). Said Talleyrand:—'Non, monsieur, l'on disait, il y a douze ans, que M. de Saint-Aulaire était beau-père de M. de Cazes; l'on dit maintenant que M. de Cazes est gendre de M. de Saint-Aulaire.'—G. O. Trevelyan's *Life and Letters of Lord Macaulay* (1876), i. 232.

[6] Elsewhere he describes himself as a mere dash, a *Gedankenstrich* (—) between father and son. (*F.M.* i. 367.)

[7] *L.* Nov. 23, 1834, and March 10, 1835: *F.M.* i. 84, 87, 91; 347-386.

[8] *L.* March 23, 1835.

[9] *L.* to Pastor Bauer, Dec. 9, 1835.

Though apparently cold in his manners, and somewhat stern in his tone, and towards the end perhaps unduly irritable, Abraham Mendelssohn was greatly beloved by his wife and children. Felix, in particular, is described as 'enthusiastically, almost fanatically, fond of him,'[1] and the letters show how close was the confidence which existed between them. Hardly less remarkable was the mother. She was one of those rare persons whose influence seems to be almost in proportion to the absence of any attempt to exert it. Hiller when a boy saw her once, and the impression made upon him by the power of her quiet kindness and gentleness remained fresh in his mind after more than half a century.[2] When her house was thronged with the intellect and wit of Berlin, she was the centre of the circle and the leader of the conversation.[3] Her letters, of which large numbers exist in manuscript, are full of cleverness and character. Her practical sense of the value of money comes out in her letters to Ferdinand David.[4] The education of her children was her great object in life. She was strict—we may now think over strict[5]; but no one who looks at the result in the character of her children can say that her method was not a wise one. They loved her dearly to the end, and the last letters which Felix wrote to her are full of an overflowing tenderness and a natural confidential intimacy which nothing can surpass. Calm and reserved like her husband, she was full of feeling, and had on occasion bursts of passion. Felix's intention to leave Berlin affected her to a 'terrible' degree—a degree which surprised him. He confesses that his yielding to the wishes of the King, after having made up his mind to retire, was due solely to her. 'You think that in my official position I *could* do nothing else. It was not that. It was my mother.'[6]

How far she was herself a pianoforte player we are not told, but the remark which she made after Fanny's birth, 'that the child had got Bach-fugue fingers,' shows that she knew a good deal about the matter. We learn also that she herself for some time taught the two eldest children music, beginning with lessons five minutes long, and gradually increasing the time until they went through a regular course of instruction.[7] For many years Felix and Fanny never practised or played without the mother sitting by them, knitting in hand.

Felix was scarcely three when his family escaped to Berlin. The first definite event of which we hear after this is a visit to Paris by Joseph and Abraham in 1816, for the liquidation of the indemnity to be paid by France to Prussia on account of the war. Abraham took his family with him, and Felix and Fanny, then seven and eleven respectively, were taught the piano by Madame Bigot, a remarkable musician, and apparently an excellent teacher. She was the daughter of a Madame Kiéné, and in 1816 was thirty years old. Miniatures of the four children were taken during this visit, which are still in existence.[8] Soon after their return from Paris to the grandmother's house at the Neue Promenade, where the family still lived, the children's education seems to have begun systematically. Heyse[9] was their tutor for general subjects, Ludwig Berger for the piano, Zelter for thorough-bass and composition, Henning for the violin, and Rösel for landscape. Felix learned Greek with Rebecka, two years his junior, and advanced as far as Æschylus.[10]

On Oct. 28, 1818, he made his first appearance in public at a concert given by a certain Herr Gugel, in which he played the pianoforte part of a Trio for pianoforte and two horns by Woelfl, and was much applauded.[11] The children were kept very closely to their lessons, and Felix is remembered in after-life to have said how much they enjoyed their Sundays, because then they were not forced to get up at 5 o'clock to work. Early in his eleventh year, on April 11, 1819, he entered the singing-class of the Singakademie as an alto, for the Friday practisings. There and elsewhere 'he took his place,' says Devrient,[12] 'amongst the grown-up people in his child's dress, a tight-fitting jacket, cut very low at the neck, over which the wide trousers were buttoned, into the slanting pockets of these the little fellow liked to thrust his hands, rocking his curly head [he had long brown curls] from side to side, and shifting restlessly from one foot to the other.'

With 1820, that is to say with his twelfth year, Felix seems to have begun systematically to compose; at least with that year begins the invaluable series of forty-four volumes, in which Mendelssohn's methodical habits have preserved a collection of autographs or copies of a great part of his works, published and unpublished, down to the time of his death, the majority carefully inscribed with both date and place—which are now deposited in the Royal Library at Berlin.

To the year 1820 are attributable between fifty and sixty movements, including amongst them a Trio for pf. and strings (three movements); a Sonata in F for pf. and violin (three do.); two movements in D minor for the same; two full Sonatas for pf. solo; the beginning of a third in G minor, finished the next year, and published in 1868 (as op. 105); six pieces for pf. solo; three pieces for the same instrument, four hands; four pieces for organ; three songs; two part-songs for men's voices; a cantata, 'In

1 *F.M.* i. 424. Compare p. 349. 2 *Hiller*, p. 3. 3 *Dev.* p. 38.
4 See *Ferdinand David und die Familie Mendelssohn-Bartholdy*, von Julius Eckhardt (1888), pp. 42 and 45.
5 Devrient gives an instance or two of it: see pp. 8, and 57 note.
6 *L.* to Klingemann, Jan. 3, 1843; and to his mother, Nov. 4, 1834.
7 *S.* p. 6.
8 [Photographs of the miniatures of Fanny and Felix were reproduced in the *Musical Times* of November 1897, p. 731.]
9 Father of Paul Heyse the novelist. 10 *Sch.* p. 301*a*.
11 *A.M.Z.* 1818, p. 791. 12 *Dev.* p. 2.

rührend feierlichen Tönen' ; and a Lustspiel, or little comedy, for voices and pf. in three scenes, beginning 'Ich J. Mendelssohn.' The earliest date is that to the cantata—Jan. 13, 1820. The extraordinary neatness and finish, which characterise Mendelssohn's MSS. to the end, are observable in the earliest of these childish productions, and the mysterious letters L. v. g. G., or H. d. m., so familiar to those who know his latest scores, are usually at the head of each.

Among the pieces for 1821 are five sinfonies for string quartet, each in three movements ; nine fugues for ditto ; the completion of the G minor pf. sonata (op. 105) ; motets for four voices ; a couple of songs ; a couple of études for pf. solo ; two one-act operas, 'Soldatenliebschaft' and 'Die beiden Pädagogen'[1] ; and half a third opera, 'Die wandernden Comödianten.' 1821 was the year of his acquaintance with Weber, then in Berlin for the production of 'Der Freischütz,' and of an enthusiasm on the part of the boy for that romantic composer which he never lost.[2] This, too, was the year of his first visit to Goethe. Zelter took his pupil to Weimar in November, and they passed sixteen days under the old poet's roof.[3]

In 1822 Felix made a second appearance in public of a more serious nature than before, viz. on March 31, at a concert of Aloys Schmitt's, in which he played with Schmitt a duet of Dussek's for two pianos. In the summer the whole family made a tour in Switzerland. Starting on July 6, they went by Cassel (for Spohr), Frankfort, Darmstadt, Schaffhausen, Amsteg, Interlaken, Vevey, and Chamounix ; a large and merry party of ten, besides servants. The tour was taken at great leisure, and on the return two important halts were made—first at Frankfort, to make the acquaintance of Schelble, the conductor of the famous Cäcilien-Verein, whom Felix astonished by extemporising on Bach's motets ; and at Weimar, for a second visit to Goethe.[4]

At Secheron, near Geneva, two songs were written (Sept. 18, 1822) ; and the Pianoforte quartet in C minor, afterwards published as op. 1, was begun to be put on paper (the autograph being marked 'Begun at Secheron, Sept. 20, 1822'), and was finished after the return home. Besides this, the records of these two years (1822 and 1823) contain six more symphonies, Nos. 7, 8, 9, 10, 11, 12 ; six detached pieces for strings ; five concertos for solo instruments with quartet accompaniment, viz. one for violin solo, one for pf. solo, one for pf. and violin, and two for two pfs. ; two quartets for pf. and strings, viz. in C minor (op. 1) and in F minor (op. 2) ; sonata for pf. and violin (op. 4) and for pf. and viola (MS.) ; a fantasia and three other pieces for the organ ; a fugue and fantasia for pf. ; a Kyrie for two choirs ; a psalm, three songs, a piece for contralto solo and strings, in three movements, to Italian text ; two songs for men's voices, and the completion of the fourth opera, 'Die beiden Neffen,' or 'Der Onkel aus Boston,' which was a full-grown piece in three acts. The symphonies show a similar advance. They are in four movements instead of three, as before, and the length of the movements increases. No. 8, in D, written between Nov. 6 and Nov. 27 (1822), after the return from Switzerland, has an *Adagio e grave* before the opening *Allegro*. The slow movement is for three violas and bass, and the finale has a prominent part for the violoncello. This symphony must have pleased the composer or some of his audience in whose judgment he believed, since within a month he began to re-score it for full orchestra. He wrote a new trio for the minuet, and in this form it became Symphony No. 9. The three last of the six are for quintet, and the scherzos of Nos. 10 and 12 are founded on Swiss tunes, in No. 12 with the addition of triangles, cymbals, and drums. The independent violoncello part is conspicuous throughout. This advance in his music is in keeping with the change going on in Felix himself. He was now nearly fourteen, was growing fast,[5] his features and his expression were altering and maturing, his hair was cut short,[6] and he was put into jackets and trousers. His extemporising—which he had begun to practise early in 1821[7]—was already remarkable,[8] and there was a dash of audacity in it hardly characteristic of the mature man. Thus Goethe wished to hear a certain fugue of Bach's, and as Felix could not remember it all, he developed it himself at great length, which he would hardly have done later.[9] After his return home, on Dec. 5, 1822, he appeared at a concert given by Madame Anna Milder, when he played a pianoforte concerto of his own, probably that in A minor with quintet accompaniment.[10]

The same incessant and varied production of previous years marks those of 1822 and 1823. It must not be supposed that the symphonies, operas, quartets, concertos, and other works mentioned were written as exercises only. It had been the custom in the Mendelssohn house for some time past to have musical parties on alternate Sunday mornings, with a small orchestra, in the large dining-room of the house, and the programmes included one or more of Felix's compositions. As a rule the pianoforte part was taken by himself or Fanny, or both, while Rebecka sang, and Paul played the violoncello. But Felix always conducted, even when so small as to have to stand on a stool to be seen ; thus he enjoyed the benefit not only of hearing his compositions played (a benefit for which less fortunate composers—Schubert, for example—have sighed in vain) but of the practice in conducting and in playing before an

[1] Words by Dr. Caspar (*Dev.* p. 5). [2] *H.* p. 32.
[3] See details in *Goethe and Mendelssohn*. See also Rellstab, *Aus meinem Leben*, ii. 135 ; and Lobe's *Recollections of Mendelssohn*, in *Once a Week*, May 11, 1867. [4] *G. & M.* p. 33.
[5] Zelter, in *G. & M.* p. 35. [6] *F.M.* i. 130 ; *Dev.* p. 10.
[7] *F.M.* i. 100. [8] *Dev.* p. 11. [9] *F.M.* i. 129.
[10] *A.M.Z.* 1822, p. 273 ; 1823, p. 55.

audience.[1] The size of the room was not sufficient for a large audience, but on these occasions it was always full, and few musicians of note passed through Berlin without being present.[2] In performing the operettas and operas, no attempt was made to act them. The characters were distributed as far as the music went, but the dialogue was read out from the piano, and the chorus sat round the dining-table. Zelter, in strong contrast to his usual habit of impartial neglect of his pupils, was not only regularly there, but would criticise the piece at the close of the performance, and if he often praised would sometimes blame. The comments of his hearers, however, were received by Felix with perfect simplicity. Devrient has well described how entirely the music itself was his aim,[3] and how completely subordinated were self-consciousness and vanity to the desire of learning, testing, and progressing in his art. These Sunday performances, however, were only one feature of the artistic and intellectual life of the house. Music went on every evening more or less, theatricals, impromptu or studied, were often got up, and there was a constant flux and reflux of young, clever, distinguished people, who made the suppers delightfully gay and noisy, and among whom Felix was the favourite.

In August 1823 Abraham Mendelssohn and his two sons, Felix and Paul, made a journey to Silesia. Felix, aged fourteen, was announced to play at a charity concert at Reinerz, in a pianoforte concerto by Mozart, but the amateur orchestra of the town played so abominably out of time and tune at the rehearsal, that the boy-performer made the schoolmaster announce at the concert that he (Felix) would extemporise instead of playing the concerto: this he did with great success, selecting his themes from Mozart and Weber.[4]

The full rehearsal of his fourth opera, 'Die beiden Neffen,' on his fifteenth birthday, Feb. 3, 1824, was an event in the boy's life. At supper, after the conclusion of the work, Zelter, adopting freemason phraseology, raised him from the grade of 'apprentice,' and pronounced him an 'assistant,' 'in the name of Mozart, and of Haydn, and of old Bach.'[5] A great incentive to his progress had been given shortly before this in the score of Bach's Passion, copied by Zelter's express permission from the MS. transcript in the Singakademie, and given him by his grandmother at Christmas, 1823. The copy was made by Eduard Rietz,[6] who had succeeded Henning as his violin teacher, and to whom he was deeply attached. His confirmation took place about this date, under Wilmsen, a well-known clergyman of Berlin. Preparation for confirmation in Germany is often a long and severe process, and though it may not[7] in Felix's case have led to any increase in church-going, as it probably would in that of an English lad similarly situated, yet we may be sure that it deepened that natural religious feeling which was so strong an element in the foundation of his character.

In the compositions of 1824 there is a great advance. The Symphony in C minor (op. 11)—which we now know as 'No. 1,' but which on the autograph in the library of the Philharmonic Society is marked 'No. XIII.'—was composed between March 3 and 31. The Sestet for pf. and strings (op. 110), the pianoforte quartet in B minor[8] (op. 3), a fantasia for four hands (pf.), and a motet in five numbers are all amongst the works of this year. An important event in the summer of 1824 was a visit of the father, Felix, and Rebecka, to Dobberan, a bathing-place on the shores of the Baltic near Rostock. For the wind-band at the bath-establishment at Dobberan Felix wrote an overture which he afterwards scored for a full military band and published as op. 24. But the chief result of the visit was that he there for the first time saw the sea, and received those impressions and images which afterwards found their tangible shape in the Meeresstille Overture.

Among the great artists who came into contact with Felix at this time was Moscheles, then on his way from Vienna to Paris and London. He was already famous as a player, and Frau Mendelssohn calls him 'the prince of pianists.' He remained in Berlin for six weeks in November and December 1824, and was almost daily at the Mendelssohns'; and after a time, at the urgent request of the parents, and with great hesitation on his own part, gave Felix regular lessons on the pianoforte every other day. Moscheles was then thirty. It is pleasant to read of his unfeigned love and admiration for Felix and his home—'a family such as I have never known before; Felix a mature artist, and yet but fifteen; Fanny extraordinarily gifted, playing Bach's fugues by heart and with astonishing correctness—in fact, a thorough musician. The parents gave me the impression of people of the highest cultivation. They are very far from being over-proud of their children; indeed, they are in anxiety about Felix's future, whether his gifts are lasting, and will lead to a solid, permanent future, or whether he may not suddenly collapse, like so many other gifted children.' 'He has no need of lessons; if he wishes to take a hint from me as to anything new to him, he can easily do so.' Such remarks as these do honour to all concerned, and it is delightful to find Mendelssohn years afterwards, in the full glory of his great fame, referring to these very

[1] It seems that he accompanied the quartet symphonies on the piano. Dorn, in his *Recollections*, expressly says so, and the slow movement of the Symphony No. 10 contains a note in Mendelssohn's own writing, 'Das Klavier mit dem Basse,' which seems to prove it. The practice, therefore, did not end with the 18th century, as has been supposed (Prof. E. Prout, 'On the Growth of the Modern Orchestra,' *Proceedings of the Musical Association*, 1878-79, p. 37).

[2] *F.M.* i. 137.

[3] *Dev.* p. 4.

[4] *F.M.* i. 139.

[5] *Ibid.* p. 140; *Dorn*, p. 399.

[6] Or Ritz, as Mendelssohn always spells it. He seems to have been on the whole Felix's most intimate early friend.

[7] *Sch.* p. 318*a*.

[8] Last movement dated Jan. 18, 1825.

lessons as having fanned the sacred fire within him and urged him on to enthusiasm.[1]

Moscheles has preserved two of the Sunday morning programmes:—

'Nov. 28. (Sunday) Morning music at the Mendelssohn's:—Felix's C minor quartet; his D major symphony; Concerto by Bach (Fanny); Duet for two pianos in D minor, Arnold.'

'Dec. 12. Sunday music at Mendelssohn's:—Felix's F minor quartet. I played my Duet in G for two pianos. Little Schilling played Hummel's Trio in G.'

Moscheles was followed by Spohr, who came to superintend the first performance at Berlin of his opera 'Jessonda' (Feb. 14, 1825). He was often at the house, and on very intimate terms, though he does not mention the fact in his Autobiography.[2]

One or two accounts by competent judges of Felix's style of playing at this time have been preserved. Hiller was with him in Frankfort in the spring of 1825, and speaks both of his extemporising and of his playing the music of others.[3] With the latter he delighted both Hiller and André (who relished neither his face, his ideas, nor his manners) by playing the *Allegretto* of Beethoven's Seventh Symphony in such a 'powerful orchestral style' as fairly to stop André's mouth. With the former he carried Hiller away by extemporising on Handel's choruses in 'Judas,' as he had done Schelble, in the same room three years before, on subjects from Bach's motets. This time his playing was quite in the vein of his subject; 'the figures which he used were thoroughly Handelian, and the power and clearness of his passages in thirds, sixths, and octaves were really grand, and yet it all belonged to the subject-matter, thoroughly true, genuine, living music, with no trace of display.' Dorn is more explicit as to his accompanying—the duet in 'Fidelio.' 'He astonished me in the passage, "Du wieder nun in meinen Armen!" by the way in which he represented the violoncello and the bass parts on the piano, playing them two octaves apart. I asked him why he chose that striking way of rendering the passage, and he explained it all to me in the kindest manner. How many times since,' says Dorn, 'has that duet been sung in Berlin to the pianoforte, but how rarely has it been accompanied in such a manner!'[4] He rarely played from book, either at this or any other time of his life. Even works like Beethoven's Ninth Symphony, and the sonata in B flat (op. 106), he knew by heart.[5] One of the grounds of Spontini's enmity to him is said to have been a performance of the Ninth Symphony by Felix, without book, before Spontini himself had even heard it, and it is known on the best authority that he played the symphony through by heart only a few months before his death. Here we may say that he had a passion for Beethoven's latest works, his acquaintance with which dated from their publication, Beethoven's last years (1820-27) exactly corresponding with his own growth to maturity. It was almost the only subject on which he disagreed with his father.[6] On the other hand, the devotion of such very conservative artists as David, Rietz, and Sterndale Bennett, to those works, is most probably due to Mendelssohn's influence. Marx[7] challenges his reading of Beethoven; but this is to fly in the face of the judgment of all other critics.

In 1825 the elder Mendelssohn made a journey to Paris, for the purpose of fetching his sister Henriette back to Germany, and took Felix with him. They arrived on March 22. One of the first things he mentions is the astonishment of his relatives at finding him no longer a child.[8] He plunged at once into musical society. Hummel, Onslow, Boucher, Herz, Halévy, Kalkbrenner, Moscheles (on his way back from Hamburg to London, with his bride), Pixis, Rode, Baillot, Kreutzer, Rossini, Paer, Meyerbeer, Plantade, and many more, were there, and all glad to make acquaintance with the wonderful boy. At Madame Kiéné's—Madame Bigot's mother—he played his new pianoforte quartet (in B minor) with Baillot and others, and with the greatest success.

The French musicians, however, made but a bad impression on him. Partly, no doubt, this is exaggerated in his letters, as in his criticism on Auber's 'Léocadie'[9]; but the ignorance of German music—even Onslow,[10] for example, had never heard a note of 'Fidelio'—and the insults to some of its masterpieces (such as the transformation of 'Der Freischütz' into 'Robin des Bois,'[11] and the comparison of a passage in Bach's A minor organ prelude to a favourite duet of Monsigny), and the general devotion to effect and outside glitter—these were just the things to enrage the lad at that enthusiastic age. With Cherubini their intercourse was very satisfactory. The old Florentine was more than civil to Felix, and his expressions of satisfaction (so very rare in his mouth) must have given the father the encouragement which he was so slow to take in the great future of his boy.[12] Felix describes him in a few words as 'an extinct volcano, now and then blazing up, but all covered with ashes and stones.' He wrote a Kyrie '*a 5 voci* and *grandissimo* orchestra' at the instance of Cherubini,[13] which he describes as 'bigger than anything he had yet

[1] *Mos.* i. 99; ii. 161.
[2] *F.M.* i. 144.
[3] *Hiller*, pp. 5, 6.
[4] *Dorn*, p. 398.
[5] Marx, *Erinnerungen*, ii. 117; confirmed to me by the Duke of Meiningen, Taubert, Schleinitz, Klengel, J. W. Davison, and others.
[6] *L.* Nov. 22, 1830.
[7] *Errin.* ii. 135.
[8] *F.M.* i. 146.
[9] *G. & M.* p. 43.
[10] *F.M.* i. 149, and MS. letter.
[11] *G. & M.* p. 48.
[12] Marx (*Errin.* ii. 113, 114) says that the father's hesitation as to his son's future was so great, that, even to a late date, he constantly urged him to go into business. He believed that his son had no genius for music, and that it was all the happier for him that he had not.
[13] *Briefwechsel zwischen Goethe und Zelter in den Jahren 1796 bis 1832* (Berlin, 1834); iv. 35; *G. & M.* p. 49.

done.'[1] The Kyrie seems to have been lost. Through all this the letters home are as many as ever, full of music, descriptions, and jokes—often very bad ones. Here, for instance, is a good professional query: 'Ask Ritz if he knows what *Fes moll* is.'

On May 19, 1825, the father and son left Paris with Henriette ('Tante Jette'), who had retired from her post at General Sebastiani's with an ample pension, and thenceforward resided at Berlin. On the road home they paid a short visit (the third) to Goethe, at Weimar. Felix played the B minor pianoforte quartet (op. 3), and delighted the poet by dedicating it to him.[2] It is a marvellous work for a boy of sixteen, and an enormous advance on either of its two predecessors; but probably no one—not even the composer—suspected that the Scherzo (in F sharp minor, 3-8) was to be the first of a 'family of scherzi which, if he had produced nothing else, would stamp him as an inventor in the most emphatic signification of the word.' It must be admitted that Goethe made him a very poor return for his charming music. Anything more stiff and ungraceful than the verses which he wrote for him, and which are given in *Goethe and Mendelssohn*, it would be difficult to find, unless it be another stanza, also addressed to Felix, and printed in vol. i. p. 477 of the poet's works (Stuttgart, 1860):—

Wenn das Talent verständig waltet,	If Talent reigns with Wisdom great,
Wirksame Tugend nie veraltet.	Virtue is never out of date.
Wer Menschen gründlich konnt' erfreun,	He who can give us pleasure true
Der darf sich vor der Zeit nicht scheun;	Need never fear what time can do;
Und möchtet ihr ihm Beifall geben,	And will you Talent your approval give?
So gebt ihn uns, die wir ihn frisch beleben.	Then give it us who make her newly live.

They were at home before the end of May. The fiery Capriccio in F sharp minor for pf. (afterwards published as op. 5), so full of the spirit of Bach, is dated July 23 of this year, and the score of 'Camacho's Wedding'—an opera in two acts by Klingemann, founded on an episode in 'Don Quixote'—is dated August 10. The Capriccio was a great favourite with him, and he called it *une absurdité*.

The Mendelssohn-Bartholdy family was beginning to outgrow the accommodation afforded by the grandmother's roof, and at the end of the summer of 1825 they removed from No. 7 Neue Promenade to a large house and grounds which had formerly belonged to the noble family of Reck, namely to No. 3 of the Leipziger Strasse, the address so familiar to all readers of Felix's subsequent letters. If we were writing the life of an ancient prophet or poet, we should take the name of the 'Leipzig Road' as a prediction of his ultimate establishment in that town; but no token of such an event was visible at the time. The new residence lay in a part of Berlin which was then very remote, close to the Potsdam Gate, on the edge of the old Thiergarten, or deer park, of Frederick the Great, so far from all the accustomed haunts of their friends, that at first the laments were loud. The house was of a dignified, old-fashioned kind, with spacious and lofty rooms; behind it a large court with offices, and behind that again a beautiful stretch of ground, half park, half garden, with noble trees, lilacs, and other flowering shrubs, turf, alleys, walks, banks, summer-houses, and seats—the whole running far back, covering about ten acres, and being virtually in the country. Its advantages for music were great. The house itself contained a room precisely fitted for large music parties or private theatricals; and at the back of the court, and dividing it from the garden, there was a separate building called the 'Gartenhaus,' the middle of which formed a hall capable of containing several hundred persons, with glass doors opening right on to the lawns and alleys—in short, a perfect place for the Sunday music.[3] Though not without its drawbacks in winter—reminding one of Hensel's almost pathetic description of the normal condition of too many an English house—it was an ideal summer home, and '3, Leipziger Strasse' is in Mendelssohn's mouth a personality, to which he always turned with longing, and which he loved as much as he hated the rest of Berlin. It was identified with the Mendelssohn-Bartholdys till his death, after which it was sold to the state; and the Herrenhaus, or House of Lords of the German government, now stands on the site of the former court and Gartenhaus.[4]

Devrient takes the completion of 'Camacho' and the leaving the grandmother's house as the last acts of Felix's musical minority; and he is hardly wrong, for the next composition was a wonderful leap into maturity.[5] It was no other than the Octet for strings (afterwards published as op. 20), which he finished towards the end of October 1825, and dedicated to Eduard Ritz as a birthday gift. It is the first of his works which can be said to have fully maintained its ground on its own merits, and is a truly astonishing composition for a boy half-way through his seventeenth year. There is a radiance, a freedom, and an individuality in the style which are far ahead of the 13th Symphony, or any other of the previous instrumental works, and it is steeped throughout in that inexpressible captivating charm which is so remarkable in all Mendelssohn's best compositions. The Scherzo especially (G minor, 2-4) is a movement of extraordinary lightness and grace, and the Finale, besides being a masterly piece of counterpoint (it is a fugue),

[1] 'An Dickigkeit alles übertrifft.'
[2] For the details see *G. & M.* p. 50.
[3] *F.M.* i. 142.
[4] The large yew-tree which stood close outside the Gartenhaus and was endangered by the extension of the new building, was preserved by the special order of the Emperor, and although transplanted to another part of the garden, is still vigorous, and as gloomy as a yew should be.
[5] *Dev.* p. 20.

contains in the introduction of the subject of the scherzo a very early instance of 'transformation of themes.' Felix had confided to Fanny[1] that his motto for the scherzo was the following stanza in the Intermezzo of 'Faust':—

Orchester.—(*pianissimo*)

Wolkenzug und Nebelflor	Floating cloud and trailing mist
Erhellen sich von oben;	Bright'ning o'er us hover;
Luft im Laub, und Wind im Rohr.	Airs stir the brake, the rushes shake—
Und Alles ist zerstoben.	And all their pomp is over.

and never was a motto more perfectly carried out in execution. The whole of the last part, so light and airy—and the end, in particular, where the fiddles run softly up to the high G, accompanied only with staccato chords—is a perfect illustration of 'Alles ist zerstoben.' He afterwards instrumented it for full orchestra, but it is hard to say if it is improved by the process.[2] The so-called Trumpet Overture, in C (op. 101), was almost certainly composed this autumn, and was first heard at a concert given by Maurer, in Berlin, on Nov. 2, at which Felix played the pianoforte part of Beethoven's Choral Fantasia.[3] This overture was a special favourite of Abraham Mendelssohn's, who said that he should like to hear it while he died. It long remained in MS. in the hands of the Philharmonic Society, and was not published until many years after the death of the composer. 1826 opens with the string quintet in A (op. 18),[4] which, if not perhaps so great as the octet, is certainly on the same side of the line, and the scherzo of which, in fugue-form, is a worthy companion to its predecessors. The pianoforte sonata in E (op. 6) is of this year (March 22, 1826). So is an interesting-looking Andante and Allegro (June 27), written for the wind-band of a Beer-garden which he used to pass on his way to bathe; the MS. is safe in the hands of Dr. Paul Mendelssohn-Bartholdy's widow at Berlin.

But all these were surpassed by the Overture to 'A Midsummer Night's Dream,' which was composed during the peculiarly fine summer of 1826, under the charming conditions of life in the new garden,[5] and the score of which is signed 'Berlin, August 6, 1826.' It appears to have been the immediate result of a closer acquaintance with Shakespeare, through the medium of Schlegel and Tieck's version, which he and his sisters read this year for the first time. Marx claims to have been much consulted during its progress, and even to have suggested essential modifications.[6] Fanny also no doubt was in this, as in other instances, her brother's confidante, but the result must have exceeded even the fondest wishes of those who knew him best. It is asserted by one who has the best right to judge, and is not prone to exaggeration,[7] 'that no one piece of music contains so many points of harmony and orchestration that had never been written before as does this, and they have none of them the air of experiment, but seem all to have been written with certainty of their success.' In this wonderful overture, as in the Octet and Quintet, the airy fairy lightness, and the peculiar youthful grace, are not less remarkable than the strength of construction and solidity of workmanship which underlie and support them. Not the least singular thing about it is the exact manner in which it is found to fit into the music for the whole play when that music was composed seventeen years later. The *motives* of the overture all turn out to have their native places in the drama.[8] After many a performance as a duet on the piano, the overture was played by an orchestra in the Mendelssohns' garden-house, to a crowded audience, and its first production in public seems to have been at Stettin, in Feb. 1827, whither Felix went in very severe weather to conduct it.[9] With the composition of this work he may be said to have taken his final musical degree, and his lessons with Zelter were discontinued.

'Camacho' had been submitted to Spontini as General-Music-Director in the preceding year by Felix himself. Spontini was then, by an odd freak of fortune, living in a house which had for some time been occupied by the Mendelssohns in the early part of their residence in Berlin, viz. 28, Markgrafen Strasse, opposite the Catholic church. Taking the young composer by the arm, Spontini led him to the window, and pointing to the dome across the street, said, 'Mon ami, il vous faut des idées grandes comme cette coupole.'[10] This from a man of fifty-two, in the highest position, to a boy of seventeen, could hardly have been meant for anything but kindly, though pompous, advice. But it was not so taken. The Mendelssohns and Spontini were not only of radically different natures, but they belonged to opposite parties in music, and there was considerable friction in their intercourse. At length, early in 1827, after various obstructions on Spontini's part, 'Camacho' was given out for rehearsal and study, and on April 29 was produced. The house—not the Opera-house, but the smaller theatre—was crowded with friends, and the applause vehement; at the end the composer was loudly called for, but he had left the theatre, and Devrient had to appear in his stead. Owing to the illness of Blum, the tenor, the second performance was postponed,

[1] *F.M.* i. 154.
[2] MS. in the possession of the Philharmonic Society (London).
[3] *A.M.Z.* 1825, p. 825. The autograph was once in possession of Mr. Schleinitz. From him it went into the omnivorous maw of Julius Rietz: it is now in the Royal Library at Berlin. The MS. in our Philharmonic library is a copy with corrections made by Mendelssohn.
[4] Zelter's letter to Goethe of June 6, 1826. This MS., too, seems to have disappeared.
[5] The first letter that I have found dated from the Leipziger Strasse, 'am 7 July 1826, im Garten,' says, 'to-day or to-morrow I shall begin to dream the Midsummer night's dream.'
[6] *Dev.* p. 35. Marx, *Errin.* ii. 231-233.
[7] G. A. Macfarren, Philharmonic programme-book, April 30, 1877.
[8] August Reissmann's *Felix Mendelssohn-Bartholdy*, 1867, p. 62.
[9] *F.M.* i. 156. Felix's MS. letter from Stettin, Feb. 17, 1827, is the first in which his father is addressed as 'Herr Stadtrath.'
[10] 'My friend, your ideas must be grand—grand as that dome.' Marx, *Errin.* i. 247.

and the piece was never again brought forward. Partly from the many curious obstructions which arose in the course of the rehearsals, and the personal criticisms which followed it, partly perhaps from a just feeling that the libretto was poor and his music somewhat exaggerated, but mainly no doubt from the fact that during two such progressive years as had passed since he wrote the piece he had outgrown his work,[1] Felix seems to have so far lost interest in it as not to press for another performance. The music was published complete in pianoforte score by Laue, of Berlin, in 1828.

A nature so keenly sensitive as his could hardly be expected to pass with impunity through such worries as attended the production of the opera. He was so sincere and honest that the sneers of the press irritated him unduly. A year before (in 1826) he had vented his feelings in some lines which will be new to most readers:—

Schreibt der Komponiste ernst, Schläfert er uns ein; Schreibt der Komponiste froh, Ist er zu gemein;	If the artist gravely writes, To sleep it will beguile. If the artist gaily writes, It is a vulgar style.
Schreibt der Komponiste lang, Ist es zum Erbarmen; Schreibt ein Komponiste kurz, Kann man nicht erwarmen.	If the artist writes at length, How sad his hearers' lot! If the artist briefly writes, No man will care one jot.
Schreibt ein Komponiste klar, Ist's ein armer Tropf; Schreibt ein Komponiste tief Rappelt's ihm im Kopf.	If an artist simply writes, A fool he's said to be. If an artist deeply writes, He's mad; 'tis plain to see.
Schreib' er also wie er will, Keinem steht es an, Darum schreib' ein Komponist Wie er will und kann.[2]	In whatsoever way he writes He can't please every man; Therefore let an artist write How he likes and can.

But on the present occasion the annoyance was too deep to be thrown off by a joke. It did in fact for a time seriously affect his health and spirits, and probably laid the foundation for that dislike of the officialism and pretension, the artists and institutions, the very soil and situation of Berlin, which so curiously pervades his letters whenever he touches on that city.[3] His depression was increased by the death of an old friend, named Hanstein, who was carried off this spring, and beside whose deathbed Felix composed the well-known Fugue in E minor for pianoforte (op. 35, No. 1). The chorale in the major, which forms the climax of the fugue, is intended, as we are told on good authority, to express his friend's release.[4] But Felix was too young and healthy, and his nature too eager, to allow him to remain in despondency. A sonata in B flat for pf. (afterwards published as op. 106) is dated May 31, 1827; and on Whitsunday, June 3, we find him at Sakrow, near Potsdam, the property of his friend Magnus, composing the charming Lied, 'Ist es wahr?' which within a few months he employed to advantage in his string quartet in A minor (op. 13). Meantime—on May 2, 1826—he had entered the university of Berlin, where his tutor Heyse was now a professor. For his matriculation essay he sent in a translation in verse of the Andria of Terence, which primarily served as a birthday present to his mother (March 15).[5] This translation was published in a volume, with a preface and essay, and a version of the ninth Satire of Horace, by Heyse.[6] Mendelssohn's translation has been examined by an eminent English scholar, who reports that as a version it is precise and faithful, exceedingly literal, and corresponding closely with the original both in rhythm and metre, while its language, as far as an Englishman may judge of German, is quite worthy of representing the limpid Latin of Terence. Professor Munro also points out that as this was the first attempt in Germany to render Terence in his own metres, it may be presumed to have set the example to the scholars who have since that date, as a rule, translated Plautus and Terence and other kindred Greek and Latin classics in the original metres. It was by no means his first attempt at verse; for a long mock-heroic of the year 1820 has been preserved, called the 'Paphleis,' in three cantos, occupied with the adventures of his brother Paul (Paphlos), full of slang and humour, and in hexameters.

Whether Felix went through the regular university course or not, does not appear, but no doubt the proceeding was a systematic one, and he certainly attended several classes, amongst them those of Hegel,[7] and took especial pleasure in the lectures of the great Carl Ritter on geography. Of his notes of these, two folio volumes, closely written in a hand like copper-plate and dated 1827 and 1828, still exist. Italian he was probably familiar with before he went to Italy; and in later years he knew it so thoroughly as to be able to translate into German verse the very crabbed sonnets of Dante, Boccaccio, Cecco Angiolieri, and Cino, for his uncle Joseph in 1840.[8] Landscape drawing, in which he was ultimately to excel so greatly, he had already worked at for several years. For mathematics he had neither taste nor capacity, and Schubring pathetically describes the impossibility of making him comprehend how the pole-star could be a guide in travelling.

The change into the new house was a great event in the family life. Felix began gymnastics, and became a very great proficient in them. He also learned to ride, and to swim, and with him learning a thing meant practising it to the

[1] 'For God's sake, do not let my old sin of Camacho's Wedding be stirred up again!' (Letter to Wm. Bartholomew, July 17, 1843, *Polko*, 217.) In the same manner in 1835 he protests to Mrs. Voigt against the performance of his C minor Symphony—at least without the explanation that it was written by a boy of barely fifteen. (*Acht Briefe, von Felix Mendelssohn-Bartholdy*, Leipzig, 1871, p. 20.)

[2] Written for his mother's birthday, March 15, 1826. See *Ueber Land und Meer*, 1873, No. 36, p. 702.

[3] See the two letters to Verkenius, August 14 and 23, 1841; also one to Hiller, March 25, 1843 (*H.* p. 207), and far more strongly in many an unpublished letter.

[4] *Sch.* p. 318*a*.

[5] *Sch.* p. 302*a*.

[6] 'Das Mädchen von Andros, eine Komödie des Terentius, in den Versmassen des Originals übersetzt von F****. Mit Einleitung und Anmerkungen herausgegeben von K. W. L. Heyse. Angehängt ist die 9te Satire des Horatius, übersetzt von dem Herausgeber. Berlin, 1826. Bei Ferdinand Dümmler.' The preface is dated 'Berlin, im Juli, 1826.'

[7] One course of these was on Music. Zelter, in *G. & M.* p. 54.

[8] They are given in their place in the later editions of the German version of the Letters.

utmost, and getting all the enjoyment and advantage that could be extracted from it. He was a great dancer, now and for many years after. Billiards he played brilliantly. Skating was the one outdoor exercise which he did not succeed in—he could not stand the cold. The garden was a vast attraction to their friends, and *Boccia* (a kind of bowls) was the favourite game under the old chestnut-trees which overshadowed the central alley. The large rooms also gave a great impetus to the music and to the mixed society which now flocked to the house more than ever. We hear of Rahel and Varnhagen, Bettina, Heine, Holtei, Lindblad, Steffens, Gans, Marx, Kugler, Droysen; of Humboldt, W. Müller,[1] Hegel (for whom alone a card-table was provided), and other intellectual and artistic persons, famous, or to be famous afterwards. Young people, too, there were in troops; the life was free, and it must have been a delightful, wholesome, and thoroughly enjoyable time. Among the features of the garden life was a newspaper, which in summer was called *Garten-zeitung* ('The Garden Times'); in winter *Thee- und Schneezeitung* ('Tea and Snow Times'). It appears to have been edited by Felix and Marx, but all comers were free to contribute, for which purpose pens, ink, and paper lay in one of the summer-houses. Nor was it confined to the younger part of the society, but grave personages, like Humboldt and Zelter even, did not disdain to add their morsel of fun or satire. In all this brilliant interchange of art, science, and literature, Felix, even at this early date, was the prominent figure. It was now as it was all through his life. When he entered the room every one was anxious to speak to him. Women of double his age made love to him, and men, years afterwards, recollected the evenings they had spent with him, and treasured every word that fell from his lips.[2] One who knew him well at this time, but afterwards broke with him, speaks of the separation as 'a draught of wormwood, the bitter taste of which remained for years.'[3]

The latter half of August and the whole of September (1827) were passed in a tour with Magnus and Heydemann[4] through the Harz mountains to Baden-Baden (where his amusing adventures must be read in his letters in *F. M.*), and thence by Heidelberg, where he made the acquaintance of Thibaut[5] and his old Italian music, to Frankfort. At Frankfort he saw Schelble and Hiller, and delighted them with his new A minor string quartet (op. 13)—not then fully written down; and also with the 'Midsummer Night's Dream' overture, which although a year old was still new to the world.

The annoyance about 'Camacho' had vanished with the tour, and Felix could now treat the story as a joke, and take off the principal persons concerned. The A minor quartet (op. 13) was completed directly after his return home, and is dated 'Berlin, Oct. 26, 1827.' Of further compositions this year we know only of the beautiful fugue in E flat for strings (on his favourite old ecclesiastical subject), which after his death was published as the last movement of op. 81. It is dated 'Berlin, Nov. 1, 1827.' Also a 'Tu es Petrus' for choir and orchestra, written for Fanny's birthday (Nov. 14), and published as op. 111. A very comic 'Kindersymphonie' for the Christmas home party, scored for the same orchestra as Haydn's, and a motet for four voices and small orchestra on the chorale 'Christe du Lamm Gottes,' are named by Fanny in a letter.[6] Soon after this their circle sustained a loss in the departure of Klingemann, one of the cleverest and most genial of the set, to London as Secretary to the Hanoverian Legation.

During the winter of 1827 Felix—incited thereto by a complaint of Schubring's, that Bach always seemed to him like an arithmetical exercise—formed a select choir of sixteen voices, who met at his house on Saturday evenings, and at once began to practise the Matthew Passion.[7] This was the seed which blossomed in the public performance of that great work a year later, and that again in the formation of the Bachgesellschaft, and the publication of the B minor Mass and all the Church Cantatas and other works which have proved such mines of wealth. Long and complicated as the Passion is, he must have known it by heart even at that early date; for among other anecdotes proving as much, Schubring, who may be implicitly believed, relates that one evening after accompanying one of the choruses at the piano without book, he said, 'at the twenty-third bar the sopranos have C and not C sharp'!

March, 1828, was occupied by the composition of a long lyric poem (lyrische Dichtung) to words by Levezow, for the Tercentenary Festival of Albert Dürer, at the Singakademie at Berlin, on April 18.[8] It was undertaken at the request of the Akademie der bildenden Künste und dem Künstlervereine, and is written for solo voices, chorus, and orchestra, and contains fifteen numbers. The 'Trumpet Overture' preceded it in performance. Felix was not in love with his task, but as the work grew into shape and the rehearsals progressed, he became reconciled to it; the performance was good, and Fanny's sisterly verdict is that 'she never remembers to have spent a pleasanter hour.'[9] The work remains in MS. at the Singakademie and the Royal

[1] Father of Max Müller, and author of Schubert's 'Schöne Müllerin.'
[2] For instances of this see Dorn.
[3] Marx, *Erinn.* ii. 138.
[4] Louis Heydemann was a very eccentric person. He possessed many MSS. of Mendelssohn's—amongst others the pianoforte sonata in E (op. 7) and the violoncello variations (op. 17). These—ten in number, dating from 1824 to 1829—are now (1906) all in the possession of Dr. Paul Mendelssohn-Bartholdy's widow at Berlin.
[5] *F. M.* i. 164-166.
[6] *F. M.* i. 180, 181.
[7] *Sch.* p. 318*a*.
[8] *A. M. Z.* 1828, p. 364.
[9] *F. M.* i. 189.

Library at Berlin, and has probably the faults of almost all such compositions. Even Beethoven failed when he had to write to order. Fate, however, had a second task of the same kind in store for Felix, with some curious variations. This time the cantata was for a meeting (or, as we should now call it, a 'congress') of physicians and investigators of natural science, to whom a festival was given by A. von Humboldt as president. Rellstab wrote the words, and Felix was invited to compose the music. It contains seven numbers for solo and chorus. Owing to a whim of Humboldt's the chorus was confined to men's voices, and the orchestra to clarinets, horns, trumpets violoncellos, and basses. The thing came off in September; but no ladies—not even Fanny—were admitted, no report is given in the musical paper; and as there is no mention of it in the MS. Catalogue the autograph has probably vanished. Chopin was present at the sitting of the congress, and saw Mendelssohn with Spontini and Zelter; but his modesty kept him from introducing himself, and their acquaintance was put off to a later date.[1]

Felix had, however, during the summer been occupied in a more congenial task than such *pièces d'occasion* as these, viz. in the composition of the Overture to Goethe's 'Calm sea and prosperous voyage,' on which we find him employed in June (1828). Fanny gives us the interesting information that he especially avoided the form of an Overture with Introduction, and wished his work to stand as two companion pictures.[2] She mentions also his having written pianoforte pieces at this time, including some 'Lieder ohne Worte' (a title not destined to come before the world for some years) and a great Antiphona and Responsorium for four choirs, 'Hora est,' etc., which still remains in MS.

For Christmas he wrote a second Kindersymphonie, which delighted every one so much that it had to be repeated on the spot.[3] He also re-scored Handel's 'Acis and Galatea,' and the 'Dettingen Te Deum,' at Zelter's desire, for the use of the Singakademie.[4] They have since been published, but are not satisfactory specimens of such work. He also wrote the Variations in D for pf. and violoncello (op. 17), dated 'Jan. 30, 1829,' and dedicated to his brother Paul, who was more than a fair violoncello player. The 'Calm sea and prosperous voyage' was finished, or finished as nearly as any score of Mendelssohn's can be said to have been finished, before it was publicly performed and had received those innumerable corrections and alterations and afterthoughts, which he always gave his works, and which in some instances caused the delay of their appearance for years—which in fact prevented the appearance of the Italian Symphony till his removal made any further revision impossible. We have already seen that the basis of the work was furnished by the visit to Dobberan. A MS. letter from that place to Fanny (July 27, 1824) gives her an account of the sea in the two conditions in which it is depicted in the overture.[5]

Felix's little choir had steadily continued their practice of the Passion, and the better they knew the mighty work the more urgent became their desire for a public performance by the Singakademie (300 to 400 voices) under Felix's own care. Apart from the difficulties of the music, with its double choruses and double orchestra, two main obstacles appeared to lie in the way—the opposition of Zelter as head of the Akademie, and the apathy of the public. Felix, for one, 'utterly disbelieved' in the possibility of overcoming either,[6] and with him were his parents and Marx, whose influence in the house was great. Against him, in this opinion, were Devrient, Schubring, Bauer, and one or two other enthusiasts. At length Devrient and Felix determined to go and beard Zelter in his den. They encountered a few rough words, but their enthusiasm gained the day. Zelter yielded, and allowed Felix to conduct the rehearsals of the Singakademie.[7] The principal solo singers of the Opera at once gave in their adhesion; the rehearsals began; Felix's tact, skill, and intimate knowledge of the music carried everything before them, and the public flocked to the rehearsals. On Wednesday, March 11, 1829, the first performance of the Passion took place since the death of Bach; every ticket was taken, and a thousand people were turned away from the doors. Thus in Felix's own words (for once and once only alluding to his descent) 'it was an actor and a Jew who restored this great Christian work to the people.'[8] There was a second performance under Felix on Bach's birthday, March 21. It is probable that these successes did not add to Felix's popularity with the musicians of Berlin. Whether it was his age, his manner, his birth, the position held by his family, or whatever else, certain it is that he was at this time in some way under a cloud. He had so far quarrelled with the Royal Orchestra that they refused to be conducted by him, and concerts at which his works were given were badly attended.[9]

Paganini made his first appearance in Berlin this month (March), gave four concerts, and bewitched the Berliners as he did every one else.[10] He very soon found his way to the Leipziger Strasse.[11] It would be interesting to know if he heard the Passion, and if, like

[1] Karasowski's *Life of Chopin*, chap. iv. [2] *F.M.* i. 194.
[3] *Ibid.* p. 199. [4] *Ibid.*, compared with *Devrient*, p. 161.

[5] 'Sometimes it lies as smooth as a mirror, without waves, breakers, or noise . . . sometimes it is so wild and furious that I dare not go in.'
[6] *Dev.* p. 46.
[7] They began about the end of January 1829. *F.M.* i. 204.
[8] *Dev.* p. 57. [9] See his letter to Leopold Ganz, in *G. & M.* p. 186.
[10] *A.M.Z.* 1829, p. 256. [11] Marx, *Erinn.* ii. 75.

Rossini, some years later, he professed himself a convert to Bach.

Whistling's *Handbuch* shows that by the end of this year (1829) Felix had published his three pf. quartets; the Sonata for pf. and vn.; the Capriccio for pf. (op. 5); the Sonata for pf. solo; the 'Wedding of Camacho'; and the first two books of Songs. The dedications of these throw an interesting light on some things. The pf. quartets are inscribed respectively to Prince A. Radzivil (a friend of the family, who was present at the first performance of 'Die Beiden Pädagogen' at the Neue Promenade), Zelter, and Goethe; the violin sonata (op. 4) to Eduard Ritz, Felix's favourite violin player; and the seven Characteristic pf. pieces (op. 7) to Ludwig Berger, his pianoforte teacher. The rest have no dedications.

The engagement of Fanny Mendelssohn to William Hensel the painter, of Berlin, took place on Jan. 22, 1829, in the middle of the excitement about the Passion; and on April 10 Felix started for England. He was now twenty. His age, the termination of his liability to military service,[1] the friction just alluded to between himself and the musical world of Berlin —all things invited him to travel, and Zelter[2] was not wrong in saying that it was good for him to leave home for a time. Hitherto also he had worked without fee or reward. He was now to prove that he could make his living by music.[3] But more than this was involved. His visit to England was the first section of a long journey,[4] planned by the care and sagacity of his father, and destined to occupy the next three years of his life. In this journey he was 'closely to examine the various countries, and to fix on one in which to live and work; to make his name and abilities known, so that where he settled he should not be received as a stranger; and lastly to employ his good fortune in life, and the liberality of his father, in preparing the ground for future efforts.'[5] The journey was thus to be to him what the artistic tour of other musicians had been to them; but with the important difference, resulting from his fortunate position in life, that the establishment of his musical reputation was not the exclusive object, but that his journey was to give him a knowledge of the world, and form his character and manners. Music had not been adopted as a profession for Felix without much hesitation, and resistance on the part of some of his relations, and his father was wisely resolved that in so doing nothing should be sacrificed in the general culture and elevation of his son. The reason alleged to have been given by a young Scotch student for going to Oxford, 'To improve myself, and to make friends,' was Mendelssohn's motto, not only during his grand tour but throughout his career.

It was their first serious parting. His father and Rebecka accompanied him to Hamburg. The boat (the *Attwood*) left on the Saturday evening before Easter Sunday, April 18, and it was not till noon on Tuesday, the 21st, that he reached the Custom House, London. The passage was a very bad one, the engines broke down, and Mendelssohn lay insensible for the whole of Sunday and Monday. He was welcomed on landing by Klingemann and Moscheles, and lodged at the house then numbered 103, Great Portland Street, where his landlord was Heinke, a German ironmonger.[6]

It was the middle of the musical season, and on the night of his arrival Malibran made her first reappearance at the Opera, as Desdemona. His account of her, with other letters describing this period, will be found in *Die Familie Mendelssohn* (i. 214-294), in Devrient's *Recollections*, [and in *Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles* (1888)]. Other singers in London at that time were Sontag, Pisaroni, Mme. Stockhausen, and Donzelli; also Velluti, the castrato, a strange survival of the ancient world, whom it is difficult to think of in connection with Felix Mendelssohn-Bartholdy. De Bériot and Madame Dulcken were among the players. Fétis, too, was in London with the object of delivering his lectures (of which only one was given) on 'La musique à la portée de tout le monde,' in French, to English audiences. Felix was much with Mr. and Mrs. Moscheles, and there met Neukomm, with whom, in everything but his music, he sympathised warmly.

His first appearance before an English audience was at the Philharmonic Concert (then held in the Argyll Rooms, at the upper end of Regent Street, where No. 246 now stands), on Monday evening, May 25, when he conducted his Symphony in C minor. Old John Cramer 'led him to the piano, as if he were a young lady.'[7] The applause was immense, and the Scherzo (scored by him from his Octet for this occasion, in place of the original Minuet and Trio) was obstinately encored against his wish.[8] How deeply he felt the warmth of his reception may be seen from his letter to the Society.[9] He published the symphony with a dedication to the Philharmonic,[10] and they on their part elected him an honorary member of the Society on Nov. 29, 1829. It was thus an English body which gave him his first recognition as a composer.[11] The simple applause of London had

1 *F.M.* i. 188.
2 Zelter's *Correspondence with Goethe*, letter 641, March 9, 1829.
3 *L.* to Schleinitz, April 16, 1835.
4 'My great journey' he calls it, *G. & M.* pp. 100, 187.
5 *L.* Feb. 21, 1832.

6 The corner of Ridinghouse Street, now and since 1858 numbered 79. [The house was rebuilt in 1904; a photograph of it, taken before the rebuilding, will be found in *Musical Haunts in London*, by F. G. Edwards (1895), p. 42. See also the *Musical Times*, Dec. 1899, p. 528, and Sept. 1904, p. 581.]
7 *F.M.* i. 226.
8 *Ibid.*
9 *Hogarth*, p. 51. The letter is in French.
10 The autograph of the Symphony—in the green cloth boards so familiar to those who know his MS. scores—is now in the Society's Library.
11 See the statement to this effect in the *A.M.Z.* for 1836, p. 237.

wiped out the sneers and misunderstandings of Berlin. This he never forgot: it recurs throughout his correspondence, and animates his account of his latest visits to us. Near the close of his life he spoke of it as 'having lifted a stone from his heart.'[1] The English had much to learn, and he could laugh heartily at them; but at least they loved him and his music, and were quite in earnest in their appreciation.[2] Five days afterwards, on the 30th, at 2 P.M., he appeared again in the Argyll Rooms at what is vaguely called in the *Times* of June 1, 'The fourth grand concert.' He played the Concertstück of Weber—as the same journal informs us—'with no music before him.' A charming letter,[3] equal to any in the whole collection for its gaiety and bright humour, describes his coming to the rooms early to try the piano—a new Clementi—and his losing himself in extemporising till he was recalled by finding that the audience were taking their seats. Two other concerts must be mentioned:—one by Drouet, the flute-player, on Midsummer Night, at which, most appropriately, the Overture to the 'Midsummer Night's Dream' was given, for the first time in England, and he himself played the E flat Concerto of Beethoven. After the concert the score of the overture was left in the hackney coach by Attwood, and lost.[4] On Mendelssohn's hearing of it, he said, 'Never mind, I will make another.' He did, and on comparing it with the parts no variations were found. The other concert on July 13 was for the benefit of the sufferers from the floods in Silesia.[5] At this the Overture was repeated, and Felix and Moscheles played (for the first and only time in England) a Concerto by the former for two Pianofortes and Orchestra, in E.[6] All this was a brilliant beginning, as far as compositions went; it placed him in the best possible position before the musical society of London, but it did not do much to solve the question of livelihood, since the only commission which we hear of his receiving, and which delighted him hugely, he was compelled for obvious reasons to decline, viz. a festival hymn for Ceylon for the anniversary of the emancipation of the natives!—an idea so comical that he says it had kept him laughing inwardly for two days.[7] A MS. letter of this time (dated June 7) is signed 'Composer to the Island of Ceylon.'

But he found time for other things besides music; for the House of Commons, and picture galleries, and balls at Devonshire House and Lansdowne House, and so many other parties, that the good people at home took fright and thought he was giving up music for society, and would become a drawing-room ornament.[8] The charm of his manner and his entire simplicity took people captive, and he laid a good foundation this year for the time to come.

An amusing little picture of himself and his friends Rosen and Mühlenfeld, coming home late from a state dinner given by the Prussian Ambassador, buying three German sausages, and then finding a quiet street in which to devour them, with a three-part song and peals of laughter between the mouthfuls, shows how gaily life went on outside the concert-room.[9]

At length the musical season was over. Felix and Klingemann left London about July 21, and stopping at York (23rd) and Durham (24th),[10] were in Edinburgh by the 28th.[11] On the 29th they were present at the annual competition of Highland Pipers in the Theatre Royal.[12] On the 30th, before leaving 'the grey metropolis of the north,' they went over Holyrood Palace, saw the traditional scene of the murder of Rizzio, and the chapel, with the altar at which Mary was crowned standing 'open to the sky, and surrounded with grass and ivy, and everything ruined and decayed': 'and I think,' he continues, 'that I found there the beginning of my Scotch Symphony.' The passage which he then wrote down was the first sixteen bars of the Introduction, which recurs at the end of the first movement, and thus forms, as it were, the motto of the work.[13]

From Edinburgh they went to Abbotsford, and thence by Stirling, Perth, and Dunkeld, to Blair-Atholl; then on foot by Fort-William to Tobermory, sketching and writing enormous letters at every step. On the way they visited Fingal's Cave, and Felix, writing 'auf einer Hebride'—'on one of the Hebrides'—August 7, gives twenty bars of music, 'to show how extraordinarily the place affected me.' These twenty bars,[14] an actual inspiration, are virtually identical with the opening of the wonderful Overture which bears the name of 'Hebrides' or 'Fingal's Cave.' Then came Glasgow, and then Liverpool. At Liverpool they went over a new American liner called the *Napoleon*, and Felix, finding a Broadwood piano in the saloon, sat down to it and played for himself and his friend the first movement of Fanny's 'Easter-Sonata'—whatever that may have been. Home was always in his thoughts. Then to Holyhead for Ireland, but the weather was dreadful. He says: 'Yesterday was a good day, for I was only wet through three times.' So he turned back to Liverpool, there said good-bye to Klingemann, and went on by Chester to the house of Mr. John Taylor, a mining engineer, at Coed-du near Holywell. Here he remained for some days,

[1] Letter to Mme. Jenny Lind-Goldschmidt.
[2] See *F. M.* i. 232. and *Dev.* pp. 81. 82.
[3] *F. M.* i. 227. dated June 7. 1829.
[4] [It was recovered in 1906. See p. 582. footnote.]
[5] This was suggested by Mendelssohn's uncle Nathan, who lived in Silesia, to his brother Abraham, and by him communicated to Felix (*F. M.* i. 236).
[6] See Felix's letters describing this, July 10, 16, and 17 (*F. M.* i. 233-240); also *Mos.* i. 227. The autograph of the Concerto is dated Oct. 17, 1833.
[7] *F. M.* i. 230.
[8] *Dev.* p. 78.
[9] *F. M.* i. 235.
[10] Their journey can be traced by Felix's sketches.
[11] *F. M.* i. 240.
[12] *Ibid.*; *Hogarth*, p. 77. I owe the date to the kindness of Mr. John Glen of Edinburgh.
[13] *F. M.* i. 244.
[14] Ten of the present score, as he afterwards diminished the notation by one half. A facsimile is given in *F. M.* i. 257.

seeing a very pleasant side of English country life, and making an indelible impression on his hosts; and here he composed the three pianoforte pieces which form op. 16, the first of which in key, tempo, and melody, closely resembles the introduction to the Scotch Symphony.[1] The following letter, written after his death by a member of the Taylor family,[2] gives a good idea of the clever, genial, gay, and yet serious, nature of the man at this happy time of life:—

It was in the year 1829 that we first became acquainted with Mr. Mendelssohn. He was introduced to us by my aunt, Mrs. Austin, who had well known his cousin Professor Mendelssohn, at Bonn. He visited us early in the season in Bedford Row, but our real friendship began at Coed-du, which was a house near Mold in Flintshire, rented for many years by my father, Mr. John Taylor.

Mr. Mendelssohn came down there to spend a little time with us, in the course of a tour in England and Scotland. My father and mother received him kindly, as they did everybody, but his arrival created no particular sensation, as many strangers came to our house to see the mines under my father's management, and foreigners were often welcomed there. Soon, however, we began to find that a most accomplished mind had come among us, quick to observe, delicate to distinguish. There was a little shyness about him, great modesty. We knew little about his music, but the wonder of it grew upon us; and I remember one night when my two sisters and I went to our rooms how we began saying to each other 'Surely this must be a man of genius. . . . We can't be mistaken about the music; never did we hear any one play so before. Yet we know the best London musicians. Surely by and by we shall hear that Felix Mendelssohn-Bartholdy is a great name in the world.'

My father's birthday happened while Mr. Mendelssohn was with us. There was a grand expedition to a distant mine, up among the hills; a tent carried up there, a dinner to the miners. We had speeches and health-drinkings, and Mendelssohn threw himself into the whole thing, as if he had been one of us. He interested himself in hearing about the condition and way of life of the Welsh miners. Nothing was lost upon him. A letter that he wrote to my brother John just after he left Coed-du, charmingly describes the impressions he carried away of that country. Sometimes he would go out sketching with us girls, sitting down very seriously to draw, but making the greatest fun of attempts which he considered to be unsuccessful. One figure of a Welsh girl he imagined to be like a camel, and she was called the camel accordingly. Though he scorned his own drawings, he had the genuine artist-feeling, and great love for pictures. I need not say how deeply he entered into the beauty of the hills and the woods. His way of representing them was not with the pencil; but in the evenings his improvised music would show what he had observed or felt in the past day. The piece called 'The Rivulet,' which he wrote at that time for my sister Susan will show what I mean; it was a recollection of a real actual rivulet.[3]

We observed how natural objects seemed to suggest music to him. There was in my sister Honora's garden a pretty creeping plant, new at that time, covered with little trumpet-like flowers.[4] He was struck with it, and played for her the music which (he said) the fairies might play on those trumpets. When he wrote out the piece (called a Capriccio in E minor) he drew a little branch of that flower all up the margin of the paper.

The piece (an Andante and Allegro) which Mr. Mendelssohn wrote for me, was suggested by the sight of a bunch of carnations and roses.[5] The carnations that year were very fine with us. He liked them best of all the flowers, and would have one often in his button-hole.[6] We found he intended the arpeggio passages in that composition as a reminder of the sweet scent of the flower rising up.

Mr. Mendelssohn was not a bit 'sentimental,' though he had so much sentiment. Nobody enjoyed fun more than he, and his laughing was the most joyous that could be. One evening in hot summer we staid in the wood above our house later than usual. We had been building a house of fir branches in Susan's garden up in the wood. We made a fire, a little way off it, in a thicket among the trees, Mendelssohn helping with the utmost zeal, dragging up more and more wood; we tired ourselves with our merry work; we sat down round our fire, the smoke went off, the ashes were glowing, it began to get dark, but we did not like to leave our bonfire. 'If we had but some music,' Mendelssohn said; 'could any one get something to play on?' Then my brother recollected that we were near the gardener's cottage, and that the gardener had a fiddle. Off rushed our boys to get the fiddle. When it came, it was the wretchedest thing in the world, and it had but one string. Mendelssohn took the instrument into his hands, and fell into fits of laughter over it when he heard the sounds it made. His laughter was very catching, he put us all into peals of merriment. But he somehow afterwards brought beautiful music out of the poor old fiddle, and we sat listening to one strain after another till the darkness sent us home.

My cousin, John Edward Taylor,[7] was staying with us at that time. He had composed an imitation Welsh air, and before breakfast he was playing this over, all unconscious that Mr. Mendelssohn (whose bed-room was next the drawing-room) overheard every note. That night, when we had music as usual, Mr. Mendelssohn sat down to play. After an elegant prelude, and with all possible advantage, John Edward heard his poor little air introduced as the subject of the evening. And having dwelt upon it, and adorned it in every graceful manner, Mendelssohn in his pretty, playful way, bowing to the *composer*, gave all the praise to him.

I suppose some of the charm of his speech might lie in the unusual choice of words which he as a German made in speaking English. He lisped a little. He used an action of nodding his head quickly till the long locks of hair would fall over his high forehead with the vehemence of his assent to anything he liked.

Sometimes he used to talk very seriously with my mother. Seeing that we brothers and sisters lived lovingly together and with our parents, he spoke about this to my mother, told her how he had known families where it was not so; and used the words 'You know not how happy you are.'

He was so far from any sort of pretension, or from making a favour of giving his music to us, that one evening when the family from a neighbouring house came to dinner, and we had dancing afterwards, he took his turn in playing quadrilles and waltzes with the others. He was the first person who taught us gallopades, and he first played us Weber's last waltz. He enjoyed dancing like any other young man of his age. He was then twenty years old. He had written his 'Midsummer Night's Dream' [Overture] before that time. I well remember his playing it. He left Coed-du early in September 1829.

We saw Mr. Mendelssohn whenever he came to England, but the visits he made to us in London have not left so much impression upon me as that one at Coed-du did. I can, however, call to mind a party at my father's house in Bedford Row where he was present. Sir George Smart was there also: when the latter was asked to play he said to my mother, 'No, no, don't call upon the old post-horse, when you have a high-mettled young racer at hand.' The end of it was a duet played by Sir George and Mr. Mendelssohn together. Our dear old master, Mr. Attwood, often met him at our house. Once he went with us to a ball at Mr. Attwood's at Norwood. Returning by daylight I remember how Mr. Mendelssohn admired the view of St. Paul's in the early dawn which we got from Blackfriars Bridge.[8] But the happiest visit to us was that one when he first brought his sweet young wife to see my mother. Madame Felix

[1] Both Allegros are in 6-8, and the Andante is repeated at the end of each. The piece is dated 'Coed-du, Sept. 4,' [1829].

[2] Miss Anne Taylor, afterwards Mrs. Worsley.

[3] This piece was long a favourite of his. A water-colour drawing by Schirmer, inspired by Felix's playing of it, is still in the possession of the family (*Dev.* p. 175). The MS. is headed 'Am Bach,' and the tradition of the Taylors is that it depicts the actual stream, its waterfalls, broad shallows, and other features, that flows near Coed-du.

[4] *Eccremocarpus.*

[5] The account given above of the origin and intention of these three pieces (op. 16) is confirmed by a letter of his own printed in *F.M.* i. 279. The autograph of No. 1 is headed 'Nelken und Rosen in Menge'—Carnations and Roses in plenty.

[6] Compare *Mos.* i. 297.

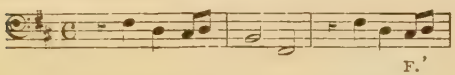
[7] A son of Edward Taylor, Gresham Professor of Music, 1838-63.

[8] [A facsimile reproduction of a pencil-drawing by him of St. Paul's Cathedral, etc. as seen from Blackfriars Bridge, forms the frontispiece of *Musical Haunts in London.*]

Mendelssohn was a bride then, and we all of us said he could not have found one more worthy of himself. And with the delightful remembrance of his happiness then, I will end these fragments.

His head was at this time full of music—the E flat Violin Quartet (op. 12)[1]; an organ piece for Fanny's wedding[2]; the Reformation Symphony, the Scotch Symphony, the Hebrides Overture, as well as vocal music, 'of which he will say nothing.' Other subjects, however, occupied even more of his letters than music. Such were a private plan for a journey to Italy in company with his parents and Rebecka, for which he enters into a little conspiracy with his sister; and a scheme for the celebration of his parents' silver wedding (Dec. 26, 1829), by the performance of three operettas (Liederspiel), his own 'Soldatenliebschaft,' a second to be written by Hensel and composed by Fanny, and the third an 'Idyll' by Klingemann and himself, which when once it entered his head rapidly took shape, and by the end of October appears to have been virtually complete.[3]

By Sept. 10 he was again in London, this time at 35 Bury Street, St. James's, Klingemann's lodgings[4]; on the 14th he finished and signed the E flat Quartet, and on the 17th was thrown from a gig and hurt his knee, which forced him to keep his bed for nearly two months, and thus to miss not only a tour through Holland and Belgium with his father, but Fanny's wedding. Confinement to bed, however, does not prevent his writing home with the greatest regularity. On Sept. 22 he ends his letter with the first phrase of the Hebrides Overture—'aber zum Wiedersehen,



F.'

On Oct. 23 he informs them that he is beginning again to compose—and so on. He was nursed by Klingemann, and well cared for by Sir Lewis and Lady Moller, by Attwood and Hawes (the musicians), the Goschens, and others. His first drive was on Nov. 6, when he found London 'indescribably beautiful.' A week later he went to Norwood to the Attwoods,[5] then back to town for 'the fourteen happiest days he had ever known,' and on Nov. 29 was at Hôtel Quillacq, Calais, on his road home. He reached Berlin to find the Hensels and the Devrients inhabiting rooms in the garden-house. His lameness still obliged him to walk with a stick; but this did not impede the mounting of his piece for the silver wedding,[6] which came off with the greatest success on Dec. 26, and displayed an amount of dramatic ability which excited the desire of his friends that he should again write for the stage.[7] The Liederspiel, however, was not enough to occupy him, and during this winter he composed a Symphony for the tercentenary festival of the Augsburg Confession, which was in preparation for June 25, 1830. This work, in the key of D, is that which we shall often again refer to as the 'Reformation Symphony.'[8] He also wrote the fine Fantasia in F sharp minor (op. 28) for pf., which he called his 'Scotch Sonata'[9]—a piece too little played. A Chair of Music was founded in the Berlin university this winter expressly with a view to its being filled by Mendelssohn. But on the offer being made he declined it, and at his instance Marx was appointed in his stead.[10] There can be no doubt that he was right. Nothing probably could have entirely kept down Mendelssohn's ardour for composition; but it is certain that to have exchanged the career of a composer for that of a university teacher would have added a serious burden to the many occupations which already beset him, besides forcing him to exchange a pursuit which he loved and succeeded in, for one for which he had no turn—for teaching was not his *forte*.[11]

The winter was over, his leg was well, and he was on the point of resuming his 'great journey' in its southern portion, when, at the end of March 1830, both Rebecka and he were taken ill with measles. This involved a delay of a month, and it was not till May 13 that he was able to start.[12] His father accompanied him as far as Dessau, the original seat of the family, where he remained for a few days with his friend Schubring.

He travelled through Leipzig, Weissenfels, and Naumburg, and reached Weimar on the 20th. There he remained a fortnight in the enjoyment of the closest intercourse with Goethe and his family, playing and leading what he calls a mad life—Heidenleben.[13] There his portrait was taken, which, though like, 'made him look very sulky,' and a copy of the score of the Reformation Symphony was made and sent to Fanny. On June 3 he took leave of Goethe for the last time,[14] and went by Nuremberg to Munich, which he reached on June 6.[15] At Munich he made a long halt, remaining till the end of the month; made the acquaintance of Josephine Lang, Delphine Schauroth, and other

[1] *F.M.* pp. 276, 279, 280. The autograph of the Quartet, in the possession of Mr. Rudorf, is dated 'London, Sept. 14, 1829.' Though published as No. 1, it is thus really his second string quartet. See above, p. 118. The quartet was dedicated to 'B[etty] P[istor]'; but after her engagement to Rudorf, Mendelssohn requested David to alter the initials ('durch einen kleinen Federschwanz') to 'B. R.' (see Eckardt's *Ferdinand David*, p. 35). In the same letter he calls it 'Quartet aus S.'

[2] Fanny herself wrote the piece which was actually played at the wedding, Oct. 3, 1829 (*F.M.* i. 296). Felix's piece, however, was finished and written out (*L.* to Fanny, July 25, 1844).

[3] *F.M.* i. 302-304; *Dev.* p. 86.

[4] *F.M.* i. 301.

[5] Op. 16, No. 2, is dated 'Norwood, Surrey, Nov. 18.' There is a MS. letter from the same address, Nov. 15. The house was on Beulah Hill. [A photograph of it is given in *Musical Haunts in London*, p. 5.]

[6] 'Heimkehr aus der Fremde' (The Return from Abroad). It was translated by Chorley as 'Son and Stranger,' and produced at the Haymarket Theatre, July 7, 1851.

[7] *Dev.* p. 94.

[8] For some curious details regarding this see *Dev.* p. 96. Schubring (392b) tells the same story of the Trumpet Overture.

[9] The MS., formerly in Mr. Schleinitz's possession, is entitled 'Sonate écossaise,' and dated 'Berlin, Jan. 29, 1833'; but he played it at Goethe's, May 24, 1830 (*L.* May 25, 1830.)

[10] *Dev.* p. 98.

[11] See a remark in Hauptmann's *Letters to Hauser* (i. 157) in reference to a similar attempt in 1835.

[12] *F.M.* i. 313 (inaccurately August, but corrected in the second edition, from which the English translation was made).

[13] *L.* May 25, 1830. See also letters in *G. & M.*

[14] *G. & M.* p. 70.

[15] *L.* June 6, 1830

interesting persons, and was fêted to an extraordinary extent[1]—'several parties every evening, and more pianoforte playing than I ever recollect'—all which must be read in the letter of Marx, and in his own delightful pages.[2] On June 14, he sends Fanny a little Song without Words (Lied) in A, and on the 26th 'on the birth of her son,' a much longer one in B flat minor, which he afterwards altered, and published as op. 30, No. 2.[3] Both here and at Vienna he is disgusted at the ignorance on the part of the best players—Mozart, Haydn, and Beethoven utterly ignored, Hummel, Field, and Kalkbrenner accepted as classics. He himself played the best music, and with the best effect, and his visit must have marked an epoch in the taste of both places.[4]

From Munich he went through the Salzkammergut, by Salzburg, Ischl, and the Traunsee, to Linz, and thence to Vienna, August 13. Here he passed more than a month of the gayest life[5] with Hauser the singer,[6] Merk the violoncellist, the Pereiras, the Eskeles, and others, but not so gay as to interfere with serious composition—witness a cantata or anthem on 'O Haupt voll Blut und Wunden' (MS.),[7] and an 'Ave Maria' for tenor solo and eight-part chorus (op. 23, No. 2), both of this date. On Sept. 28 we find him at Pressburg, witnessing the coronation of the Crown Prince Ferdinand as King of Hungary[8]; then at Lilienfeld; and by Gratz, Udine, etc., he reached Venice on October 9.

His stay in Italy, and his journey through Switzerland back to Munich, are so fully depicted in the volume of his *Letters from Italy and Switzerland*, that it is only necessary to allude to the chief points. He went from Venice by Bologna to Florence, reaching it on Oct. 22, and remaining there for a week. He arrived in Rome on Nov. 1—the same day as Goethe had done, as he is careful to remark—and he lived there till April 10, 1831, at No. 5, Piazza di Spagna. The latter half of April and the whole of May were devoted to Naples (Sti. Combi, Sta. Lucia, No. 13, on the 3rd floor) and the Bay—Sorrento, Ischia, Amalfi, etc. Here he met Benedict, and renewed the acquaintance which they had begun as boys in Berlin in 1821, when Benedict was Weber's pupil.[9] By June 5 he was back in Rome, and after a fortnight's interval set out on his homeward journey by Florence (June 24), Genoa, Milan (July 7-15), Lago Maggiore and the Islands, the Simplon, Martigny, and the Col de Balme, to Chamouni and Geneva. Thence on foot across the mountains to Interlaken; and thence by Grindelwald and the Furka to Lucerne, August 27 and 28. At Interlaken, besides sketching, and writing both letters and songs, he composed the only waltzes of which—strange as it seems in one so madly fond of dancing—any trace survives.[10] At Lucerne he wrote his last letter to Goethe,[11] and no doubt mentioned his being engaged in the composition of the 'Walpurgisnacht,' which must have brought out from the poet the explanation of the aim of his poem which is printed at the beginning of Mendelssohn's music, with the date Sept. 9, 1831. Then, still on foot, he went by Wallenstadt and St. Gall to Augsburg, and returned to Munich early in September.

Into both the Nature and the Art of this extended and varied tract he entered with enthusiasm. The engravings with which his father's house was richly furnished, and Hensel's copies of the Italian masters, had prepared him for many of the great pictures; but to see them on the spot was to give them new life, and it is delightful to read his rapturous comments on the Titians of Venice and Rome, the gems in the Tribune of Florence, Guido's 'Aurora,' and other masterpieces. His remarks are instructive and to the point; no vague generalities or raptures, but real criticism into the effect or meaning or treatment of the work; and yet rather from the point of view of an intelligent amateur than with any assumption of technical knowledge, and always with sympathy and kindness.[12] Nor is his eye for nature less keen, or his enthusiasm less abundant. His descriptions of the scenery of Switzerland during the extraordinarily stormy season of his journey there are worthy of the greatest painters or letter-writers. Some of his expressions rise to grandeur.

'It was a day,' he says, describing his walk over the Wengern Alp, 'as if made on purpose. The sky was flecked with white clouds floating far above the highest snow-peaks, no mists below on any of the mountains, and all their summits glittering brightly in the morning air, every undulation and the face of every hill clear and distinct. . . . I remembered the mountains before only as huge peaks. It was their height that formerly took such possession of me. Now it was their boundless extent that I particularly felt, their huge broad masses, the close connection of all these enormous fortresses, which seemed to be crowding together and stretching out their hands to each other. Then, too, recollect that every glacier, every snowy plateau, every rocky summit was dazzling with light and glory, and that the more distant summits of the further ranges seemed to stretch over and peer in upon us. I do believe that such are the thoughts of God Himself. Those who do not know Him may here find Him and the nature which He has created, brought strongly before their eyes.'[13] Other expressions are very happy:—'The mountains are acknowledged to be finest after rain, and to-day looked as fresh as if they had just

[1] *L.* to Zelter, Oct. 16, 1830.
[2] *F.M.* i. 313-327.
[3] In this, as in several other cases, he has altered the notation from quavers to semiquavers.
[4] *L.* to Zelter, June 22 (not included in the English trans.), and Oct. 16, 1830.
[5] *Dev.* p. 105.
[6] Afterwards Director of the Munich Conservatorium and Spohr's correspondent.
[7] *Dev.* p. 105.
[8] *L.* to Paul, Sept. 27, 1830.
[9] *B.* p. 7.
[10] *L.* August 11, 1831.
[11] *G. & M.* p. 80.
[12] *L.* Oct. 25, 1830; June 26, 1831; Sept. 14, 1839.
[13] *L.* August 14, 1831.

burst the shell.'[1] Again, in approaching Naples —'To me the finest object in nature is and always will be the sea. I love it almost more than the sky. I always feel happy when I see before me the wide expanse of waters.'

In Rome he devoted all the time that he could spare from work to the methodical examination of the place and the people. But his music stood first, and surely no one before or since was ever so self-denying on a first visit to the Eternal City. Not even for the scirocco would he give up work in the prescribed hours.[2] His plan was to compose or practise till noon, and then spend the whole of the rest of the daylight in the open air. He enters into everything with enthusiasm—it is 'a delightful existence.' Rome in all its vast dimensions lies before him like an interesting problem, and he goes deliberately to work, daily selecting some different object—the ruins of the ancient city, the Borghese Gallery, the Capitol, St. Peter's, or the Vatican. 'Each day is thus made memorable, and, as I take my time, each object becomes indelibly impressed upon me. . . . When I have fairly imprinted an object on my mind, and each day a fresh one, twilight has usually arrived, and the day is over.' Into society he enters with keen zest, giving and receiving pleasure wherever he goes, and 'amusing himself thoroughly and divinely.' 'His looking-glass is stuck full of visiting-cards, and he spends every evening with a fresh acquaintance.'[3] His visits to Horace Vernet and Thorwaldsen, Santini's visits to him; the ball at Torlonia's, where he first saw the young English beauty, and that at the Palazzo Albani, where he danced with her; the mad frolics of the Carnival, the monks in the street (on whom he 'will one day write a special treatise'), the peasants in the rain, the very air and sunshine—all delight him in the most simple, healthy, and natural manner. 'Oh! if I could but send you in this letter one quarter of an hour of all this pleasure, or tell you how life actually flies in Rome, every minute bringing its own memorable delights.'[4] On the other hand, he has no mercy on anything like affectation or conceit. He lashes the German painters for their hats, their beards, their dogs, their discontent, and their incompetence, just as he does one or two German musicians for their empty pretension. The few words which he devotes to Berlioz (who although always his good friend is antagonistic to him on every point) and his companion Montfort, are strongly tinged with the same feeling.[5] On the other hand, nothing can be more genuinely and good-naturedly comic than his account of the attempt to sing Marcello's psalms by a company of dilettanti assisted by a Papal singer.[6]

[1] *L.* August 24. [2] Berlioz, *Voyage Musical*, i. 76.
[3] *L.* from Rome, Nov. 2, 1830 to April 4, 1831.
[4] *L.* Feb. 8, 1831.
[5] *L.* March 29, 1831. It is curious to compare Berlioz's account (*Voyage Mus.* i. 73) of Mendelssohn with the above.
[6] *L.* March 1, 1831.

This sound and healthy habit of mind it is, perhaps, which excludes the sentimental—we might almost say the devotional—feeling which is so markedly absent from his letters. Strange that an artist who so enjoyed the remains of ancient Italy should have had no love of antiquity as such. At sight of Nisida he recalls the fact that it was the refuge of Brutus, and that Cicero visited him there. 'The sea lay between the islands, and the rocks, covered with vegetation, bent over it then just as they do now. *These* are the antiquities that interest me, and are much more suggestive than crumbling masonwork.' 'The outlines of the Alban hills remain unchanged. There they can scribble no names and compose no inscriptions . . . and to these I cling.' In reference to music the same spirit shows itself still more strongly in his indignation at the ancient Gregorian music to the Passion in the Holy Week services. 'It does irritate me to hear such sacred and touching words sung to such insignificant dull music. They say it is *canto fermo*, Gregorian, etc. No matter. If at that period there was neither the feeling nor the capacity to write in a different style, at all events we have now the power to do so'; and he goes on to suggest two alternative plans for altering and reforming the service. Religious he is, deeply and strongly religious; every letter shows it. It is the unconscious, healthy, happy confidence of a sound mind in a sound body, of a man to whom the sense of God and Duty are as natural as the air he breathes, or the tunes which come into his head, and to whom a wrong action is an impossibility. But of devotional sentiment, of that yearning dependence, which dictated the 130th Psalm, or the feeling which animates Beethoven's passionate prayers and confessions,[7] we find hardly a trace, in his letters or in his music.

He was very fortunate in the time of his visit to Rome. Pope Pius VIII. died while he was there, and he came in for all the ceremonies of Gregory XVI.'s installation, in addition to the services of Holy Week, etc. These latter he has described in the fullest manner, not only as to their picturesque and general effect, but down to the smallest details of the music, in regard to which he rivalled Mozart's famous feat. [See MISERERE.] They form the subject of two long letters to Zelter, dated Dec. 1, 1830,[8] and June 16, 1831; and as all the particulars had to be caught while he listened, they testify in the strongest manner to the sharpness of his ear and the retentiveness of his memory. Indeed it is impossible not to feel that in such letters as these he is on his own ground, and that intense as was his enjoyment of nature, painting, society, and life, he belonged really to none of these things—was 'neither a politician nor a dancer, nor an actor,

[7] See vol. i. p. 251*b*.
[8] This was added to the *Reisebriefe* in a subsequent edition, and is not included in the English translation.

nor a *bel esprit*, but a musician.'[1] And so it proved in fact. For with all these distractions his Italian journey was fruitful in work. The 'Walpurgisnacht,' the result of his last visit to Weimar, was finished, in its first form, at Milan (the MS. is dated 'Mailand, July 15, 1831'); the 'Hebrides,' also in its first form, is signed 'Rome, Dec. 16, 1830.'[2] The Italian and Scotch Symphonies were begun and far advanced before he left Italy. Several smaller works belong to this period—the Psalm 'Non Nobis' (Nov. 15, 1830); the three church pieces which form op. 23; a Christmas Cantata, still in MS. (Jan. 28, 1831); the Hymn 'Verleih' uns Frieden' (Feb. 10); the three motets for the nuns of the Trinità de' Monti at Rome; and although few of these minor pieces can be really said to live, yet they embody much labour and devotion, and were admirable stepping-stones to the great vocal works of his later life. In fact then, as always, he was what Berlioz calls him, 'un producteur infatigable,'[3] and thus obtained that facility which few composers have possessed in greater degree than Mozart and himself. He sought the society of musicians. Besides Berlioz, Montfort, and Benedict, we find frequent mention of Baini, Donizetti, Coccia, and Madame Fodor. At Milan his encounter with Madame Ertmann, the intimate friend of Beethoven, was a happy accident, and turned to the happiest account. There, too, he met the son of Mozart, and delighted him with his father's Overtures to 'Don Juan' and the 'Magic Flute,' played in his own 'splendid orchestral style' on the piano. Not the least pleasant portions of his letters from Switzerland are those describing his organ-playing at the little remote Swiss churches at Engelberg, Wallenstadt, Sargans, and Lindau—from which we would gladly quote if space allowed.

Nor was his drawing-book idle. Between May 16 and August 24, 1831, thirty-five sketches are in the hands of one of his daughters alone, implying a corresponding number for the other portions of the tour. How characteristic of his enormous enjoyment of life is the following passage in a letter written at Sargans, Sept. 2: 'Besides organ-playing I have much to finish in my new drawing-book (I filled another completely at Engelberg); then I must dine, and eat like a whole regiment; then after dinner the organ again, and so forget my rainy day.'

The great event of his second visit to Munich was the production (and no doubt the composition) of his G minor concerto, 'a thing rapidly thrown off,'[4] which he played on Oct. 17, 1831, at a concert which also comprised his Symphony in C minor, his Overture to the 'Midsummer Night's Dream,' and an extempore performance. Before leaving he received a commission to compose an opera for the Munich Theatre.[5] From Munich he travelled by Stuttgart (Nov. 7) and Heidelberg to Frankfort, and thence to Düsseldorf (Nov. 27), to consult Immermann as to the libretto for the Munich opera, and arrange with him for one founded on 'The Tempest.'[6] The artistic life of Düsseldorf pleased him extremely, and no doubt this visit laid the foundation for his future connection with that town.

He arrived in Paris about the middle of December, and found, of his German friends, Hiller and Franck settled there. He renewed his acquaintance with the Parisian musicians who had known him as a boy in 1825, especially with Baillot; and made many new friends, Habeneck, Franchomme, Cuvillon, and others. Chopin, Meyerbeer, Herz, Liszt, Kalkbrenner, Ole Bull, were all there, and Mendelssohn seems to have been very much with them. He went a great deal into society and played frequently, was constantly at the theatre, and as constantly at the Louvre, enjoyed life thoroughly, saw everything, according to his wont, including the political scenes which were then more than ever interesting in Paris; knew everybody; and in fact, as he expresses it, 'cast himself thoroughly into the vortex.'[7] His overture 'Midsummer Night's Dream' was performed at the Société des Concerts (Conservatoire) on Feb. 19, 1832, and he himself played the Concerto in G of Beethoven at the concert of March 18. His Reformation Symphony was rehearsed, but the orchestra thought it too learned, and it never reached performance.[8] His Octet was played in church at a mass commemorative of Beethoven, and several times in private; so was his Quintet (with a new Adagio[9]) and his Quartets, both for strings and for piano. The pupils of the Conservatoire, he writes, are working their fingers off to play 'Ist es wahr?'[10] His playing was applauded as much as heart could wish, and his reception in all circles was of the very best.

On the other hand, there were drawbacks. Eduard Ritz, his great friend, died (Jan. 23) while he was there; the news reached him on his birthday. Goethe, too, died (March 22). The rejection of his Reformation Symphony, the centre of so many hopes,[11] was a disappointment which must have thrown a deep shadow over everything; and no doubt after so much gaiety there was a reaction, and his old dislike to the French character—traces of which are not wanting in a letter to Immermann dated Jan. 11, 1832—returned. In addition to this his health had not latterly been good, and in

[1] *L.* to Fanny, Dec. 28, 1831.
[2] [The date of the revised version is 'London, June 20, 1832.']
[3] *Voyage Musical*, i. 76.
[4] *L.* to his father, Dec. 28, 1833.
[5] *L.* to his father, Dec. 19, 1831.
[6] *L.* Dec. 19, 1831: Jan. 11, 1832.
[7] *L.* Dec. 28, 1831: Jan. 11, 1832.
[8] *H.* p. 21.
[9] Written in memory of Eduard Ritz, and replacing a Minuet in F sharp minor, with Trio in double Canon.
[10] The Lied embodied in the A minor Quartet. See above, p. 118.
[11] *H.* p. 22.

March he had an attack of cholera.[1] Though he alludes to it in joke, he probably felt the truth of a remark in the *Figaro* that 'Paris is the tomb of all reputations.'[2] Brilliantly and cordially as he was received, he left no lasting mark there; his name does not reappear in the programmes of the Conservatoire for eleven years, and it was not till the establishment of the Concerts Populaires in 1861 that his music became at all familiar to the Parisians.[3] He himself never again set foot in Paris.

On April 23, 1832, he was once more in his beloved London, and at his old quarters, in Great Portland Street (see p. 121). 'That smoky nest,' he exclaims, amid the sunshine of the Naples summer, 'is fated to be now and ever my favourite residence; my heart swells when I think of it.'[4] And here he was back in it again! It was warm, the lilacs were in bloom, his old friends were as cordial as if they had never parted, he was warmly welcomed everywhere, and felt his health return in full measure. His letters of this date are full of a genuine heartfelt satisfaction. He plunged at once into musical life. The Hebrides Overture was played from MS. parts by the Philharmonic on May 14, and he performed his G minor Concerto, on an Erard piano, at the concerts of May 28 and June 18. He gave a MS. score of his overture to the society, and they presented him with a piece of plate. During his stay in London he wrote his Capriccio brillant in B (op. 22), and played it at a concert of Mori's on May 25.[5] On Sunday, June 10, he played the organ at St. Paul's Cathedral.[6] He also published a four-hand arrangement[7] of the 'Midsummer Night's Dream' Overture with Cramer, and the first Book of the Songs without Words with Novello,[8] and played at many concerts. A more important thing still was the revision of the Hebrides Overture, to which he appears to have put the final touches on June 20 (five weeks after its performance at the Philharmonic), that being the date on the autograph score in possession of the family of Sterndale Bennett, which agrees in all essentials with the printed copy. [In an English letter, written from Attwood's house at Norwood, to Sir George Smart, and dated 'June 6, 1832,' he offers to the Philharmonic Society 'the score of my Overture to the "Isles of Fingal," as a sign of my deep and heartfelt gratitude for the indulgence and kindness they have shown to me during my second visit in this country.' (Brit. Mus. Add. MS. 33,965, fol. 251). The MS. does not, however, appear to be in the Society's library.]

On May 15, Zelter died, and he received the news of the loss of his old friend and teacher at Attwood's house at Norwood. The vision of a possible offer of Zelter's post at the Singakademie crossed his mind, and is discussed with his father; but it was not destined to be fulfilled. Among the friends whom he made during this visit, never to lose till death, were the Horsleys, a family living in the country at Kensington. William Horsley was one of our most eminent glee-writers, his daughters were unusually musical, one of the sons, John Calcott Horsley, became an R.A., and another, Charles Edward Horsley, was for many years a bright ornament to English music. The circle was not altogether unlike his Berlin home, and in his own words[9] he seldom spent a day without meeting one or other of the family. [It was during this visit (in 1832) to London that he played to Vincent Novello Bach's little E minor prelude and fugue for the organ, a circumstance which led to its being published in England (by Novello) before it appeared in any other country, including Germany.[10]]

In July 1832 he returned to Berlin, to find the charm of the summer life in the garden as great as before. His darling sister Rebecka had been married to Professor Dirichlet in May. Another change was that the Devrients had migrated to another place, and Hensel's studios now occupied all the spare space in the garden-house. Immermann's promised libretto was waiting for him on his return, but from the terms in which he asks for Devrient's opinion on it, it is evident that it disappointed him, and we hear no more of the subject.[11] 'St. Paul' was beginning to occupy his mind (of which more anon), and he had not long been back when the election of the conductor for the Singakademie in Zelter's place came on the *tapis*. The details may be read elsewhere[12]; it is enough to say here that chiefly through the extra zeal and want of tact of his friend Devrient, though with the best intentions, Mendelssohn, for no fault of his own, was dragged before the public as an opponent of Rungenhagen; and at length, on Jan. 22, 1833, was defeated by 60 votes out of 236. The defeat was aggravated by a sad want of judgment on the part of the family, who not only were annoyed, but showed their annoyance by withdrawing from the Singakademie, and thus making an open hostility. Felix himself said little, but he felt it deeply. He[13] describes it as a time of uncertainty, anxiety, and suspense, which was as bad as a serious illness; and no doubt it widened the breach in his liking for

[1] *H.* p. 33. Letter to Bärmann, Paris, April 16, 1832, in *Letters of Distinguished Musicians*, p. 406.

[2] Fétis is inaccurate in citing this as Mendelssohn's own expression. See *L.* March 31, 1832.

[3] This want of sympathy, combined with an astonishing amount of ignorance, is amusingly displayed in the following description from the catalogue of a well-known French autograph collector:—'Mendelssohn Bartholdy (Felix) remarquable intelligence, mais cœur egoiste et froid; qui n'ayant pu gravir d'un pas sur les sommets de l'art, s'est refugié dans la musique de chambre.' Can ignorance and confidence go further?

[4] *L.* to his sisters, May 28, 1831.

[5] *Mos.* i. 271. [6] *Ibid.* p. 272. [7] *Ibid.*

[8] Under the title of 'Original Melodies for the Pianoforte' (Novello).

[9] *G. & M.* p. 97.

[10] [See 'Bach's Music in England,' *Musical Times*, Nov. 1896, p. 724.]

[11] *Dev.* p. 142. [12] See especially *Dev.* pp. 145-156.

[13] *L.* to Pastor Bauer, March 4, 1833.

Berlin, which had been begun by the rejection of 'Camacho.' He doubtless found some consolation in a grand piano which was forwarded to him in August by Pierre Erard of London.

His musical activity was at all events not impaired. Besides occupying himself with the Sunday music at home, Felix, during this winter, gave three public concerts at the room of the Singakademie in Nov. and Dec. 1832, and Jan. 1833,[1] at which he brought forward his 'Walpurgisnacht,' his Reformation Symphony, his Overtures to the 'Midsummer Night's Dream,' 'Meeresstille,' and 'Hebrides,' his G minor Concerto and his Capriccio in B minor for pf.; besides playing Beethoven's pf. sonatas (opp. 27 and 53) and his G major Concerto, also a Concerto of Bach in D minor—all, be it remembered, novelties at that time even to many experienced musicians. In addition to this he was working seriously at the Italian Symphony. The Philharmonic Society of London had passed a resolution on Nov. 5, 1832, asking him to compose 'a symphony, an overture, and a vocal piece, for the Society,' and offering him a hundred guineas for the exclusive right of performance during two years.[2] Of these the Italian Symphony was to be one, and the MS. score of the work accordingly bears the date 'Berlin, March 13, 1833.' On April 27 he wrote to the Society offering them the symphony with 'two new overtures, finished since last year' (doubtless the 'Fingal's Cave' and the Trumpet Overtures), the extra one being intended 'as a sign of my gratitude for the pleasure and honour they have again conferred upon me.' Graceful and apparently spontaneous as it is, the symphony had not been an easy task. Mendelssohn was not exempt from the lot of most artists who attempt a great poem or a great composition; on the contrary, 'the bitterest moments he ever endured or could have imagined,' were those which he experienced during the autumn when the work was in progress, and up to the last he had his doubts and misgivings as to the result. Now, however, when it was finished, he found that it 'pleased him and showed progress'[3]—a very modest expression for a work so full of original thought, masterly expression, consummate execution, and sunny beauty, as the Italian Symphony, and, moreover, such a prodigious advance on his last work of the same kind![4]

On Feb. 8, 1833, a son was born to the Moscheleses, and one of the first letters written was to Mendelssohn, asking him to be godfather to the child. He sent a capital letter in reply, with an elaborate sketch,[5] and later on he transmitted a cradle song—published as op. 47, No. 6—for his godchild, Felix Moscheles. Early in April he left Berlin for Düsseldorf, to arrange for conducting the Lower Rhine Festival which took place May 26-28. As soon as the details had been completed, he went on to London for the christening of his godchild, and also to conduct the Philharmonic Concert of May 13, when his Italian Symphony was performed for the first time, and he himself played Mozart's D minor piano concerto. This was his third visit. He was there by April 26—again at his old lodgings in Great Portland Street—and on May 1 he played at Moscheles's annual concert a brilliant set of four-hand variations on the Gipsy March in 'Preciosa,' which the two had composed together.[6]

On or after May 16 he left London and returned to Düsseldorf, in ample time for the rehearsal of the Festival, which began on Whitsunday, May 26, and was an immense success. 'Israel in Egypt'[7] was the *pièce de résistance*, and among the other works were Beethoven's Pastoral Symphony and Overture to 'Leonora,' and Felix's own Trumpet Overture. Abraham Mendelssohn had come from Berlin for the Festival, and an excellent account of it will be found in his letters,[8] admirable letters, full of point and wisdom, and showing better than anything else could the deep affection and perfect understanding which existed between father and son. The brilliant success of the Festival and the personal fascination of Mendelssohn led to an offer from the authorities of Düsseldorf that he should undertake the charge of the entire musical arrangements of the town, embracing the direction of the church music and of two associations, for three years, from Oct. 1, 1833, at a yearly salary of 600 thalers (£90).[9] He had been much attracted by the active artistic life of the place when he visited Immermann at the close of his Italian journey, and there appears to have been no hesitation in his acceptance of the offer. This important agreement concluded, Felix returned to London for the fourth time, taking his father with him. They arrived about June 5, and went into the old lodgings in Great Portland Street. It is the father's first visit, and his letters are full of little hits at the fog, the absence of the sun, the Sundays, and other English peculiarities, and at his son's enthusiasm for it all. As far as the elder Mendelssohn was concerned, the first month was perfectly successful, but in the course of July he was laid up with an accident to his shin, which confined him to his room for three weeks, and although it gave him an excellent idea of English hospitality, it naturally threw a damp over the

[1] *A.M.Z.* 1833, pp. 22, 58, 125. The dates are not given of all the concerts, but the second took place on Dec. 1, 1832

[2] See the Beethoven and his answer in *Hogarth*, pp. 59, 60.

[3] *L.* to Pastor Bunsen, April 6, 1833.

[4] It has been said that the step from Mendelssohn's C minor to his A major Symphony is as great as that from Beethoven's No. 2 to the Eroica: and remembering this is probably not exaggerated.

[5] A fac-simile will be found in *Mos.* i. 284.

[6] *Mos.* i. 290. [The duet was published by Cramer.]

[7] It had been performed by the Singakademie of Berlin, Dec. 8, 1831, but probably with re-instrumentation. It was now done as Handel wrote it.

[8] *A.M.* i. 347-364

[9] I cannot discover his exact *status* or title at Düsseldorf. In his own sketch of his life (see next page) he styles himself Musical director of the Association for the Promotion of Music in Düsseldorf.

latter part of the visit. His blindness, too, seems to have begun to show itself.[1]

His son, however, experienced no such drawbacks. To his father he was everything. 'I cannot express,' says the grateful old man, 'what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished on me; and much as I owe him indirectly for a thousand kindnesses and attentions from others, I owe him far more for what he has done for me himself.'[2] Only a few letters by Felix of this date have been printed,[3] but enough information can be picked up to show that he fully enjoyed himself. His Trumpet Overture was played at the Philharmonic on June 10, 1833. He played the organ at St. Paul's (June 23), Klingemann and other friends at the bellows, and the church empty—Introduction and fugue, extempore; Attwood's Coronation Anthem, four hands, with Attwood; and three pieces of Bach's.[4] He also evidently played a great deal in society, and his father's account of a mad evening with Malibran will stand as a type of many such.[5] The Moscheleses, Attwoods [see his letters to Attwood, printed in the *Musical Times*, Dec. 1900, pp. 792 and 800], Horsleys, and Alexanders are among the most prominent English names in the diaries and letters.[6] Besides Malibran, Schröder-Devrient, Herz, and Hummel were among the foreign artists in London. On August 4 the two left for Berlin,[7] Abraham having announced that he was bringing home 'a young painter named Alphonse Lovie,' who, of course, was no other than Felix himself.[8] They reached Berlin in due course, and by Sept. 27, 1833, Felix was at his new post.

Düsseldorf was the beginning of a new period in his career—of settled life away from the influences of home, which had hitherto formed so important an element in his existence. At Berlin both success and non-success were largely biassed by personal considerations; here he was to start afresh, and to be entirely dependent on himself. He began his new career with vigour. He first attacked the church music, and as 'not one tolerable mass' was to be found, scoured the country as far as Elberfeld, Cologne, and Bonn, and returned with a carriage-load of Palestrina, Lasso, and Lotti. 'Israel in Egypt,' the 'Messiah,' 'Alexander's Feast,' and 'Egmont' are among the music which we hear of at the concerts. At the theatre, after a temporary disturbance, owing to a rise in prices, and a little over-eagerness, he was well received and successful; and at first all was *couleur de rose*—'a more agreeable position I cannot wish for.'[9] But he soon found that the theatre did not suit him; he had too little sympathy with theatrical life, and the responsibility was too irksome. He therefore, after a few months' trial, in March 1834,[10] relinquished his salary as far as the theatre was concerned, and held himself free, as a sort of 'Honorary Intendant.'[11] His influence, however, made itself felt. 'Don Juan,' 'Figaro,' Cherubini's 'Deux Journées,' were amongst the operas given in the first four months; and in the church we hear of masses by Beethoven and Cherubini, motets of Palestrina's, and cantatas of Bach's, the Dettingen Te Deum, 'and on the whole as much good music as could be expected during my first winter.'[12] He lived on the ground floor of Schadow's house,[13] and was very much in the artistic circle, and always ready to make an excursion, to have a swim, to eat, to ride (for he kept a horse[14]), to dance, or to sleep; was working hard at water-colour drawing, under Schirmer's tuition, and was the life and soul of every company he entered.[15] May 18-20 was the Lower Rhine Festival at Aix-la-Chapelle, conducted by Ferdinand Ries; there he met Hiller,[16] and also Chopin, whose acquaintance he had already made in Paris,[17] and who returned with him to Düsseldorf. During the spring of 1834 he was made a member of the Berlin Academy of the Fine Arts.[18]

Meantime, through all these labours and distractions, of pleasure or business alike, he was composing busily and well. The overture to 'Melusina' was finished Nov. 14, 1833, and tried; the Rondo Brillant for piano and orchestra in E flat (op. 29) on Jan. 29, 1834; 'Infelice,' for soprano and orchestra, for the Philharmonic Society (in its first shape),[19] is dated April 3, and the fine Capriccio for pianoforte in A minor (op. 33, No. 1), April 9, 1834. He had also rewritten and greatly improved the 'Meeresstille' Overture[20] for its publication by Breitkopfs with the 'Midsummer Night's Dream' and 'Hebrides' overtures. A symphony which he mentions as on the road appears to have been superseded by a still more important work. In one of his letters from Paris (Dec. 19, 1831), complaining of the low morale of the opera librettos, he says that if that style is indispensable he 'will forsake opera and *write oratorios*.' The words had

[1] *F.M.* i. 397. [2] *Ibid.* p. 384.
[3] [See *Letters of F. M. to I. & C. Moscheles*, pp. 70-74, and the amusing facsimiles of sketches therein. [4] *F.M.* p. 372. [5] *Ibid.* p. 377.
[6] *Mos.* i. 298; Abraham M. in *F.M.* i. 368, 380, 382, etc.
[7] *Mos.* i. 299. [8] *F.M.* i. 386.
[9] *L.* to I. Fürst, July 20, 1834.
[10] *L.* to his father, March 28, 1834. [11] *L.* to Schubring, August 6.
[12] *L.* to his father, March 28. [13] *H.* p. 38.
[14] The acquisition of this horse gives a good idea of his dutiful attitude towards his father. *L.* to his father, March 28, 1834.
[15] *Dec.* p. 174. [16] *L.* to his mother, May 23, 1834; *H.* p. 36.
[17] Karasowki's *Life of Chopin*, chap. xiv.
[18] *L.* to his father, Dec. 28, 1833, and to Fanny, April 7, 1834. On this occasion he sent in the following 'Memorandum of my biography and art-education.' 'I was born Feb. 3, 1809, at Hamburg; in my 8th year began to learn music, and was taught thorough-bass and composition by Professor Zelter, and the Pianoforte, first by my mother and then by Mr. Ludwig Berger. In the year 1829 I left Berlin, travelled through England and Scotland, South Germany, Italy, Switzerland, and France; visited England twice more in the spring of 1832 and 1833, was there made Honorary Member of the Philharmonic Society, and since October 1833, have been Music-director of the Association for the Promotion of Music in Düsseldorf.' This is preserved in the archives of the Academy, and I am indebted for it to the kindness of Dr. Joachim.
[19] The vocal piece of his contract with the Society. It was first sung by Mme. Caradori at the Philharmonic Concert of May 19, 1834, with violin obbligato by Henry Blagrove.
[20] *L.* to Schubring, August 6, 1834.

hardly left his pen when he was invited by the Cäcilien-Verein of Frankfort to compose an oratorio on St. Paul.[1] The general plan of the work, and such details as the exclusive use of the Bible and Choral-book, and the introduction of chorales, are stated by him at the very outset. On his return to Berlin he and Marx made a compact by which each was to write an oratorio-book for the other; Mendelssohn was to write 'Moses' for Marx, and Marx 'St. Paul' for Mendelssohn.[2] Mendelssohn executed his task at once, and the full libretto, entitled 'Moses, an Oratorio, composed by A. B. M.,' and signed 'F. M. B., 21 Aug. 1832,' is now in the possession of the family.[3] Marx, on the other hand, not only rejected Mendelssohn's book for 'Moses,' but threw up that of 'St. Paul,' on the ground that chorales were an anachronism. In fact, this singular man's function in life seems to have been to differ with everybody. For the text of 'St. Paul,' Mendelssohn was indebted to his own selection, and to the aid of his friends Fürst and Schubring.[4] Like Handel, he knew his Bible well; in his oratorios he followed it implicitly, and the three books of 'St. Paul,' 'Elijah,' and the 'Lobgesang' are a proof (if any proof were needed after the 'Messiah' and 'Israel in Egypt') that, in his own words, 'the Bible is always the best of all.'[5] He began upon the music in March 1834, not anticipating that it would occupy him long[6]; but it dragged on, and was not completed till the beginning of 1836.

Though only Honorary Intendant at the Düsseldorf theatre, he busied himself with the approaching winter season, and before leaving for his holiday corresponded much with Devrient as to the engagement of singers.[7] September 1834 he spent in Berlin,[8] and was back at Düsseldorf for the first concert on Oct. 23,[9] calling on his way at Cassel, and making the acquaintance of Hauptmann,[10] with whom he was destined in later life to be closely connected. The new theatre opened on Nov. 1. He and Immermann quarrelled as to precedence, or as to the distribution of the duties. The selection of singers and musicians, the bargaining with them, and all the countless worries which beset a manager, and which, by a new agreement he had to undertake, proved a most uncongenial and, moreover, a most wasteful task; so uncongenial that at last, the day after the opening of the theatre, he suddenly 'made a *salto mortale*,' and threw up all connection[11] with it, not without considerable irritability and inconsistency.[12] After this he continued to do his other duties, and to conduct occasional operas, Julius Rietz being his assistant. With the opening of 1835 he received an invitation from Leipzig through Schleinitz, which resulted in his taking the post of Conductor of the Gewandhaus Concerts there. His answers[13] to the invitation show not only how very careful he was not to infringe on the rights of others, but also how clearly and practically he looked at all the bearings of a question before he made up his mind upon it. Before the change, however, several things happened. He conducted the Lower Rhine Festival of 1835 at Cologne (June 7-9). The principal works were Handel's 'Solomon'—for which he had written an organ part in Italy; Beethoven's Symphony No. 8, and Overture op. 124, a 'religious march' and hymn of Cherubini's, and the Morning Hymn of his favourite J. F. Reichardt. The Festival was made more than ordinarily delightful to him by a present of Arnold's edition of Handel in thirty-two vols. from the committee. His father, mother, and sisters were all there. The parents then went back with him to Düsseldorf; there his mother had a severe attack of illness, which prevented his taking them home to Berlin till the latter part of July.[14] At Cassel the father, too, fell ill, and Felix's energies were fully taxed on the road.[15] He remained with them at Berlin till the end of August, and then left for Leipzig to make the necessary preparations for beginning the subscription concerts in the Gewandhaus on Oct. 4. His house at Leipzig was in Reichel's garden, off the Promenade. Chopin visited him during the interval, and Felix had the pleasure of introducing him to Clara Wieck, then a girl of sixteen. His first introduction to Schumann is said to have taken place at Wieck's house on Oct. 3, the day before the Gewandhaus Concert at which Clara played Beethoven's B flat trio (Moscheles' *Life*, i. 301). Later came his old Berlin friend Ferdinand David from Russia to lead the orchestra,[16] and Moscheles from London for a lengthened visit. Mendelssohn's new engagement began with the best auspices. The relief from the worries and responsibilities of Düsseldorf was immense,[17] and years afterwards he refers to it as 'when I first came to Leipzig and thought I was in Paradise.'[18] He was warmly welcomed on taking his seat, and the first concert led off with his 'Meeresstille' Overture.

Rebecka passed through Leipzig on Oct. 14 (1835) on her way from Belgium, and Felix and Moscheles accompanied her to Berlin for a visit of two days, returning to Leipzig for the

[1] *L.* to Devrient, pp. 137, 138. [2] *Marx*, ii. 139, etc.
[3] It shows how fully Mendelssohn realised the connection of the Old and New Testaments that his concluding chorus, after the giving of the Law, is 'This is the love of God, that we keep His commandments.'—1 John v. 3. [4] See *Sch.*; and *Letters*, vol. ii.
[5] *L.* to Schubring, July 15, 1834.
[6] *Ibid.* Sept. 6, 1833, etc. [7] *Dev.* pp. 177-183.
[8] *Ibid.* pp. 183, 184. [9] *N. M. Zeitung.*
[10] Hauptmann's letters to Hauser, i. 139.
[11] *L.* to his mother, Nov. 4; to Rebecka, Nov. 23, 1834.
[12] This is brought out in his father's letter, printed on p. 57 of *Letters from 1833-47*. See also Felix's letter to his mother of Nov. 4, 1834. [13] *L.* to Schleinitz, Jan. 26 and April 16, 1835.
[14] *L.* to Mrs. Voigt, Düsseldorf, July 17, 1835.
[15] *L.* to F. W. von Schadow, Berlin, August 9, 1835, in *Polko*, p. 193.
[16] He joined definitely Feb. 25, 1836, after Matthai's death (*A. M. Z.* 1836, p. 133).
[17] *L.* to Hildebrandt, Leipzig, Oct. 31, 1835, in *Polko*, p. 191; also *Hiller*, p. 47. [18] *L.* to Fanny, June 18, 1839.

next concert. Short as the visit was, it was more than usually gay. The house was full every evening, and by playing alternately, by playing four hands, and by the comical extempore tricks of which the two friends were so fond, and which they carried on to such perfection, the parents, especially the father, now quite blind, were greatly mystified and amused.[1] And well that it was so, for it was Felix's last opportunity of gratifying the father he so tenderly loved and so deeply reverenced. At half-past 10 A.M. on Nov. 19, 1835, Abraham Mendelssohn was dead. He died the death of the just, passing away, as his father had done, without warning, but also without pain. He turned over in his bed, saying that he would sleep a little; and in half an hour he was gone. Hensel started at once for Leipzig, and by Sunday morning, the 22nd, Felix was in the arms of his mother. How deeply he felt under this peculiarly heavy blow the reader must gather from his own letters. It fell on him with special force, because he was not only away from the family circle, but had no home of his own, as Fanny and Rebecka had, to mitigate the loss. He went back to Leipzig stunned, but determined to do his duty with all his might, finish 'St. Paul,' and thus most perfectly fulfil his father's wishes. He had completed the revision of his 'Melusina' Overture on Nov. 17, only three days before the fatal news reached him, and there was nothing to hinder him from finishing the oratorio. He had played in Bach's concerto in D minor for three pianofortes with Clara Wieck and Rakemann at the Gewandhaus Concert on Nov. 9, 1835.

The business of the day, however, had to go on. One of the chief events in this series of concerts was a performance of the Ninth Symphony of Beethoven, Feb. 11, 1836.[2] Another was Mendelssohn's performance of Mozart's D minor Concerto 'as written' (for it seems to have been always hitherto played after some adaptation),[3] on Jan. 29, with cadenzas which electrified his audience. Leipzig was particularly congenial to Mendelssohn. He was the idol of the town, had an orchestra full of enthusiasm and devotion, a first-rate coadjutor in David, who took much of the mechanical work of the orchestra off his shoulders; and, moreover, he was relieved of all business arrangements, which were transacted by the committee, especially by Herr Schleinitz. Another point in which he could not but contrast his present position favourably with that at Düsseldorf was the absence of all rivalry or jealousy. The labour of the season, however, was severe, and he confesses that the first two months had taken more out of him than two years' composing would do.[4] The University of Leipzig showed its appreciation of his presence by conferring on him the degree of Doctor of Philosophy in March.[5]

Meantime Schelble's illness had cancelled the arrangement for producing 'St. Paul' at Frankfort, and it had been secured for the Lower Rhine Festival at Düsseldorf (May 22-24, 1836). The programmes included, besides the new oratorio, the two overtures to 'Leonore,' both in C, 'No. 1' (then unknown) and 'No. 3': one of Handel's Chandos anthems, the 'Davidde penitente' of Mozart, and the Ninth Symphony. 'St. Paul' was executed with the greatest enthusiasm, and produced a deep sensation. It was performed on the 22nd, not in the present large music hall (Kaisersaal), but in the long low room which lies outside of that and below it, known as the Rittersaal, a too confined space for the purpose. For the details of the performance, including an escapade of one of the false witnesses, in which the coolness and skill of Fanny alone prevented a break-down, we must refer the reader to the contemporary accounts of Klingemann, Hiller, and Polko.[6] To English readers the interest of the occasion is increased by the fact that Sterndale Bennett, then twenty years old, and fresh from the Royal Academy of Music, was present. [The earliest known reference to the oratorio of 'Elijah' is of this year. In a letter to Klingemann, dated 'The Hague, August 12, 1836,' he says: 'If you would only give all the care and thought you bestow now upon St. Paul to an Elijah, or a St. Peter, or even an Og of Bashan!'[7]]

Schelble's illness induced Mendelssohn to take the direction of the famous Cäcilien-Verein at Frankfort. Leipzig had no claims on him after the concerts were over, and he was thus able to spend six weeks at Frankfort practising the choir in Bach's 'Gottes Zeit,' Handel's 'Samson,' and other works, and improved and inspired them greatly. He resided in Schelble's house at the corner of the 'Schöne Aussicht,' with a view up and down the Main. Hiller was then living in Frankfort; Lindblad was there for a time; and Rossini remained for a few days on his passage through, in constant intercourse with Felix.[8]

Mendelssohn's visit to Frankfort was, however, fraught with deeper results than these. It was indeed quite providential, since here he met his future wife, Cécile Charlotte Sophie Jeanrenaud, a young lady of great beauty, nearly ten years younger than himself, the second daughter of a clergyman of the French Reformed Church, who had died many years before, leaving his wife (a Souchay by family) and children amongst the aristocracy of the town. The house was close to the Fahrthor, on the quay of the Main.[9] Madame Jeanrenaud was still young and good-

[1] *F.M.* i. 422. [2] *A.M.Z.* 1836, p. 273. [3] *Ibid.* p. 105. [4] *L.* to Hiller, Dec. 10, 1837.

[5] *A.M.Z.* March 30, 1836, p. 216.

[6] See *Musical World*, June 17, 1836, and *R.* pp. 27, 28; *H.* p. 51; and [illegible] p. 40. (also *Musical Times*, March 1896, p. 187).

[7] See 'The Story of Mendelssohn's Elijah,' by F. G. Edwards (1896, p. 3, *et seq.*).

[8] *F.* i. 23, *et seq.*

[9] A pencil drawing of the Main and the Fahrthor, with the 'Schöne Aussicht' in the distance, taken from the Jeanrenauds' windows,

looking, and it was a joke in the family that she herself was at first supposed to be the object of Mendelssohn's frequent visits. But though so reserved, he was not the less furiously in love, and those who were in the secret have told us how entirely absorbed he was by his passion, though without any sentimentality. He had already had many a passing attachment. Indeed being at once so warm-hearted and so peculiarly attractive to women—and also, it should be said so much sought by them—it is a strong tribute to his self-control that he was never before seriously or permanently involved. On no former occasion, however, is there a trace of any feeling that was not due entirely, or mainly, to some quality or accomplishment of the lady, and not to her actual personality. In the present case there could be no doubt either of the seriousness of his love or of the fact that it centred in Mlle. Jeanrenaud herself, and not in any of her tastes or pursuits. And yet, in order to test the reality of his feelings, he left Frankfort, at the very height of his passion, for a month's bathing at Scheveningen near the Hague.[1] His friend F. W. Schadow, the painter, accompanied him, and the restless state of his mind may be gathered from his letters to Hiller.[2] His love stood the test of absence triumphantly. Very shortly after his return, on Sept. 9, the betrothal took place, at Kronberg, near Frankfort[3]; three weeks of bliss followed, and on Oct. 2 he was in his seat in the Gewandhaus, at the first concert of the season. Five days later (Oct. 7), in the distant city of Liverpool, 'St. Paul' was performed for the first time in England, under the direction of Sir George Smart. The season at Leipzig was a good one; Sterndale Bennett, who had come over at Mendelssohn's invitation, made his first public appearance in his own pianoforte concerto in C minor, and the series closed with the Choral Symphony.

His engagement soon became known far and wide, and it is characteristic of Germany, and of Mendelssohn's intimate relation to all concerned in the Gewandhaus, that at one of the concerts, the Finale to 'Fidelio,' 'Wer ein holdes Weib errungen,' should have been put into the programme by the directors with special reference to him, and that he should have been forced into extemporising on that suggestive theme, amid the shouts and enthusiasm of his audience. The rehearsals for the concerts, the concerts themselves, his pupils, friends passing through, visits to his fiancée, an increasing correspondence, kept him more than busy. Sterndale Bennett was living in Leipzig, and the two friends were much together. In addition to the subscription series and to the regular chamber concerts, there were performances of 'Israel in Egypt,' with a new organ part by him, on Nov. 7, and 'St. Paul,' on March 16, 1837. The compositions of this winter are few, and all of one kind, namely preludes and fugues for pianoforte.[4] The wedding took place on March 28, 1837, at the Walloon French Reformed Church, Frankfort. For the wedding tour they went to Freiburg and into the Palatinate, and by the 15th of May had returned to Frankfort.[5] A journal which they kept together during the honeymoon is full of sketches and droll things of all kinds. In July they were at Bingen, Horchheim, Coblenz, and Düsseldorf for some weeks. At Bingen, while swimming across to Assmannshausen, he had an attack of cramp which nearly cost him his life, and from which he was only saved by the boatman. The musical results of these few months were very important, and include the 42nd Psalm, the String Quartet in E minor, (op. 44, No. 2) an Andante and Allegro for pianoforte in E, published posthumously as a Capriccio (op. 118), the second pianoforte Concerto, in D minor, and the three Preludes for the Organ (op. 37); [the fugues appear to have been composed later]. He was also in earnest correspondence with Schubring[6] as to a second oratorio, on the subject of St. Peter.

It must have been hard to tear himself away so soon from his lovely young wife—and indeed he grumbles about it lustily[7]—but he had been engaged to conduct 'St. Paul,' and to play the organ and his new Pianoforte Concerto, at the Birmingham Festival. Accordingly on August 24, he left Düsseldorf for Rotterdam, crossed to Margate in the *Attwood*, the same boat which had taken him over in 1829, and on the 27th is in London, on his fifth visit, at Klingemann's house, as cross as a man can well be.[8] But this did not prevent his setting to work with Klingemann at the plan of an oratorio on Elijah, over which they had two mornings' consultation.[9] Before leaving London for Birmingham, he played the organ at St. Paul's—on Sunday afternoon, Sept. 10—and at Christ Church, Newgate Street, on Tuesday morning, the 12th. It was on the former of these two occasions that the vergers, finding that the congregation would not leave the Cathedral, withdrew the organ-blower, and let the wind out of the organ during Bach's Prelude and Fugue in A minor[10]—'near the end of the fugue,[11] before the subject comes in on the Pedals.'[12] At Christ Church he was evidently in a good vein. He played 'six extempore fantasias,' one on a fugue subject given by old Wesley at the moment, and the Bach Fugue just mentioned and Bach's Toccata. Samuel Wesley—our own

has the following inscription:—'Vendu à Mendelssohn au prix de l'execution d'un nombre indeterminé de Fugues de J. S. Bach, et de la Copie d'un Rondo du même Maître. LAURENS à Montpellier.'

[1] *H.* ch. iv. p. 51 *et seq.*; *F.M.* ii. 30; *Dev.* p. 196.
[2] *H.* pp. 62-72.
[3] *L.* to his mother in *F.M.* ii. 27; *Polko*, p. 63.
[4] Published as op. 35. See the Catalogue at the end of this article.
[5] *Dev.* p. 200.
[6] *L.* to Schubring, July 14, 1837.
[7] *F.M.* ii. 51.
[8] *H.* p. 99.
[9] His private journal. He mentioned it to Mr. John C. Horsley, R.A., during this visit. [See also *Hist. of Elijah*, p. 6.]
[10] For a very interesting account of these two performances by Dr. Gauntlett, see *Musical World*, Sept. 15, 1837, p. 8.
[11] His private journal.
[12] [See a letter from Dr. Gauntlett to Sir George Grove in *Musical Times*, Feb. 1902, p. 96.]

ancient hero, though seventy-one years old—was present and played. It was literally his Nunc dimittis: he died on Oct. 11, 1837, a month from that date. Mendelssohn's organ-playing on these occasions was eagerly watched. He was the greatest of the few great German organ-players who had visited this country, and the English organists, some of them no mean proficients, learned more than one lesson from him. 'It was not,' wrote Dr. Gauntlett, 'that he played Bach for the first time here,—several of us had done that. But he taught us how to play the *slow* fugue, for Adams and others had played them too fast. His words were, "Your organists think that Bach did not write a slow fugue for the organ." Also he brought out a number of pedal-fugues which were not known here. We had played a few, but he was the first to play the D major, the G minor, the E major, the C minor, the short E minor,' etc.[1] Even in those that were known he threw out points unsuspected before, as in the A minor fugue, where he took the episode on the Swell, returning to the Great Organ when the pedal re-enters, but transferring the E in the treble to the Great Organ a bar before the entry of the other parts, with very fine effect.[2] One thing which particularly struck our organists was the contrast between his massive effects and the lightness of his touch in rapid passages. The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano. His command of the pedal clavier was also a subject of much remark.[3] But we must hasten on.

On the evening of the Tuesday, Sept. 12, he attended a performance of his oratorio 'St. Paul' by the Sacred Harmonic Society at Exeter Hall. He had conducted three rehearsals, but could not conduct the performance itself, owing to the prohibition of the Birmingham committee. It was the first time he had heard 'St. Paul' as a mere listener, and his private journal says that he found it 'very interesting.' His opinion of English amateurs may be gathered from his letter to the Society, with which his journal fully agrees.[4] 'I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the choruses—this large body of good and musical voices—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I thought on the immense improvement which such a number of *real amateurs* must necessarily produce in the country which may boast of it.'

On the Wednesday he went to Birmingham, and remained there, rehearsing and arranging, till the Festival began, Tuesday, Sept. 19. At the evening concert of that day he extemporised on the organ, taking the subjects of his fugue from 'Your harps and cymbals sound' ('Solomon'), and the first movement of Mozart's Symphony in D, both of which had been performed earlier in the day; he also conducted his 'Midsummer Night's Dream' overture. On Wednesday he conducted 'St. Paul,' on Thursday evening played his new pianoforte concerto in D minor, and on Friday morning, the 22nd, Bach's Prelude and Fugue ('St. Anne's') on the organ.[5] The applause throughout was prodigious; but it did not turn his head, or prevent indignant reflections on the treatment to which Neukomm had been subjected, reflections which do him honour. Moreover, the applause was not empty. Mori and Novello were keen competitors for the D minor pianoforte concerto, and it became the prize of the latter, at what we should now consider a very moderate figure, before its composer left Birmingham. He travelled up by coach, reaching London at midnight, and was intercepted at the coach-office by the committee of the Sacred Harmonic Society, who presented him with a large silver snuff-box, adorned with an inscription.[6] He then went straight through, arrived in Frankfort on the 27th, and was at Leipzig at 2 P.M. of the day of the first concert, Sunday, Oct. 1. His house was in Lurgenstein's Garden, off the Promenade, the first house on the left, on the second floor.[7] On Oct. 12, 1837, he writes to thank the Gesellschaft der Musikfreunde of Vienna for its diploma of membership. The letter is in the Society's archives.

The next few years were given chiefly to Leipzig. He devoted all his heart and soul to the Gewandhaus Concerts, and was well repaid by the increasing excellence of the performance and the enthusiasm of the audiences. The principal feature of the series 1837-38 was the appearance of Clara Novello for the first time in Germany—a fruit of his English experiences. She sang first at the concert of Nov. 2, 1837, and remained till the middle of January, creating an extraordinary excitement. But the programmes had other features to recommend them. In Feb. and March 1838, there were four historical concerts (1. Bach, Handel, Gluck, Viotti; 2. Haydn, Cimarosa, Naumann, Righini; 3. Mozart, Salieri, Méhul, Romberg; 4. Vogler, Beethoven, Weber), which excited great interest. Mendelssohn and David played the solo pieces, and it is easy to imagine what a treat they must have been. In the programmes of other concerts we find Beethoven's 'Glorreiche Augenblick,' and Mendelssohn's own 42nd Psalm. His Serenade and Allegro giojoso (op. 43)—like his

[1] He had learned these since his Swiss journey. See *L.* Sept. 3, 1831. [2] Dr. E. J. Hopkins's recollection.
[3] Mr. H. C. Lincoln's recollection.
[4] I have to thank Mr. Husk and the Committee of the Sacred Harmonic Society for this and other valuable information.
[5] For these details see *Musical World*, Sept. 23 and 29, 1837, pp. 24-40. He had resolved on the Prelude and Fugue two months before. See *L.* to his mother, July 13, 1837.
[6] *L.* to his mother, Oct. 4, 1837. [7] *H.* p. 149.

'Ruy Blas' Overture, a veritable impromptu—was produced on April 2,[1] and his String Quartet in E flat (op. 44, No. 3) on the following day.

His domestic life during the spring of 1838 was not without anxiety. On Feb. 7 his first son was born, afterwards named Carl Wolfgang Paul, and his wife had a very dangerous illness.[2] This year he conducted the Lower Festival at Cologne (June 3-6). He had induced the committee to include a cantata of Bach's,[3] then an entire novelty, in the programme, which also contained a selection from Handel's 'Joshua.' A silver cup (Pokal) was presented to him at the close of the Festival.[4] [The Bach novelty appears to have been a garbled version of the Himmelfahrts cantata, 'Gott fähret auf mit Jauchzen,' though Mendelssohn probably found it in that state. The double chorus—to which he refers in his letter to J. A. Novello as being alone worth the journey from London to Cologne to hear—was 'Nun ist das Heil, und die Kraft.' This information, though not so complete as could be desired, is obtained from a word-book of the festival. See *Musical Times*, June 1906, p. 387, for further details.]

The summer was spent at Berlin, in the lovely garden of the Leipziger Strasse, and was his wife's first introduction to her husband's family.[5] To Felix it was a time of great enjoyment and much productiveness. Even in the early part of the year he had not allowed the work of the concerts to keep him from composition. The String Quartet in E flat just mentioned, the Violoncello Sonata in B flat (op. 45), the 95th Psalm, and the Serenade and Allegro giojoso are all dated during the hard work of the first four months of 1838. The actual result of the summer was another String Quartet (in D; op. 44, No. 1), dated July 24, 1838,[6] and the Andante Cantabile and Presto Agitato in B (Berlin, June 22, 1838). The intended result is a symphony in B flat which occupied him much, which he mentions more than once as complete in his head, but of which no trace on paper has yet been found.[7] He alludes to it in a letter to the Philharmonic Society (Jan. 19, 1839)—answering their request for a symphony—as 'begun last year,' though it is doubtful if his occupations will allow him to finish it in time for the 1839 season. So near were we to the possession of an additional companion to the Italian and Scotch symphonies! The Violin concerto was also begun in this holiday,[8] and he speaks of a Psalm[9] (probably the noble one for eight voices, 'When Israel out of Egypt came'), a Sonata for pianoforte and violin (in F, dated 'Berlin, June 13, 1838,' still in MS.), and other things. He was now, too, in the midst of the tiresome correspondence with J. R. Planché,[10] on the subject of the opera which that gentleman had agreed to write, but which, like Mendelssohn's other negotiations on the subject of operas, came to nothing; and there is the usual large number of long and carefully written letters. He returned to Leipzig in September, but was again attacked with measles,[11] on the eve of a performance of 'St. Paul,' on Sept. 15. The attack was sufficient to prevent his conducting the first of the Gewandhaus Concerts (Sept. 30), at which David was his substitute. On Oct. 7 he was again at his post.[12] The star of this series was Mrs. Alfred Shaw, whose singing had pleased him very much when last in England. Its one remarkable novelty was Schubert's great Symphony in C, which had been brought from Vienna by Schumann, and was first played in MS. on March 21, 1839, at the last concert of the series. [He was very anxious that the Philharmonic Society (London) should perform Schubert's symphony, and, indeed, he sent the parts to London, but without any practical result. See his letters to the Secretary of the Society, W. Watts, in the concert programme-book of Feb. 5, 1880.] During the autumn of 1839 he received from Erard the grand piano which became so well known to his friends and pupils, and the prospect of which he celebrates in a remarkable letter now in the possession of that firm.

'Elijah' is now fairly under way. After discussing with his friends Bauer and Schubring the subject of St. Peter,[13] in terms which show how completely the requirements of an oratorio book were within his grasp, and another subject not very clearly indicated, but apparently approaching that which he afterwards began to treat as Christus[14]—he was led to the contemplation of that most picturesque and startling of the prophets of the Old Testament, who, strange to say, does not appear to have been previously treated by any known composer. Hiller[15] tells us that the subject was suggested by the passage[16] (1 Kings xix. 11), 'Behold, the Lord passed by.' We may accept the fact more certainly than the date (1840) at which Hiller places it. Such a thing could not but fix itself in the memory, though the date might easily be confused. We have already seen that he was at work on the subject in the summer of 1837, and the correspondence printed in the *History of 'Elijah'* shows that much consultation had already taken place upon it between Mendelssohn and himself, and also with Klingemann, and that considerable progress had been made in the construction of the book of the oratorio. Mendelssohn had

[1] Conceived and composed in two days for Mme. Botgorscheck's concert. See *L.* April 2, 1838.
[2] *H.* p. 115.
[3] *L.* to J. A. Novello, Leipzig, April 7, 1838, in *G. & M.* p. 192.
[4] *A.M.Z.* 1838, p. 439. [5] *F.M.* ii. 57, 63.
[6] Autograph in possession of the Sterndale-Bennetts.
[7] *L.* to F. David, July 30, 1838; to Fanny, June 18, 1839; *H.* p. 126.
[8] *L.* to F. David, July 30, 1838. [9] *H.* p. 126.
[10] For the whole of this see J. R. Planché's *Recollections and Reflections*, 1872, vol. i. p. 279, *et seq.* Mr. Planché's caustic deductions may well be pardoned him even by those who most clearly see their want of force.
[11] *A.M.Z.* 1838, p. 642. [12] *Ibid.* p. 696.
[13] *L.* to Schubring, July 14, 1837.
[14] *L.* to Pastor Bauer, Jan. 12, 1835. [15] *H.* p. 171.
[16] He liked a central point for his work. In 'St. Peter' it would have been the Gift of Tongues; see *L.* to Schubring, July 14, 1837.

drawn up a number of passages and scenes in order, and had given them to Schubring for consideration. His ideas are dramatic enough for the stage! A month later[1] the matter has made further progress, and his judicious dramatic ideas are even more confirmed; but the music does not seem to be yet touched. During the spring of 1839 he finished the 114th Psalm, and wrote the overture to 'Ruy Blas.' This, though one of the most brilliantly effective of his works, was, with a chorus for female voices, literally conceived and executed *à l'improviste* between a Tuesday evening and a Friday morning—a great part of both Wednesday and Thursday being otherwise occupied—and in the teeth of an absolute aversion to the play.[2] The performance took place at the theatre on March 11. A letter to Hiller, written a month[3] after this (Leipzig, April 15), gives a pleasant picture of his care for his friends. A great part of it is occupied with the arrangements for doing Hiller's oratorio in the next series of Gewandhaus Concerts, and with his pleasure at the appearance of a favourable article on him in Schumann's paper, *Neuemusikalische Zeitung*, from which he passes to lament over the news of the suicide of Nourrit, who had been one of his circle in Paris in 1831.

In May (1839) he is at Düsseldorf, conducting the Lower Rhine Musical Festival (May 19-21) —the 'Messiah,' Beethoven's Mass in C, his own 42nd Psalm, the Eroica Symphony, etc. From there he went to Frankfort, to the wedding of his wife's sister Julie to Mr. Schunck of Leipzig, and there he wrote the D minor Trio[4]; then to Horchheim, and then back to Frankfort. On August 21[5] they were at home again in Leipzig, and were visited by the Hensels, who remained with them till Sept. 4, and then departed for Italy. Felix followed them with a long letter[6] of hints and instructions for their guidance on the journey, not the least characteristic part of which is the closing injunction to be sure to eat a salad of brocoli and ham at Naples, and to write to tell him if it was not good.

The summer of 1839 had been an unusually fine one; the visit to Frankfort and the Rhine had been perfectly successful; he had enjoyed it with that peculiar capacity for enjoyment which he possessed, and he felt 'thoroughly refreshed.'[7] He went a great deal into society, but found none so charming as that of his wife. A delightful picture of part of his life at Frankfort is given in a letter to Klingemann of August 1, and still more so in one to his mother on July 3, 1839. Nor was it only delightful. It urged him to the composition of part-songs for the open air, a kind of piece which he made his own, and wrote to absolute perfection. The impulse lasted till the end of the winter, and many of his best part-songs—including 'Love and Wine,' 'The Hunter's Farewell,' 'The Lark'—date from this time. In addition to these the summer produced the D minor pianoforte trio already mentioned, the completion of the 114th Psalm, and three fugues for the organ, one of which was worked into the organ sonata No. 2, while the others remain in MS. [except the fugue in F minor, No. 3 of the set, which was published by Stanley Lucas & Co., London, in 1885.]

[He conducted a Musical Festival at Brunswick (Sept. 6-8), where he first made the acquaintance of H. F. Chorley. Beethoven's symphonies in C minor and A, and Mendelssohn's 'St. Paul,' D minor pf. concerto, and Serenade (pf.) were performed.[8]] On Oct. 2 his second child, Marie, was born. Then came the christening, with a visit from his mother and Paul, and then Hiller arrived. He had very recently lost his mother, and nothing would satisfy Mendelssohn but that his friend should come and pay him a long visit,[9] partly to dissipate his thoughts, and partly to superintend the rehearsals of his oratorio of 'Jeremiah the Prophet,' which had been bespoken for the next series of Gewandhaus Concerts.[10] Hiller arrived early in December, and we recommend his description of Mendelssohn's home life to any one who wishes to know how simply and happily a great and busy man can live. Leipzig was proud of him, his wife was very popular, and this was perhaps the happiest period of his life. His love of amusement was as great as ever, and his friends long recollected his childish delight in the Cirque Lajarre and Paul Cousin the clown.

The concert season of 1839-40 was a brilliant one. For novelties there were symphonies by Lindblad, Kalliwoda, Kittl, Schneider, and Vogler. Schubert's ninth symphony (in C) was played no less than three times,[11] and one concert[12] (Jan. 9, 1840) was rendered memorable by a performance of Beethoven's four Overtures to Leonora ('Fidelio'). Mendelssohn's own 114th Psalm was first performed 'sehr glorios'[13] on New Year's Day, and the new Trio in D minor on Feb. 10. The Quartet Concerts were also unusually brilliant. At one of them Mendelssohn's Octet was given, he and Kalliwoda playing the two violas; at another he accompanied[14] David in Bach's 'Chaconne,' then quite unknown. Hiller's oratorio was produced on

[1] *L.* to Schubring, Dec. 6, 1838.
[2] *L.* to his mother, March 18, 1839. In fact it was only written at all because the proceeds of the concert were to go to the Widows' Fund of the orchestra. He insisted on calling it 'The Overture to the Dramatic Fund.'
[3] *H.* p. 133.
[4] The autograph is dated—1st Movement, Frankfort, June 6; Finale, Frankfort, July 18 [1839].
[5] *F.M.* ii. 85.
[6] *L.* to Fanny, Sept. 14, 1839.
[7] *L.* to Klingemann, August 1, 1839.
[8] [For a full and graphic account by Chorley of this Festival, see his *Modern German Music*, vol. i. p. 1, *et seq.*; and *A.M.Z.* 1839, p. 791.]
[9] *H.* p. 147.
[10] *Ibid.* p. 134.
[11] Dec. 12, 1839, and March 12. The second performance was interfered with by a fire in the town.
[12] *L.* to Fanny, Jan. 4, 1840.
[13] *Ibid.*
[14] Probably extempore; the published version is dated some years later.

April 2 with great success. Ernst, and, above all, Liszt, were among the virtuosos of this season; and for the latter of these two great players Mendelssohn arranged a soirée at the Gewandhaus, which he thus epitomises: '350 people, orchestra, chorus, punch, pastry, Meeresstille, Psalm, Bach's Triple Concerto, choruses from St. Paul, Fantasia on Lucia, the Erl King, the devil and his grandmother'[1]; and which had the effect of somewhat allaying the annoyance which had been caused by the extra prices charged at Liszt's concerts.

How, in the middle of all this exciting and fatiguing work (of which we have given but a poor idea), he found time for composition, and for his large correspondence, it is impossible to tell, but he neglected nothing. On the contrary, it is precisely during this winter that he translates for his uncle Joseph, his father's elder brother—a man not only of remarkable business power but with considerable literary ability—a number of difficult early Italian poems into German verse. They consist of three sonnets by Boccaccio, one by Dante, one by Cino, one by Cecco Angiolieri, an epigram of Dante's, and another of Gianni Alfani's. They are printed in the later editions of the letters (German version only), and are accompanied by a letter to his uncle Joseph, dated Feb. 20, 1840, describing half-humorously, half-pathetically, the difficulty which the obscurities of the originals had given him amid all his professional labours. With irrepressible energy he embraced the first moment of an approach to leisure, after what he describes as a 'really overpowering turmoil,'[2] to write a long and carefully-studied official communication to the Kreis-Director, or Home Minister of Saxony, urging that a legacy recently left by a certain Herr Blümner should be applied to the formation of a solid music academy at Leipzig.[3] This was business; but, in addition, during all these months there are long letters to Hiller, Chorley, his mother, Fanny, Paul, and Fürst (and remember that only a small part of those which he wrote has been brought within our reach); and yet he managed to compose both the 'Lobgesang' and the 'Festgesang' for the Festival in commemoration of the invention of Printing, which was held in Leipzig on June 25, the former of which is as characteristic and important a work as any in the whole series of his compositions. The music for both these was written at the express request of the Town Council, acting through a committee whose chairman was Dr. Raymond Härtel, and the first communication with Mendelssohn on the subject was made about the end of the previous July. We know from Mendelssohn himself[4] that the title 'Symphonie Cantata' is due to Klingemann, but the words are probably Mendelssohn's own selection, no trace of any communication with Schubring, Bauer, or Fürst being preserved in the published letters or recollections, and the draft of the words having vanished.

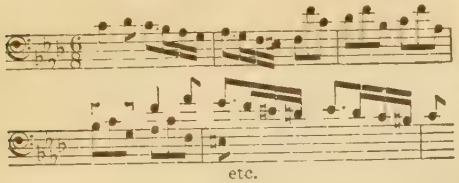
The Festival extended over two days, Wednesday and Thursday, June 24 and 25, 1840. On Tuesday evening there was a 'Vorfeier' in the shape of an opera by Lortzing, 'Hans Sachs,' composed for the occasion. At 8 A.M. on Wednesday was a service in the church with a cantata by Richter (of Zittau), followed by the unveiling of the printing-press and statue of Gutenberg, and by a performance in the open market-place of Mendelssohn's 'Festgesang'[5] for two choirs and brass instruments, he conducting the one chorus and David the other. On Thursday afternoon a concert was held in St. Thomas's Church, consisting of Weber's Jubilee Overture, Handel's Dettingen Te Deum, and Mendelssohn's 'Lobgesang.'

Hardly was this over when he went to Schwerin with his wife, to conduct 'St. Paul' and other large works, at a Festival there (July 8-10). On the way back they stopped in Berlin for 'three very pleasant days.'[6] Another matter into which at this time he threw all his devotion was the erection of a monument to Sebastian Bach in front of his old habitat at the 'Thomas School.' The scheme was his own, and he urged it with characteristic heartiness.[7] But dear as the name and fame of Bach were to him, he would not consent to move till he had obtained (from the town council) an increase to the pay of the orchestra of the Gewandhaus Concerts. For this latter object he obtained 500 thalers,[8] and on Aug. 6, gave an organ performance *solissimo* in St. Thomas's church, by which he realised 300 thalers.[9] Even this he would not do without doing his very best, and he describes to his mother how he had practised so hard for a week before 'that he could hardly stand on his feet, and the mere walking down the street was like playing a pedal passage.'[10] After such a six months no wonder that his health was not good, and that his 'physician wanted to send him to some Brunnen instead of a Musical Festival.'[11] To a Festival, however, he went. The 'Lobgesang' had not escaped the attention of the energetic Mr. Moore, who managed the music in Birmingham, and some time before its first performance he had written to Mendelssohn with the view of securing it for the autumn meeting. On July 21, Mendelssohn writes in answer, agreeing to come, and making his stipulations as to the

[1] *L.* to his mother, March 30, 1840.
[2] *Ibid.*
[3] *L.* April 8, 1840.
[4] *L.* to Klingemann, Nov. 18, 1840.
[5] The words of this were by Prof. Pröls of Freiberg (*N.M.Z.* 1840, ii. 7). The 'statue' which is mentioned in the accounts was probably something merely temporary. The second number of the Festgesang, adapted by Dr. W. H. Cummings to the words, 'Hark, the herald angels sing,' is a very favourite hymn-tune in England. [In a letter to his English publisher, Mr. E. Buxton (Ewer & Co.), Mendelssohn says that the tune 'will *never* do to sacred words'! See *Musical Times*, Dec. 1897, p. 810.]
[6] *C.* i. 320.
[7] *N.M.Z.* 1843, i. 144.
[8] *L.* to Paul, Feb. 7, 1840.
[9] [For further details, see *Musical Times*, Jan. 1903, p. 21.]
[10] *L.* to his mother, Aug. 10, 1840.
[11] Letter in *C.* i. 314; *Polko*, p. 231.

other works to be performed.[1] It was his sixth visit to England.

There was a preliminary rehearsal of the work in London under Moscheles's care. Mendelssohn arrived on Sept. 18,[2] visited all his London friends, including the Alexanders, Horsleys, Moscheles, and Klingemann (with whom he stayed, at 4 Hobart Place, Pimlico), went down to Birmingham with Moscheles on Sunday the 20th and stayed with Mr. Moore. On Tuesday he played a fugue on the organ; on Wednesday, the 23rd, conducted the 'Lobgesang,' and after it was over, and the public had left the hall, played for three-quarters of an hour on the organ.[3] The same day he played his G minor Concerto at the evening concert in the theatre. On Thursday, after a selection from Handel's 'Jephthah,' he again extemporised on the organ, this time in public. The selection had closed with a chorus, the subjects of which he took for his improvisation,[4] combining 'Theme sublime' with 'Ever faithful' in a masterly manner. On his return to town he played on the organ at St. Peter's, Cornhill, on Sept. 30, Bach's noble Prelude and Fugue in E minor, his own in C minor (op. 37, No. 1) and F minor,[5]



etc.

and other pieces, concluding with Bach's Passacaglia. Of this last he wrote a few bars as a memento, which still ornament the vestry of the church.[6] He had intended to give a Charity Concert during his stay in London,[7] after the Festival, but it was too late in the season for this, and he travelled from London with Chorley[8] and Moscheles in the mail-coach to Dover; then an eight-hours' passage to Ostend, and by Liège and Aix-la-Chapelle to Leipzig. It was Moscheles's first introduction to Cécile.

The concerts had already begun, on Oct. 4, but he took his place at the second. The 'Lobgesang' played a great part in the musical life of Leipzig this winter. It was performed at the special command of the King of Saxony at an extra concert in October.[9] Then Mendelssohn set to work to make the alterations and additions which the previous performances had suggested to him, including the scene of the watchman, preparatory to a benefit performance on Dec. 3; and lastly it was performed at the ninth Gewandhaus Concert, on Dec. 16, when both it and the Kreutzer Sonata were commanded by the King and the Crown Prince of Saxony. The alterations were so serious and so universal as to compel the sacrifice of the whole of the plates engraved for the performance at Birmingham. Now, however, they were final, and the work was published by Breitkopf & Härtel early in the following year. Before leaving this we may say that the scene of the watchman was suggested to him during a sleepless night, in which the words 'Will the night soon pass?' incessantly recurred to his mind. Next morning he told Schleinitz that he had got a new idea for the 'Lobgesang.'

With 1841 we arrive at a period of Mendelssohn's life when, for the first time, a disturbing antagonistic element beyond his own control was introduced into it, depriving him of that freedom of action on which he laid such great stress, reducing him to do much that he was disinclined to, and to leave undone much that he loved, and producing by degrees a decidedly unhappy effect on his life and peace. From 1841 began the worries and troubles which, when added to the prodigious amount of his legitimate work, gradually robbed him of the serene happiness and satisfaction which he had for long enjoyed, and in the end, there can be little doubt, contributed to his premature death. Frederick William IV., to whom, as Crown Prince, Mendelssohn dedicated his three Concert-overtures in 1834, had succeeded to the throne of Prussia on June 7, 1840; and being a man of much taste and cultivation, one of his first desires was to found an Academy of Arts in his capital, to be divided into the four classes of Painting, Sculpture, Architecture, and Music, each class to have its Director, who should in turn be Superintendent of the whole Academy. In music it was proposed to connect the class with the existing establishments for musical education, and with others to be formed in the future, all under the control of the Director, who was also to carry out a certain number of concerts every year, at which large vocal and instrumental works were to be performed by the Royal orchestra and the Opera company. Such was the scheme which was communicated to Mendelssohn by Herr von Massow, on Dec. 11, 1840, with an offer of the post of Director of the musical class, at a salary of 3000 thalers (£450). Though much gratified by the offer, Mendelssohn declined to accept it without detailed information as to the duties involved. That information, however, could only be afforded by the Government Departments of Science, Instruction, and Medicine, within whose regulation the Academy lay, and on account of the necessary changes and adjustments would obviously require much consideration. Many letters on the subject passed between Mendelssohn, his brother Paul, Herr von Massow, Herr Eichhorn the Minister, Klingemann,

1 *Polko*, p. 231.
2 *Mos.* ii. 67, where the date is wrongly given as the 8th.
3 *Mos.* ii. 70.
4 From the recollections of Mr. Turle and Mr. Bowley.
5 I owe this to Miss Elizabeth Mounsey, then organist of the church.
6 [See *Musical Times*, Nov. 1905, p. 718, for details of this and his subsequent visit to the church in 1842.]
7 See his letter of July 21, 1840 in *C.* i. 319.
8 *Mos.* ii. 71.
9 *L.* to his mother, Oct. 27, 1840.

the President Verkenius, from which it is not difficult to see that his hesitation arose from his distrust of Berlin and of the official world which predominated there, and with whom he would in his directorship be thrown into contact at every turn. He contrasts, somewhat captiously perhaps, his freedom at Leipzig with the trammels at Berlin; the devoted, excellent, vigorous orchestra of the one with the careless perfunctory, execution of the other. His radical, *roturier* spirit revolted against the officialism and etiquette of a great and formal Court, and he denounces in distinct terms 'the mongrel doings of the capital —vast projects and poor performances; the keen criticism and the slovenly playing; the liberal ideas and the shoals of subservient courtiers; the Museum and Academy, and the sand.'

To leave a place where his sphere of action was so definite, and the results so unmistakably good, as they were at Leipzig, for one in which the programme was vague and the results at best problematical, was to him more than difficult. His fixed belief was that Leipzig was one of the most influential and Berlin one of the least influential places in Germany in the matter of music; and this being his conviction (rightly or wrongly) we cannot wonder at his hesitation to forsake the one for the other. However, the commands of a king are not easily set aside, and the result was that by the end of May 1841 he was living in Berlin, in the old home of his family—to his great delight.

His life at Leipzig during the winter of 1840-41 had been unusually laborious. The interest of the concerts was fully maintained; four very interesting programmes, occupied entirely by Bach, Handel, Haydn, Mozart, and Beethoven, and involving a world of consideration and minute trouble, were given. He himself played frequently; several very important new works by contemporaries—including symphonies by Spohr, Maurer, and Kalliwoda, and the Choral Symphony, then nearly as good as new—were produced, after extra careful rehearsals[1]; and the season wound up with Bach's Passion. In a letter to Chorley[2] of March 15, 1841, he says his spring campaign 'was more troublesome and vexatious than ever . . . nineteen concerts since then [Jan. 1], and seven more to come in the next three weeks, not to speak of rehearsals, of which we always had *at least* three in a week.' The amount of general business and correspondence, due to the constant rise in his fame and position, was also alarmingly on the increase. In a letter to his mother, Jan. 25, 1841, he tells of thirty-five letters written in two days, and of other severe demands on his time, temper, and judgment. And when we remember what his letters often are—the large quarto sheet of 'Bath paper,' covered at least on three sides, often over the flaps of the fourth, the close straight lines, the regular, extraordinarily neat writing, the air of accuracy and precision that pervades the whole down to the careful signature and the tiny seal—we shall not wonder that with all this, added to the Berlin worries, he composed little or nothing. 'I have neither read nor written in the course of this music-mad winter,' says he,[3] and accordingly, with one exception, we find no composition with a date earlier than the latter part of April 1841. The exception was a pianoforte duet in A, which he wrote expressly to play with his friend Madame Schumann, at her concert on March 31. It is dated Leipzig, March 23, 1841, and was published after his death as op. 92. As the pressure lessens, however, and the summer advances, he breaks out with some songs, with and without words, and then with the '17 Variations Sérieuses' (June 4), going on, as his way was, in the same rut, with the Variations in E flat (June 25) and in B flat.[4] It was known before he left Leipzig that it was his intention to accept the Berlin post for a year only, and therefore it seemed natural that the 'Auf Wiedersehen' in his Volkslied, 'Es ist bestimmt,' should be rapturously cheered when sung[5] by Schröder-Devrient to his own accompaniment, and that when serenaded at his departure with the same song he should himself join heartily in its closing words.[6] He took his farewell, as we have said, with a performance of Bach's Passion, in St. Thomas's church, on Palm Sunday, April 4, and the appointment of capellmeister to the King of Saxony followed him to Berlin.[7]

For some time after his arrival there matters did not look promising. But he had bound himself for a year. Many conferences were held, at which little was done but to irritate him. He handed in his plan for the Musical Academy,[8] received the title of Capellmeister[9] to the King of Prussia, the life in the lovely garden at the Leipziger Strasse reasserted its old power over him, and his hope and spirits gradually returned. He was back in Leipzig for a few weeks in July, as we find from his letters, and from an Organ prelude in C minor, a perfectly strict composition of thirty-eight bars, written 'this morning' (July 9), on purpose for the album of Henry E. Dibdin of Edinburgh.[10] Dibdin had asked him to compose a psalm-tune. 'I do not know what "a long measure psalm-tune" means,' Mendelssohn writes, in English, 'and there is nobody in this place [Leipzig] at present to whom I could apply for an explanation. Excuse me, therefore, if you receive something else than what you wished.' He then began work in Berlin. The King's desire was to revive some of the ancient

[1] It was at this performance of the Choral Symphony that Schumann for the first time heard the D in the Bass Trombone which gives so much life to the beginning of the Trio. See his words in *N.M.Z.* 1841, i. 89.

[2] *C.* i. 334.

[3] *C.* i. 334.

[4] *L.* to Klingemann, July 15, 1841, and MS. Cat.

[5] Schumann in *N.M.Z.* 1841, i. 118.

[6] *Der.* p. 218.

[7] *A.M.Z.* July 14, 1841, p. 550.

[8] 'Memorandum'; dated Berlin, May 1841, p. 238 of *Letters, 1833-47*.

[9] *A.M.Z.* Oct. 20, 1841, p. 856.

[10] See Catalogue at end of this article.

Greek tragedies. He communicated his idea to Tieck, the poet, one of the new Directors; the choice fell on the 'Antigone' of Sophocles, in Donner's new translation; and by Sept. 9[1] Mendelssohn was in consultation with Tieck on the subject. He was greatly interested with the plan, and with the novel task of setting a Greek drama, and worked at it with the greatest enthusiasm. By the 28th of the same month he had made up his mind on the questions of unison, melodrama, etc. The first full stage rehearsal took place on Oct. 22, and the performance itself at the Neue Palais at Potsdam on Oct. 28, with a repetition on Nov. 6. Meantime he had taken a house of his own opposite the family residence. A temporary arrangement had been made for the Gewandhaus Concerts of this winter to be conducted by David, and they began for the season on that footing. Mendelssohn, however, ran over for a short time, after the second performance of 'Antigone,' and conducted two of the series, and the concert for the benefit of the orchestra, returning to Berlin for Christmas.

On Jan. 10, 1842, he began a series of concerts by command of the King, with a performance of 'St. Paul' in the concert-room of the theatre; but, if we may believe Devrient, there was no cordial understanding between him and the band; the Berlin audiences were cold, and he was uncomfortable. 'A prophet hath no honour in his own country.' It must, however, have been satisfactory to see the hold which his 'Antigone' was taking both in Leipzig and Berlin,[2] in each of which it was played over and over again to crowded houses. During the winter he completed the Scotch Symphony, which is dated Jan. 20, 1842. His sister's Sunday concerts were extraordinarily brilliant this season, on account not only of the music performed, but of the very distinguished persons who frequented them; Cornelius, Thorwaldsen, Ernst (a constant visitor), Pasta, Madame Ungher-Sabatier, Liszt, Böckh, Lepsius, Mrs. Austin, are specimens of the various kinds of people who were attracted, partly no doubt by the music and the pleasant *réunion*, partly by the fact that Mendelssohn was there. He made his escape to his beloved Leipzig for the production of the Scotch Symphony, on March 3,[3] but though it was repeated a week later, he appears to have returned to Berlin. For the sixth time he directed the Lower Rhine Festival at Düsseldorf (May 15-17); and passing on to London, for his seventh visit, with his wife, conducted his Scotch Symphony at the Philharmonic, amid extraordinary applause and enthusiasm, on June 13, and played his D minor concerto there on the 27th, and conducted the 'Hebrides' overture, which was encored. [For an amusing and anagrammatic criticism of the latter concert, written by Mr. J. W. Davison, afterwards musical critic of the *Times*, see the *Musical Examiner* of June 17, 1843, reprinted in *Musical Times*, May 1906, p. 322.] The Philharmonic season wound up with a fish dinner at Greenwich, given him by the directors.

On June 12 he revisited St. Peter's, Cornhill. It was Sunday, and as he arrived the congregation were singing a hymn to Haydn's well-known tune. This he took for the subject of his voluntary, and varied and treated it for some time extempore in the happiest and most scientific manner. On the 16th he paid a third visit to Christ Church, Newgate Street, and it was possibly on that occasion that he played an extempore fantasia on 'Israel in Egypt' which positively electrified those who heard it. He also again treated Haydn's hymn, but this time as a fantasia and fugue, entirely distinct from his performance of four days previous.[4] On the 17th, at a concert of the Sacred Harmonic Society at Exeter Hall, mostly consisting of English Anthems, he played the organ twice; first, Bach's so-called 'St. Anne's' Fugue, with the great Prelude in E flat, and, secondly, an extempore introduction and variations on the 'Harmonious Blacksmith,' ending with a fugue on the same theme.[5] After this he and his wife paid a visit to their cousins in Manchester, with the intention of going on to Dublin, but were deterred by the prospect of the crossing. During the London portion of this visit they resided with his wife's relations, the Beneckes, on Denmark Hill, Camberwell. [Here he composed Nos. 30 and 43 of the Songs without Words, also the Kinderstücke, op. 72, known in England as Christmas pieces.[6]] He was very much in society, where he always enjoyed himself extremely, and where his wife was much admired; and amongst other incidents described in his letters to his mother[7] are two visits to Buckingham Palace, the first in the evening of June 20, and the second on the afternoon of July 9, which show how thoroughly Queen Victoria and the Prince Consort appreciated him. On the latter occasion he obtained Her Majesty's permission to dedicate the Scotch Symphony to her.[8]

They left London on July 12, and by the middle of the month were safe at Frankfort, in the midst of their relatives, 'well and happy,' and looking back on the past month as a 'delightful journey.'[9] August was devoted to a tour in Switzerland, he and Paul, with their wives. Montreux, Interlaken, the Oberland, the Furka, Meiringen, the Grimsel, are all mentioned. He walked, composed, and 'sketched furiously'; visited the old scenes, found the old landladies and old guides, always glad to

[1] *Dev.* p. 223.
[2] First performance in Leipzig, March 5; in Berlin, April 13, 1843.
[3] *N.M.Z.* 1842, i. 108.
[4] On the authority of Miss Elizabeth Mounsey, Dr. E. J. Hopkins, and the *Athenæum*, June 18, 1842.
[5] *Atlas* newspaper, June 18; and *Musical World*, June 23, 1842.
[6] [See *Musical Times*, August 1892, p. 466, and Dec. 1901, p. 807.]
[7] L. to his mother, June 21, 1842: and specially the letter to his mother of July 19, 1842, printed in *G. & M.* p. 141.
[8] *G. & M.* p. 148. [9] *Ibid.* p. 141.

see him; his health was perfect, his mood gay, and all was bright and happy, save when the spectre of a possible prolonged residence in Berlin intruded its unwelcome form.[1] On Sept. 3 they were at Zurich,[2] on the 5th, 6th, and 7th at the Rigi and Lucerne.[3] While at Zürich he visited the Blind Institution, spent two hours in examining the compositions of the pupils, praised and encouraged them, and finished by extemporising on the piano at great length.[4] On his return, he stayed for a gay fortnight at Frankfort. Hiller, Charles Hallé, and their wives were there, and there was much music made, and a great open-air fête at the Sandhof, with part-songs, *tableaux vivants*, etc. etc.[5] A very characteristic and beautiful letter to Simrock, the music-publisher, urging him to accept some of Hiller's compositions (an appeal promptly responded to by that excellent personage), dates from this time.[6] So well was the secret kept that Hiller never knew of it till the publication of the letter in 1863.

An anecdote of this period may be new to some of our readers. During the summer the King of Prussia had conferred on Mendelssohn, in company with Liszt, Meyerbeer, and Rossini, the great honour of the 'Ordre pour le Mérite,'[7] and the Order itself reached him at Frankfort. He set no store by such distinctions, nor perhaps was its Berlin origin likely to increase the value of this particular one. Shortly after it arrived he was taking a walk with a party of friends across the bridge at Offenbach. One of them (Mr. Speyer) stayed behind to pay the toll for the rest. 'Is not that,' said the toll-keeper, 'the Mr. Mendelssohn whose music we sing at our society?' 'It is.' 'Then, if you please, I should like to pay the toll for him myself.' On rejoining the party, Mr. Speyer told Mendelssohn what had happened. He was enormously pleased. 'Hm,' said he, 'I like that better than the Order.'[8]

He took Leipzig on his way to Berlin, and conducted the opening concert of the Gewandhaus series on Oct. 2 (1842), amid the greatest enthusiasm of his old friends. A week later and he was in Berlin, and if anything could show how uncongenial the place and the prospect were, it is to be found in his letter to Hiller, and even in the Italian *jeu d'esprit* to Hiller's wife.[9] It is as if his very teeth were set on edge by everything he sees and hears there. Nor were matters more promising when he came to close quarters. A proposition was made to him by the minister immediately after his arrival that he should act as superintendent of the music of the Protestant Church of Prussia, a post at once vague and vast, and unsuited to him. At the same time it was now evident that the plans for the organisation of the Academy had failed, and that there was no present hope of any building being erected for the music school. Under these circumstances, anxious more on his mother's account than on his own not to leave Berlin in disgrace, in fact ready to do anything which should keep him in connection with the place where she was,[10] he asked and obtained a long private interview with the King, in which His Majesty expressed his intention of forming a choir of about thirty first-rate singers, with a small picked orchestra, to be available for church music on Sundays and Festivals, and to form the nucleus of a large body for the execution of grand musical works. Of this, when formed, he desired Mendelssohn to take the command, and to write the music for it; meantime he was to be at liberty to live where he chose, and—his own stipulation—to receive half the salary previously granted. The King evidently had the matter very closely at heart. He was, says Mendelssohn, quite flushed with pleasure, could hardly contain himself, and kept repeating 'You can scarcely think *now* of going away.' When kings ask in this style it is not for subjects to refuse them. Moreover Mendelssohn was as much attracted by the King as he was repelled by the official etiquette of his ministers, and it is not surprising that he acceded to the request. The interview was followed up by a letter from His Majesty dated Nov. 22,[11] containing an order constituting the Domchor or Cathedral choir, conferring on Mendelssohn the title of General-Music-Director, with a salary of 1500 thalers, and giving him the superintendence and direction of the church and sacred music as his special province. This involved his giving up acting as Capellmeister to the King of Saxony, and for that purpose he had an interview with that monarch at Dresden, in which he obtained the King's consent to the application of the Blümner legacy to his darling scheme of a Conservatorium at Leipzig.[12]

Thus then 'this long, tedious, Berlin business' was at length apparently brought to an end, and Mendelssohn was back in his beloved Leipzig, and with a definite sphere of duty before him in Berlin, for he had learnt in the meantime that he was at once to supply the King with music to Racine's 'Athalie,' the 'Midsummer Night's Dream,' 'The Tempest,' and 'Œdipus Coloneus.'[13] This, with the proofs of the Scotch Symphony and 'Antigone' to correct, with the 'Walpurgisnacht' to complete for performance, the new Conservatorium to organise, the concerts, regular and irregular, to rehearse and conduct, and a vast and increasing correspondence to be

[1] *L.* to his mother, August 18, 1842.
[2] *Ibid.* Sept. 3, 1842.
[3] Diary of Mr. Ella. The above dates preclude the possibility of his having attended the Mozart Festival at Salzburg on Sept. 4 and 5. There is no trace of his having been invited, and the full report in the *A.M.Z.* (1842, pp. 780, 806), while giving the names of several musicians present, does not allude to him.
[4] *A.M.Z.* 1842, p. 907.
[5] *H.* p. 187.
[6] *L.* to Simrock, Sept. 21, 1842; *H.* p. 189.
[7] *A.M.Z.* 1842, p. 534.
[8] Told to the writer by Mr. Edward Speyer, son of Mr. Speyer.
[9] Oct. 8; H. p. 194.
[10] *L.* to Klingemann, Nov. 23, 1842.
[11] *L.* to Paul, Dec. 5, 1842.
[12] *L.* to Klingemann, Nov. 23.
[13] *Ibid.* Nov. 23.

kept up, was enough for even his deft and untiring pair of hands. He is cheerful enough under it, and although he complains in one letter that composition is impossible, yet in the next letter 'Athalie,' 'Œdipus,' the 'Midsummer Night's Dream,' the 'Walpurgisnacht,' and the new violoncello Sonata (in D) are beginning again to fill his brain, and he finds time to be pleasant over old Madame Schröder, and to urge the claims of his old Meiringen guide to a place in Murray's *Handbook*.[1] In the midst of all this whirl he lost his mother, who died in the same rapid and peaceful manner that his father had done. She was taken ill on the Sunday evening—her husband's birthday—and died before noon on Monday, Dec. 12—so quickly that her son's letter of the 11th could not have reached her.[2] The loss affected him less violently than that of his father had done, perhaps because he was now older and too hard worked, and also because of the home-life and ties by which he was surrounded. But it caused him keen suffering, from which he did not soon recover. It brings into strong relief his love of the family bond, and his fear lest the disappearance of the point of union should at all separate the brothers and sisters; and he proposes, a touching offer for one whose pen was already so incessantly occupied, that he should write to one of the three every week, and the communication be thus maintained with certainty.[3]

The house now became his, but the hesitation with which he accepts his brother's proposal to that effect, lest it should not be acceptable to his sisters or their husbands, is eminently characteristic of his delicate and unselfish generosity.[4] He admits that his mother's death has been a severe trial, and then he drops an expression which shows how heavily the turmoil of so busy a life was beginning to press upon him.—'In fact, everything that I do and carry on is a burden to me, unless it be mere passive existence.' This may have been the mere complaint of the moment, but it is unlike the former buoyant Mendelssohn. He was suffering, too, from what appears to have been a serious cough. But work came to his relief; he had some scoring and copying to do which, though of the nature of

> The sad mechanic exercise,
> Like dull narcotics, numbing pain,

yet had its own charm—'the pleasant intercourse with the old familiar oboes and violas and the rest, who live so much longer than we do, and are such faithful friends,'[5] and thus kept him from dwelling on his sorrow. And there was always so much in the concerts to interest and absorb him. He still clung, though as fastidiously as ever, to the hope of getting an opera-book. A long letter in French to M. Charles Duveyrier, dated Jan. 4, 1843,[6] discusses the merits of the story of Jeanne d'Arc for the purpose, and decides that Schiller's play has preoccupied the ground. At this time he rewrote 'Infelice,' the second published version of which is dated 'Leipzig, Jan. 15, 1843.'

At the concert of Feb. 2, 1843, the 'Walpurgisnacht' was produced in a very different condition from that in which it had been performed at Berlin just ten years before, in Jan. 1833. He had re-written the score 'from A to Z,' amongst other alterations had added two fresh airs, and had at length brought it into the condition in which it is now so well known. On Jan. 12 a Symphony in C minor, by Niels Gade, of Copenhagen, was rehearsed. It interested Mendelssohn extremely, and gave him an opportunity to write a letter[7] full of sympathy and encouragement to the distant and unknown composer, one of those letters which were native to him, but which are too seldom written, and for more of which the world would be all the better. The work was produced on March 2, amid extraordinary applause.

Berlioz visited Leipzig at this time, and gave a concert of his compositions. Mendelssohn and he had not met since they were both at Rome, and Berlioz was foolish enough to suppose that some raillery of his might be lurking in Mendelssohn's memory, and prevent his being cordially welcomed. But he was soon undeceived. Mendelssohn wrote at once offering him the room and the orchestra of the Gewandhaus, on the most favourable terms, and asking him to allow one of his works to be played at the approaching concert (Feb. 22) for the Benefit of the Orchestra.[8] An account of the whole, with copious *souvenirs* of their Roman acquaintance (not wholly uncoloured), will be found in Berlioz's *Voyage Musical*, in the letter to Heller.[9] It is enough here to say that the two composer-conductors exchanged batons, and that if Berlioz did not convert Leipzig, it was not for want of an amiable reception by Mendelssohn and David. [See vol. i. p. 206.] On March 9 an interesting extra concert was given under Mendelssohn's direction, to commemorate the first subscription concert, in 1743.[10] The first part of the programme contained compositions by former Cantors, or Directors of the Concerts—Doles, Bach, J. A. Hiller, and Schicht, and by David, Hauptmann, and Mendelssohn (114th Psalm). The second part consisted of the Choral Symphony.

Under the modest title of the Music School, the prospectus of the Conservatorium was issued on Jan. 16, 1843, with the names of Mendelssohn, Hauptmann, David, Schumann, Pohlenz, and C. F. Becker as the teachers; the first trial was held on March 27, and on April 3 it

[1] *L.* Nov. 28 and 23; compare with letter of Sept. 3.
[2] *L.* to his mother, Dec. 11.
[3] *L.* to Paul, Dec. 22, 1842.
[4] *Ibid.*
[5] *L.* to Klingemann, Jan. 13, 1843.
[6] I am indebted for this to Mr. J. Rosenthal.
[7] *L.* to Klingemann, Jan. 13, 1843.
[8] Jan. 25. Letter now in Brit. Museum Add. MS. 33,965. In printing it Berlioz has shortened it by one half, and sadly garbled it by correcting Mendelssohn's French.
[9] And in Berlioz's *Mémoires*.
[10] *N.M.Z.* 1843, i. 95.

was opened in the buildings of the Gewandhaus.[1] Thus one of Mendelssohn's most cherished wishes was at last accomplished. A letter on the subject to Moscheles, dated April 30, is worth notice as showing how practical his ideas were on business matters, and how sound his judgment. On Sunday, April 23, he had the satisfaction of conducting the concert at the unveiling of the monument to Sebastian Bach, which he had originated, and for which he had worked so earnestly.[2] The programme consisted entirely of Bach's music, in which Mendelssohn himself played a concerto. Then the monument was unveiled, and the proceedings ended with Bach's eight-part motet 'Singet dem Herrn.' Such good services were appropriately acknowledged by the Town Council with the honorary freedom of the city (Ehrenbürgerrecht).[3] In the spring of 1843 he made the acquaintance of Joseph Joachim, who came to Leipzig from Vienna as a boy of twelve, attracted by the fame of the new music school, and there began a friendship which grew day by day, and only ended with Mendelssohn's death. [Mendelssohn called Joachim 'der Posaunenengel.' See A. Moser's *Life of Joachim.*]

On May 1 his fourth child, Felix, was born. On account no doubt partly of his wife's health, partly also of his own—for it is mentioned that he was seriously unwell at the dedication of the Bach monument—but chiefly perhaps for the sake of the Conservatorium, he took no journey this year, and, excepting a visit to Dresden to conduct 'St. Paul,' remained in Leipzig for the whole summer. How much his holiday was interfered with by the tedious, everlasting affair of Berlin—orders and counter-orders, and counter-counter-orders—may be seen from his letters,[4] though it is not necessary to do more than allude to them. [For the unveiling of the statue of Friedrich August I. of Saxony at Dresden on June 7, 1843, he and Wagner each contributed a composition. Wagner, then capellmeister at Dresden, confirms the opinion, which he says was formed, that 'his simple, heartfelt composition had entirely eclipsed the complex artificialities of Mendelssohn'! Wagner's piece, for male voices only, was published at Berlin in 1906: Mendelssohn's (still in MS.) is for two choirs of men's voices (tenor and bass) with accompaniment of brass instruments. 'Its complex artificialities' (as Wagner was pleased to call them) consist in the singing of the Saxon national anthem (our 'God save the King') by the second choir as a counter theme to, and concurrently with, the singing of Mendelssohn's original music by the first choir. For further details see *Musical Times*, June 1906, p. 385; *Life of Richard Wagner* by William Ashton Ellis, vol. ii. p. 26; and *Athenæum*, April 14, 1906, p. 459.] By the middle of July he had completed the 'Midsummer Night's Dream' music,[5] had written the choruses to 'Athalie,' and made more than a start with the music to 'Œdipus,' and some progress with a new Symphony[6]; had at the last moment, under a pressing order from Court, arranged the chorale 'Herr Gott, dich loben wir' (Te Deum) for the celebration of the 1000th anniversary of the empire, 'the longest chorale and the most tedious job he had ever had,' and had also, a still harder task, answered a long official letter on the matter of his post, which appeared to contradict all that had gone before, and cost him (in his own words) 'four thoroughly nasty, wasted, disagreeable days.'

He therefore went to Berlin early in August (1843), and on the 6th conducted the music of the anniversary; returned to Leipzig in time to join his friend Madame Schumann in her husband's Andante and Variations for two pianofortes at Madame Viardot's concert on August 19,[7] and on August 25 was pursued thither by orders for a performance of 'Antigone,' and the production of the 'Midsummer Night's Dream' and 'Athalie' in the latter half of September. At that time none of the scores of these works had received his final touches; 'Athalie' indeed was not yet scored at all, nor was a note of the overture written. Then the performances are postponed, and then immediately resumed, at the former dates; and in the end 'Antigone' was given on Sept. 19, in the Neue Palais at Potsdam,[8] and the 'Midsummer Night's Dream' at the same place—after eleven rehearsals[9]—on Oct. 18th, and on the 19th, 20th, and 21st,[10] at the King's Theatre in Berlin. The music met with enthusiastic applause each time; but the play was for long a subject of wonder to the Berliners. Some disputed whether Tieck or Shakespeare were the author; others believed that Shakespeare had translated it from German into English. Some, in that refined atmosphere, were shocked by the scenes with the clowns, and annoyed that the King should have patronised so low a piece; and a very distinguished personage[11] expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play—a little scene which he was very fond of mimicking.[12] 'Antigone' procured him the honour of membership of the Philologen-Versammlung of Cassel.[13]

Mendelssohn's position at Berlin had now apparently become so permanent that it was

[1] *N.M.Z.* 1843, i. 102. Hauptmann, letter to Spohr, Feb. 6, 1843, says, 'Our music-school is to begin in April, but not on the 1st, Mendelssohn thought that unlucky.'
[2] See *Lampadius*, p. 111; *N.M.Z.* 1843, i. 144.
[3] *A.M.Z.* 1843, p. 334.
[4] *L.* July 21, 26; August 26; Sept. 16, 1843.
[5] *L.* July 21, 1843.
[6] *F.M.* iii. 20—'marschirt langsam.'
[7] *N.M.Z.* 1843, ii. 68; and *Lampadius.* Joachim, then twelve years old, made his first appearance in Leipzig at this concert.
[8] *Dev.* p. 245.
[9] *H.* p. 213. The band was small—only six first and six second fiddles; but 'the very pick of the orchestra' (Joachim).
[10] On the 18th Mendelssohn was called for, but did not appear: *F.M.* iii. 51.
[11] *F.M.* iii. 73. These court-people were only repeating what the Italian villagers had said to him in 1831. See *L.* July 24, 1831.
[12] Mr. Sartoris's recollection.
[13] *A.M.Z.* 1843, p. 804.

necessary to make proper provision for filling his place at the Leipzig concerts, and accordingly Ferdinand Hiller was engaged to conduct them during his absence.[1] The first of the series was on Oct. 1. Hiller conducted, and Felix supported his friend by playing his own G minor concerto. Two days afterwards, on Oct. 3, he writes a long communication to the town council of Leipzig, praying for an increase in the salaries of the town-orchestra for their services at the theatre. On Oct. 30 he joined Mme. Schumann and Hiller in the triple concerto of Bach; on Nov. 18 there was a special farewell concert at which he played his new violoncello sonata (op. 58), and which closed with his Octet, he and Gade taking the two viola parts; and by Nov. 25 he had left Leipzig 'with wife and children, and chairs and tables, and piano and everything,'[2] and was in Berlin, settled in the old family house, now his own. On Nov. 30 he conducted the first of the weekly subscription concerts, which he and Taubert directed alternately and at which he often played. With all his aversion to the Berlin musicians he was obliged to acknowledge that, in some respects at least, the orchestra was good. 'What pleases me most,' he says to his old friend and confidant David, 'are the basses, because they are what I am not so much accustomed to. The eight violoncellos and four good double-basses give me sometimes great satisfaction with their big tone.'[3] Then came performances of the 'Midsummer Night's Dream' music, of 'Israel in Egypt,' entertainments and dinners—which amused him notwithstanding all his dislike to aristocrats—and Fanny's Sunday performances. Once immersed in life and music, and freed from official correspondence and worries, he was quite himself. 'He is,' says his sister, 'indescribably dear, in the best of tempers, and quite splendid, as you know he can be in his best times. Every day he astonishes me, because such quiet intercourse as we are having is a novelty to me now, and he is so versatile, and so original and interesting on every subject, that one can never cease to wonder at it.'[4] His favourite resort during his later Berlin life was the house of Professor Wichmann the sculptor, in the Hasenjäger (now Feilner) Strasse. Wichmann's wife was a peculiarly pleasant artistic person, and their circle included Magnus the painter, Taubert, Werder, Count Redern, and other distinguished people, many of them old friends of Mendelssohn's. There, in 1844, he first met Jenny Lind. The freedom of the life in this truly artistic set, the many excursions and other pleasures, delighted and soothed him greatly.

Christmas was kept royally at his house; he was lavish with presents, of which he gives Rebecka (then in Italy) a list.[5] A very characteristic Christmas gift to a distant friend was the testimonial, dated Berlin, Dec. 17, 1843,[6] which he sent to Sterndale Bennett for use in his contest for the professorship of music at Edinburgh University, and which, as it does credit to both these great artists, and has never been published in any permanent form, we take leave to print entire, in his own English.[7]

BERLIN, *Dec.* 17, 1843.

MY DEAR FRIEND,

I hear that you proclaimed yourself a Candidate for the musical Professorship at Edinburgh, and that a testimonial which I might send could possibly be of use to you with the Authorities at the University. Now while I think of writing such a testimonial for you I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother-artist that I am to give an opinion—and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the Candidate for such a place. But there is one point of view from which I might be excused in venturing to give still an opinion, while all good and true musicians are unanimous about the subject: perhaps the Council of the University might like to know what *we German* people think of you, how we consider you. And then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your Country has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany. Your Overtures, your Concertos, your vocal as well as instrumental Compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your Compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as every where; and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true Genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have already done.

Shall I still add, that the Science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the Piano as masterly as your Conducting of an Orchestra? that all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.

Always yours, sincerely and truly,

FELIX MENDELSSOHN BARTHOLDY.

To W. STERNDALE BENNETT, ESQ.

His exertions for his friend did not stop at this testimonial, but led him to write several long letters pressing his claims in the strongest terms, the drafts of which will be found in the 'green books' at Leipzig. The Edinburgh professorship, however, was not bestowed on Bennett.

The compositions of the winter were chiefly for the Cathedral, and include the fine setting of the 98th Psalm (op. 91) for eight-part choir and orchestra, for New Year's Day, 1844; the 2nd Psalm, for Christmas, with chorales and 'Sprüche,' and pieces 'before the Alleluja'; also the 100th Psalm, the 43rd ditto, and the 22nd, for Good Friday, for eight voices, each

[1] *H.* p. 210; *N.M.Z.* 1843, ii. 135.
[2] To G. A. Macfarren, *G. & M.* p. 160.
[3] *L.* to David, Dec. 19, 1843, printed in Eckardt's *Ferdinand David*, p. 193.
[4] *F.M.* iii. 89.
[5] *F.M.* iii. 91.
[6] It reached him on the 23rd.
[7] I am indebted to Mr. J. R. S. Bennett for an exact copy of this letter.

with its 'Spruch' or anthem—and seven psalm-tunes or chorales with trombones. At these great functions the church was so full[1] that not even Fanny Hensel could get a place. The lovely solo and chorus, 'Hear my prayer,' for soprano solo, chorus, and organ, belongs to this time. It is dated Jan. 25, 1844, and was written for William Bartholomew, the careful and laborious translator of his works into English, and sent to him in a letter dated Jan. 31.[2] [This letter and the autograph score of the music are now at the Victoria and Albert Museum, South Kensington.] Also the duets 'Maiglöckchen,' 'Volkslied,' and 'Herbstlied' (op. 63, Nos. 6, 5, and 4), and many songs, with and without words. The concerts finished with a magnificent performance of Beethoven's Ninth Symphony on March 27, and on Palm Sunday (March 31) 'Israel in Egypt' was sung in St. Peter's church. The rehearsals for these two difficult works, new to Berlin, had been extremely troublesome and fatiguing.

At the end of February he received a letter from the Philharmonic Society of London, offering him an engagement as conductor of the last six concerts of the season. He looked forward with delight to an artistic position 'of such tremendous distinction,'[3] and one which promised him the opportunity of doing a service to a Society to which he felt personally indebted[4]; and on March 4 he writes 'with a feeling of true gratitude' accepting for five concerts.[5] Meantime the old annoyances and heartburnings at Berlin had returned. Felix had been requested by the King to compose music to the 'Eumenides' of Æschylus, and had replied that the difficulties were immense, and perhaps insuperable, but that he would try; and in conversation with Tieck he had arranged that as the work could only be given in the large new opera-house, which would not be opened till Dec. 15, it would be time enough for him to write his music and decide after his return from England whether it was worthy of performance. Notwithstanding this, he received, as a parting gift, on April 28, a long, solemn, almost scolding, letter from Bunsen,[6] based on the assumption that he had refused to undertake the task, and expressing the great disappointment and annoyance of the King. No wonder that Mendelssohn's reply, though dignified, was more than warm. It appeared to him that some person or persons about the Court disbelieved in the possibility of his writing the music, and had pressed their own views on the King as his, and he was naturally and justifiably angry. A dispute with the subscribers to the Symphony Concerts, where he had made an innovation on ancient custom by introducing solos, did not tend to increase his affection for Berlin.[7]

His presence was necessary on Easter Day (April 7) in the Cathedral, but by the end of the month he had left Berlin with his family. On May 4 they were all at Frankfort, and by the 10th or 11th he himself was settled in London at Klingemann's house, 4 Hobart Place, [Eaton Square, opposite St. Peter's Church, on the south side]. This was his eighth visit. He conducted the Philharmonic Concert of May 13, and each of the others to the end of the series, introducing, besides works already known, his 'Midsummer Night's Dream' music and the 'Walpurgisnacht,' as well as Beethoven's Overture to Leonora, No. 1, the Ruins of Athens, Bach's Suite in D, Schubert's Overture to Fierrabras, and playing Beethoven's Concerto in G (June 24), then almost a novelty to an English audience. He had brought with him Schubert's Symphony in C, Gade's in C minor, and his own Overture to 'Ruy Blas.' But the reception of the first two at the trial by the band was so cold, not to say insulting, as to incense him beyond measure.[8] With a magnanimity in which he stands alone among composers, he declined to produce his own Overture, and it was not publicly played in England till after his death.[9]

With the directors of the Philharmonic his intercourse was most harmonious. 'He attended their meetings, gave them his advice and assistance in their arrangements, and showed the warmest interest in the success of the concerts and the welfare of the Society.'[10] By the band he was received with 'rapture and enthusiasm.'[11] And if during the earlier concerts one or two of the players acted in exception to this, the occurrence only gave Mendelssohn the opportunity of showing how completely free he was from rancour or personal feeling.[12] No wonder that the band liked him. The band always likes a conductor who knows what he is about. His beat, though very quiet, was certain, and his face was always full of feeling, and as expressive as his baton. No one perhaps ever possessed so completely as he the nameless magic art of inspiring the band with his own feeling; and this power was only equalled by his tact and good nature. He always touched his hat on entering the orchestra for rehearsal. He was sometimes hasty, but he always made up for it afterwards. He would run up and down to a distant desk over and over again till he had made the meaning of a difficult passage clear to a player. If this good nature failed, or he had to deal with obstinacy, as a last resource he would try irony—sometimes very severe. Such pains and tact as this are never thrown away.

[1] *F.M.* iii. 99.
[2] *Polko*, p. 220. It was originally written with an organ accompaniment, but Mendelssohn afterwards scored it at the instance of Joseph Robinson, of Dublin. [For an account of the dedication of 'Hear my Prayer' to Taubert, see *Felix Mendelssohn und Wilhelm Taubert* in *Deutsche Revue*, Jan. 1893, p. 57.]
[3] *F.M.* iii. 92. [4] *L.* to Paul, July 19, 1844. [5] *Hogarth*, p. 82.
[6] *L.* (from Bunsen) April 28, 1844.
[7] *Lampadius*, p. 116.
[8] Few things are more curious than the terms in which Schubert's splendid works were criticised at this date in London, compared with the enthusiasm which they now excite.
[9] At Mrs. Anderson's Concert, Hanover Square Rooms, May 25, 1849.
[10] *Hogarth*, p. 83.
[11] *Mos.* ii. 118. [12] *L.* to Moscheles, June 26, 1846.

The band played as if under a new influence. The season was most successful in a pecuniary sense; Hanover Square Rooms had never been so crammed; as much as 120 guineas were taken on single nights in excess of the usual receipts; and whereas in 1842 the loss had been £300, in 1844, with the interest on capital, etc., nearly £400 were added to the reserve fund.[1] Among the events which combined to render this series of concerts historical were the first appearances at the Society's Concerts of Ernst (April 15), Joachim (May 27),[2] and Piatti (June 24). His playing of the Beethoven G major Concerto on June 24 was memorable, not only for the magnificence of the performance, but for some circumstances attending the rehearsal on the previous Saturday. He had not seen the music of the concerto for two or three years, and 'did not think it respectful to the Philharmonic Society to play it without first looking through it'—those were his words. He accordingly called at Sterndale Bennett's on the Friday night to obtain a copy, but not succeeding, got one from Miss Horsley after the rehearsal on the Saturday. At the rehearsal itself, owing to some difficulty in the band coming in at the end of his cadenza in the first movement, he played it three times over, each time quite extempore, and each time new, and at the performance on the Monday it was again different.[3]

In addition to the Philharmonic, Mendelssohn took part in many other public concerts—conducted 'St. Paul' for the Sacred Harmonic Society on June 28 and July 5, extemporised at the British Musicians, played his own D minor Trio, and his Duet variations (op. 83*a*), and took part twice in Bach's Triple Concerto—once (June 1) with Moscheles and Thalberg, when he electrified the room with his sudden improvisation in the cadenza,[4] and again (July 5) with Moscheles and Döhler. He also finished a scena for bass voice and orchestra, to words from Ossian—'On Lena's gloomy heath,' which he undertook at the request of Henry Phillips in 1842, and which was sung by that gentleman at the Philharmonic, March 15, 1847. On June 12, he and Dickens met for the first time. On June 18 he is at Manchester, writing to Mr. Hawes, M.P., to secure a ticket for the House of Commons.[5] Piatti he met for the first time during this visit, at Moscheles's house, and played with him his new Duo in D. No one had a quicker eye for a great artist, and he at once became attached to that noble player. One of his latest words on leaving England for the last time was, 'I must write a concerto for Piatti.' In fact, he had already composed the first movement.

The enthusiasm for him in London was greater than ever, and all the more welcome after the irritations of Berlin. He was more widely known at each visit, and every acquaintance became a friend. He never enjoyed himself more than when in the midst of society, music, fun, and excitement. 'We have the best news from Felix,' says Fanny during this visit,[6] 'and when I tell you that he has ordered a large *Baum-Kuchen* [a peculiar Berlin cake, looking like a piece of the trunk of a tree] to be sent to London for him, you will know that that is the best possible sign.' 'A mad, most extraordinarily mad time,' says he; 'I never had so severe a time before—never in bed till half-past one; for three weeks together not a single hour to myself in any one day,'[7] etc. 'My visit was glorious. I was never received anywhere with such universal kindness, and have made more music in these two months than I do elsewhere in two years.'[8] But even by all this he was not to be kept from work. He laboured at his edition of 'Israel in Egypt' for the Handel Society; and on official pressure from Berlin—which turned out to be mere vexation, as the work was not performed for more than a year—actually, in the midst of all the turmoil, wrote (in London) the Overture to 'Athalie,' the autograph of which is dated June 13, 1844. Very trying! and very imprudent, as we now see! but also very difficult to avoid. And his power of recovery after fatigue was as great as his power of enjoyment, so great as often no doubt to tempt him to try himself. Three things were in his favour—his splendid constitution; an extraordinary power of sleep, which he possessed in common with many other great men, and of being lazy when there was nothing to do; and most of all that, though excitable to any amount, he was never dissipated. The only stimulants he indulged in were those of music, society, and boundless good spirits.

On July 10 he left London, and on the 13th was in the arms of his wife and children at Soden, near Frankfort. During his absence they had been seriously ill, but his wife had kept the news from him, and when he returned he found them all well, brown, and hearty. For the life of happy idleness which he passed there in the next two months—'eating and sleeping, *without* dress coat, *without* piano, *without* visiting-cards, *without* carriage and horses; but *with* donkeys, *with* wild flowers, *with* music-paper and sketch-book, *with* Cécile and the children'[9]—interrupted only by the Festival which he conducted at Zweibrücken on July 31 and August 1, the reader must be referred to his own charming letters.[10] 'Idleness' does not mean ceasing to compose, so much as composing only when he had a mind to it. And that was often: he had no piano, but he completed the violin Concerto on Sept. 16, after a long and minute correspondence with David, and many of the movements

[1] *Musical World*, August 1, 1844.
[2] The bearer of a letter of introduction from Mendelssohn to Klingemann, for which see *Polko*, p. 157.
[3] I owe this to the recollection of Mr. Kellow Pye and Mr. J. W. Davison.
[4] See an account of this (somewhat exaggerated) by C. E. Horsley in the *Choir*, Feb. 8, 1873, p. 81.
[5] [Letter in Brit. Museum, Add. MS. 33,965.]
[6] *F.M.* iii. 168. [7] *Ibid.* p. 176. [8] *L.* to Paul, July 19, 1844.
[9] *F.M.* iii. 177. [10] *L.* (from Soden) July 17, 19, 25, August 15, 1844.

of the six organ sonatas appear in the MS. Catalogue, with dates ranging from July 22 to Sept. 10.[1] Doubtless, too, he was working at the book of 'Christus,' a new oratorio, the first draft of which he had received from Bunsen on Easter Monday of this year. At this time also he edited a collection of organ pieces by Bach commissioned by the firm of Coventry & Hollier,[2] by whom they were published in London in the spring of 1845.

The pleasure in his simple home life which crops out now and then in these Frankfort letters, is very genuine and delightful. Now, Marie is learning the scale of C, and he has actually forgotten how to play it, and has taught her to pass her thumb under the wrong finger! Now, Paul tumbles about so as to crack their skulls as well as his own. Another time he is dragged off from his letter to see a great tower which the children have built, and on which they have ranged all their slices of bread and jam —'a good idea for an architect.' At ten Carl comes to him for reading and sums, and at five for spelling and geography—and so on. 'And,' to sum up, 'the best part of every pleasure is gone if Cécile is not there.'[3] His wife is always somewhere in the picture.[4]

But the time arrived for resuming his duties at Berlin, and, leaving his family behind him at Frankfort, he arrived there on Sept. 30, alone, and took up his quarters with the Hensels. We are told that before leaving in the spring he had firmly resolved not to return for a permanence; and the extraordinary warmth and brilliance of his subsequent reception in England, both in public and in social circles, and the delights of freedom in Frankfort, when compared with the constraint and petty annoyances of Berlin—the difficulty of steering through those troubled official waters, the constant collisions with the Singakademie, with the managers of the theatre, the clergy, the King, and the Ministers; the want of independence, the coldness of the press, the way in which his best efforts appeared to be misunderstood and misrepresented, and above all the consciousness that he was at the head of a public musical institution of which he did not approve[5]—all these things combined to bring about the crisis. His dislike to the place and the way in which it haunts him beforehand, is really quite plaintive in its persistence —'If I could only go on living for half a year as I have lived the last fortnight (Soden, August 15) what might I not get through? But the constant arrangement and direction of the concerts, and the exertion of it all, is no pleasure to me, and comes to nothing after all.'[6] So he once more communicated with the King, praying to be freed from all definite duties, and from all such commissions as would oblige him to reside in Berlin.[7] To this the King good-naturedly assented; his salary was fixed at 1000 thalers, and he was free to live where he liked. It is easy to understand what a blow this was to his sister,[8] but it was evidently the only possible arrangement for the comfort of the chief person concerned. 'The first step out of Berlin' was to him 'the first step towards happiness.'[9] He remained till the end of November, at the special wish of the King, to conduct a few concerts and a performance of 'St. Paul' (Nov. 25), and the time was taken advantage of by Lvov to commission Hensel to paint a portrait of him, which has been engraved by Caspar, but can hardly be called a favourable likeness. On the 30th he left Berlin amid regret and good wishes, but the coldness of the ordinary musical circles towards him was but too evident.[10]

Very early in December he was in Frankfort, where he found his youngest boy Felix dangerously ill; the child recovered, but only after being in great danger for many weeks. It was probably a relief in the very midst of his trouble to write a long letter to G. A. Macfarren (Dec. 8, 1844),[11] giving him minute directions as to the performance of 'Antigone' at Covent Garden. His own health began to give him anxiety, and his resolution was to remain in Frankfort for the whole year and to have a thorough rest. He had always good spirits at command, looked well, and would rarely confess to any uneasiness. But when hard pressed by those with whom he was really intimate, he confessed that his head had for some months past been in constant pain and confusion. 'I myself am what you know me to be; but what you do not know is that I have for some time felt the necessity for complete rest—*not* travelling, *not* conducting, *not* performing—so keenly that I am compelled to yield to it, and hope to be able to order my life accordingly for the whole year. It is therefore my wish to stay here quietly through winter, spring, and summer, *sans* journeys, *sans* festivals, *sans* everything.'[12] This resolve he was able to carry out for some months of 1845,[13] even to resisting a visit to Leipzig when his Violin Concerto was first played by David, on March 13; and his letters to his sisters show how thoroughly he enjoyed the rest. [At the end of 1844, or the beginning of 1845, he was much gratified at receiving an invitation to conduct a musical festival at New York in 1845; his letter declining the invitation and other information relating to the proposal is given by Mr. H. E. Krehbiel in the *New York Daily Tribune* of Oct. 29, 1905.]

'Antigone' was brought out at Covent Garden on January 2, 1845, under the management of M. Laurent, the orchestra conducted by

[1] [See *Mendelssohn's Organ Sonatas* by F. G. Edwards, in *Proceedings of the Musical Association*, 1894-95, p. 1.]
[2] See the letters in *Polko*, p. 245, etc.
[3] *F.M.* iii. 151.
[4] [A tablet has been placed upon the house at Soden in which he lived in 1844. See *Musical Times*, August 1899, p. 528.]
[5] *F.M.* iii. 205.
[6] *L.* to Fanny, August 15, 1844.
[7] *L.* Sept. 30, in *F.M.* iii. 191.
[8] *F.M.* iii. 192.
[9] *Dev.* p. 252. His own words.
[10] Recollection of Piatti, who was there at the time.
[11] *G. & M.* p. 165.
[12] *F.M.* iii. 204.
[13] *Ibid.* p. 219, *et seq.*

G. A. Macfarren. Musically its success was not at first great, owing to the inadequate way in which the chorus was put on the stage. Writing to his sister at Rome on March 25,[1] Mendelssohn says, 'See if you cannot find *Punch* for Jan. 18. It contains an account of "Antigone" at Covent Garden, with illustrations, especially a view of the chorus which has made me laugh for three days. The chorus-master, with his plaid trousers shewing underneath, is a masterpiece, and so is the whole thing, and most amusing. I hear wonderful things of the performance, particularly of the chorus. Only fancy, that during the Bacchus chorus there is a regular ballet with all the ballet-girls!' A woodcut which made Mendelssohn laugh for three days has *ipso facto* become classical, and needs no apology for its reproduction.[2]

The play improved after a short time, and the fact that it ran for forty-five nights (Jan. 2–Feb. 1, Feb. 8–21), and that the management applied to him for his 'Œdipus,'[3] proves that it was appreciated. His letters show how much work he was doing at this time. By April 20 the six Organ Sonatas (op. 65) were in the hands of the copyist, the C minor Trio was finished—'a trifle nasty (*eklig*) to play, but not really difficult—seek and ye shall find'[4]; and the splendid String Quintet in B flat (dated July 8). The sixth book of Songs without Words was shortly to be published, and dedicated to Klingemann's fiancée; a symphony was well in hand (oh that we had got it!), nor had the desire to write an opera by any means left him, 'if only the right material could be found.'[5] He had not forgotten his promise to consider the possibility of setting the choruses of the 'Eumenides' of Æschylus with effect, and a correspondence had taken place between him and the Geheimcabinetsrath Müller, in which, in reply to something very like an offensive innuendo, Mendelssohn stated that in spite of strenuous efforts he had utterly failed to see any way of carrying out the commission to his own satisfaction.[6] The 'Œdipus Coloneus,' the 'Œdipus Rex,' and the 'Athalie,' were, however, finished, and at His Majesty's disposal. The editing of 'Israel in Egypt' had given him considerable trouble, owing apparently to the wish of the council of the Handel Society to print Mendelssohn's marks of expression as if they were Handel's, and also to the incorrect way in which the engraving was executed. These letters are worth looking at,[7] as evidence how strictly accurate and conscientious he was in these matters, and also how gratuitously his precious time was often taken up.

Gade had conducted the Gewandhaus Concerts for 1844-45; but having got rid of the necessity of residing in Berlin, and having enjoyed the long rest which he had proposed, it was natural that Mendelssohn should return to his beloved Leipzig. But in addition to this he had received an intimation from Von Falkenstein as early as June 5, 1845, that the King of Saxony wished him to return to his former position. He accordingly once more took up his residence at Leipzig early in September (this time at No. 3 Königsstrasse, on the first floor)[8] and his reappearance in the conductor's place at the opening concert in the Gewandhaus on Oct. 5 was the signal for the old applause, and for hearty recognition from the audience and the press. The season was rendered peculiarly brilliant by the presence of Madame Schumann, and of Jenny Lind, who made her first appearance in Leipzig at the subscription concert of Dec. 4. Miss Dolby also made her first appearance Oct. 23, sang frequently, and became a great favourite. Among the more important orchestral items of the season 1845-46 were Schumann's Symphony in B flat, and Mendelssohn's Violin Concerto (David), brought forward together on Oct. 23, 1845. [The book of 'Elijah,' too, was progressing fast, and his remarks on it show how

1 *F.M.* iii. 221.
2 I owe this to the kindness of Mr. Tom Taylor, as Editor of *Punch*.
3 *F.M.* iii. 221. 4 *Ibid.* p. 227.
5 *Ibid.* p. 221; *Dev.* pp. 258, 259, 262.
6 *L.* March 12, 1845.
7 There are seven of them, and they are given in the Appendix to *G. & M.* p. 169.
8 The house has since been renumbered, and is now 21. A bronze tablet on the front states that he died there

anxious he was to make it as dramatic as possible.[1] On June 11, 1845, the Committee of the Birmingham Musical Festival invited him to conduct all the performances, and to 'provide a new oratorio, or other music for the occasion.' He declined to conduct the Festival, and added in an English letter: 'Since some time I have begun an oratorio, and hope I shall be able to bring it out for the first time at your Festival.' This proved to be 'Elijah.'[2]]

After the first concert he left for Berlin to produce his 'Œdipus Coloneus,' which was first performed at Potsdam on Nov. 1, and his 'Athalie' at Charlottenburg, both being repeated at Berlin. He returned to Leipzig on Dec. 3, bringing Jenny Lind with him (Rockstro's information), and remained there till the close of the season, taking an active part in all that went on, including her farewell concert on April 12, 1846—the last occasion of his playing in public in Leipzig. At the end of 1845 a formal offer was made to Moscheles, at that time the fashionable pianoforte teacher in London, to settle in Leipzig as Professor of the pianoforte in the Conservatorium. He took time to consider so important an offer, and on Jan. 25, 1846, with a sacrifice of income and position which does his artistic feeling the highest honour, decided in its favour. Mendelssohn's connection with the school was no sinecure. He had at this time two classes—pianoforte and composition.[3] The former numbered about half-a-dozen pupils, and had two lessons a week of two hours each. The lessons were given collectively, and among the works studied during the term were Hummel's 'Septuor'; three of Beethoven's Sonatas; Preludes and Fugues of Bach; Weber's Concertstück and Sonata in C; Chopin's Studies. The composition class had one lesson a week of the same length. The pupils wrote compositions of all kinds, which he looked over and heard and criticised in their presence. He would sometimes play a whole movement on the same subjects, to show how they might have been better developed. Occasionally he would make them modulate from one key to another at the piano, or extemporise on given themes, and then would himself treat the same themes. He was often extremely irritable:—'Toller Kerl, so spielen die Katzen!' or (in English, to an English pupil) 'Very ungentlemanlike modulations!' etc. But he was always perfectly natural. A favourite exercise of his was to write a theme on the blackboard, and then make each pupil add a counterpoint; the task of course increasing in difficulty with each addition. On one occasion the last of the pupils found it impossible to add a single note, and after long consideration shook his head and gave in. 'You can't tell where to place the next note?' said Mendelssohn. 'No.' 'I am glad of that,' was the reply, 'for neither can I.' But in addition to the work of his classes, a great deal of miscellaneous work fell upon him as virtual head of the School. Minute lists of the attendance and conduct of the pupils, drawn up by him, still remain to attest the thorough way in which he did his duty, and we have Moscheles's express testimony[4] that during the overwhelming work of this summer he never neglected his pupils.[5] But it was another ounce added to his load. The fixed labour, the stated hours, when combined with his composition, his correspondence, his hospitality, and all his other pursuits, were too much, and to his intimate friends he complained bitterly of the strain, and expressed his earnest wish to give up all work and worry, and devote himself entirely to his Art—in his own words, to shut himself into his room and write music till he was tired, and then walk out in the fresh air.[6]

Meantime 'Elijah' was fast becoming a realised fact: by May 23, 1846,[7] the first Part was quite finished, and six or eight numbers of the second part written, and a large portion despatched to London to be translated by Bartholomew.[8] 'I am jumping about my room for joy,' he writes to a very dear friend[9] on the completion of Part I. 'If it only turns out half as good as I fancy it is, how pleased I shall be!' And yet, much as the oratorio engrossed him, he was corresponding with Mme. Birch-Pfeiffer about an opera, and writes to the same friend as if the long-desired libretto were virtually within his grasp. At this date he interrupted his work for three weeks to conduct a succession of performances on the Rhine—at Aix-la-Chapelle (the Lower Rhine Festival, May 31–June 2) for the seventh and last time;[10] at Düsseldorf, a soirée; at Liège, on Corpus Christi day, June 11, his hymn 'Lauda Sion,' composed expressly for that occasion, and dated Feb. 10, 1846; and at Cologne the first festival of the German-Flemish association, for which he had composed a Festgesang on Schiller's poem 'An die Künstler' (op. 68). His reception throughout this tour was rapturous, and delighted him. The three weeks were one continued scene of excitement. Every moment not taken up in rehearsing or performing made some demand on his strength. He was in the highest spirits all the time, but the strain must have been great, and was sure to be felt sooner or later. It will all be found in a delightful letter to Fanny of June 27, 1846.[11] On June

[1] *L.* to Schubring, Dec. 16, 1845, wrongly dated 1842 in the published volume of letters. [2] [*Hist. of 'Elijah,'* p. 31 *et seq.*]
[3] This information I owe to Mr. Otto Goldschmidt and Mr. W. S. Rockstro, who belonged to both of his classes.

[4] *Mos.* ii. 162.
[5] The English pupils for 1844 and 1845 embraced the names of Ellis, Wells, Hasker, Ascher, and Rockstro.
[6] *L.* to Jenny Lind.
[7] *L.* to Schubring, May 23, 1846.
[8] *L.* to Moore; *Polko*, p. 241. [9] Jenny Lind.
[10] On this occasion he discovered the two redundant bars in the Trio of Beethoven's C minor Symphony, which had remained uncorrected, notwithstanding Beethoven's protest to the publishers in 1810. [See *Musical World*, May 26, 1860, p. 328; also Sir George Grove's *Beethoven and his Nine Symphonies* (Novello, 1896), p. 174.]
[11] *F.M.* iii. 239-243. See also Chorley's *Modern German Music*, ii. 320-350.

26 he is again at Leipzig, writing to Moscheles to protest against the exclusion from the band at Birmingham of some players who had been impertinent to him at the Philharmonic in 1844.[1] The summer was unusually hot, and his friends well remember how exhausted he often became over his close work. But he kept his time. The remainder of the Oratorio was in Bartholomew's hands by the latter part of July;[2] the instrumental parts were copied in Leipzig, and rehearsed by Mendelssohn there on August 5. One of the last things he did before leaving was to give his consent to the publication of some of Fanny's compositions, which, owing to his 'tremendous reverence for print,' he had always opposed,[3] and now only agreed to reluctantly.[4] He arrived in London, for the ninth time, on the evening of August 17 or 18, had a trial rehearsal with piano at Moscheles's house, two band-rehearsals at Hanover Square Rooms, went to Birmingham on Sunday the 23rd, had full rehearsals on Monday morning and Tuesday evening, and the Oratorio was performed on the morning of Wednesday, Aug. 26. The Town Hall was densely crowded, and it was observed that the sun burst forth and lit up the scene as Mendelssohn took his place,[5] amid a deafening roar of applause from band, chorus, and audience. Staudigl was the Elijah, and Charles Lockey sang the air 'Then shall the righteous' in a manner which called forth Mendelssohn's warmest praise.[6] 'No work of mine'—says he in the long letter which he wrote his brother the same evening—'no work of mine ever went so admirably at the first performance, or was received with such enthusiasm both by musicians and the public, as this.' 'I never in my life heard a better performance—no nor so good, and almost doubt if I can ever hear one like it again.'[7] No less than four choruses and four airs were encored.[8] The applause at the conclusion of both first and second parts was enormous—almost grotesquely so; and an old member[9] of the band well remembered the eagerness with which Mendelssohn shook hands with all who could get near him in the artists' room, thanking them warmly for the performance. He returned to London with Mr. and Mrs. Moscheles, 'on purpose for a fish dinner at Lovegrove's,' spent four days at Ramsgate with the Beneckes 'to eat crabs,'[10] and on Sept. 6 recrossed the Channel with Staudigl. His visit this time had been one of intense hard work, as any one who knows what it is to achieve the first performance of a great work for solos, chorus, and orchestra, will readily understand. And the strain was unremitting, for, owing partly to Moscheles's illness, he had no relaxation, or next to none. In consequence he was so tired as to be compelled to rest three times between Ostend and Leipzig.[11] It is a sad contrast to the buoyancy of the similar journey ten years before.[12]

But notwithstanding the success of the Oratorio the reader will hardly believe that he himself was satisfied with his work. Quite the contrary. His letter to Klingemann of Dec. 6 shows the eagerness with which he went about his corrections.[13]

The oratorio was then engraved, and published by Simrock of Berlin, and Ewer & Co., London, in June 1847. Meantime Mendelssohn had been again reminded of his duties at Berlin by an urgent command from the King to set the German Liturgy to music. This (still in MS.), and an anthem or motet (published as op. 79, No. 5), both for double choir, are respectively dated Oct. 28 and Oct. 5, 1846. A song for the Germans in Lyons[14]—dear to him as the birthplace of his wife—and a Psalm-tune for the French Reformed Church in Frankfort, are dated the 8th and 9th of the same month. On Oct. 21 the Moscheleses arrive at Leipzig, and Moscheles begins his duties as Professor of pianoforte-playing and composition. Gade again conducted the Gewandhaus Concerts for this season. A trace of Mendelssohn's interest in them remains in a pianoforte accompaniment to the E major Violin Prelude of Bach,[15] which he evidently wrote for David's performance at the Concert of Nov. 12, 1846. The MS. is dated the day before, and is amongst David's papers.[16] During October and November he was very much occupied with the illness of his faithful servant Johann Krebs, to whom he was deeply attached—'mein braver guter Diener,' as he calls him—and whose death, on Nov. 23, distressed him much. It was another link in the chain of losses which was ultimately to drag him down. Fortunately he had again, as at the time of his mother's death, some mechanical work to which he could turn. This time it was the comparison of the original autograph parts of Bach's B minor mass with his (Mendelssohn's) score of the same work.[17] As time went on, however, he was able to apply himself to more independent tasks, and by Dec. 6 was again hard at work on the alterations of 'Elijah.'[18] Since the middle of October he had been in communication with Mr. Lumley,[19] then lessee of Her Majesty's Theatre, London,

1 *L.* to Moscheles, June 26, 1846.
2 [The long and minute correspondence (entirely in English) with Bartholomew, together with an important letter in facsimile, will be found in the *Hist. of 'Elijah,'* chapters iii. and v.]
3 *L.* to his mother, June 2, 1837. 4 *F.M.* iii. 234. 5 *B.* p. 51.
6 *L.* to Paul, dated 'Birmingham, August 26, 1846,' the day of the performance.
7 *Ibid.* 8 Mrs. Moscheles says 11 pieces; *Mos.* ii. 157.
9 Mr. J. T. Willy. 10 *F.M.* iii. 244.
11 *F.M.* iii. 244. 12 *L.* to his mother, Oct. 4, 1837.
13 For a detailed examination by Mr. Joseph Bennett, of the alterations in the oratorio, see *Musical Times* from Oct. 1882 to April 1883 inclusive. Also *Hist. of 'Elijah.'* A MS. copy of the original full score, in a copyist's hand, is in the possession of Messrs. Novello.
14 Op. 76, No. 3.
15 Dörffel's *Thematisches Verzeichniss der Instrumentalwerke von J. S. Bach*, No. 634. The Prelude is well known in London through Joachim's playing of it.
16 'An F. David zur und aus der Erinnerung niedergeschrieben, F. M. B. Leipzig d. 11te Nov. 1846.' This (which with many other things in this article I owe to my friend Mr. Paul David) looks as if the accompaniment had been originally extemporised.
17 *L.* to Klingemann, Dec. 6, 1846. 18 *Ibid.*
19 Lumley's *Reminiscences*, p. 166.

as to an opera to be founded by Scribe on 'The Tempest,' already tried by Immermann (see p. 127*b*); and a long correspondence between himself, Scribe, and Lumley appears to have taken place, no doubt exhaustive on his part. It came to nothing, from his dissatisfaction with the libretto,[1] but it was accompanied by extreme and long-continued annoyance, owing to his belief that the opera was announced in London as if he were under a contract to complete it, and that for the season of 1847.[2] He was at this moment more or less committed to the subject of 'Loreley,' on which he had communicated with Geibel the poet as early as the preceding April.[3] Geibel, a friend of Mendelssohn's and a warm admirer of his wife's, was at work on the book and completed it at the beginning of 1847. Mendelssohn occasionally conducted the later Gewandhaus concerts of this season, and some of the programmes were of special interest, such as two historical concerts on Feb. 18 and 25, 1847. One of these gave him the opportunity to write a charming letter to the daughter of Reichardt,[4] a composer for whom he always had a special fondness, and whose Morning Hymn (from Milton) had been performed at the Festival at Cologne in 1835 at his instance.

This was not on the whole a satisfactory autumn. After the extra hard work of the spring and summer, especially the tremendous struggle against time in finishing 'Elijah,' he ought to have had a long and complete rest, like that which so revived him in 1844; whereas the autumn was spent at Leipzig, a less congenial spot than Frankfort, and, as we have shown, in the midst of grave anxiety and perpetual business, involving a correspondence which those only can appreciate who have seen its extent, and the length of the letters, and the care and neatness with which the whole is registered and arranged by his own hands. Knowing what ultimately happened, it is obvious that this want of rest, coming after so much stress, must have told seriously upon him. He himself appears to have felt the necessity of lessening his labours, for we are told that he had plans for giving up all stated and uncongenial duty, and doing only what he felt disposed to do; for building a house in Frankfort,[5] so as to pass the summer there, and the winter in Berlin with his sisters, and thus in some measure revive the old family life to which he so strongly urges his brother-in-law in a remarkable letter of this time.[6] Nothing, however, could stop the current of his musical power. He was at work on 'Christus,' the new oratorio.[7] As capellmeister to the King of Saxony he had to arrange and conduct the Court Concerts at Dresden; and he took a large part in the management of the Gewandhaus Concerts this season, though suffering much from his head, and being all the time under the care of his doctor.[8] How minutely, too, he did his duty at this time as chief of the Conservatorium is shown by a MS. memorandum, dated Jan. 10, 1847, containing a long list of students, with full notes of their faults, and of the recommendations to be made to their professors. His enjoyment of life is still very keen, and his birthday was celebrated with an immense amount of fun. His wife, and her sister, Mrs. Schunck—a special favourite of Mendelssohn's—gave a comic scene in the Frankfort dialect; and Joachim (as Paganini), Moscheles (as a cook), and Mrs. Moscheles, acted an impromptu charade on the word 'Gewandhaus.' Happily no presentiment disturbed them; and the master of the house was as uproarious as if he had fifty birthdays before him. On Good Friday (April 2) he conducted 'St. Paul' at Leipzig, and shortly afterwards—for the tenth, and alas! the last time—was once more in England, where he had an engagement with the Sacred Harmonic Society to conduct three (subsequently increased to four) performances of 'Elijah' in its revised form.[9]

One of those kindnesses which endeared him so peculiarly to his friends belongs to this time. Madame Frege had a son dangerously ill, and was unable to hear the performance of 'St. Paul.' 'Na nun,' said he, 'don't distress yourself; when he gets out of danger I'll come with Cécile and play to you all night.' And he went, began with Beethoven's Moonlight Sonata, and played on for three hours, ending with his own Variations sérieuses. A day or two afterwards, he left, travelled to London with Joachim,[10] and reached the Klingemanns' house on Monday evening, April 12. The performances of 'Elijah' [the first in the revised form of the oratorio] took place at Exeter Hall on the 16th, 23rd, 28th, with a fourth on the 30th. The Queen and Prince Albert were present on the 23rd, and it was on that occasion that the Prince wrote the note in his programme book, addressing Mendelssohn as a second Elijah, faithful to the worship of true Art though encompassed by the idolators of Baal, which has often been printed.[11] In the interval Mendelssohn paid a visit to Manchester for a performance of 'Elijah'[12] [by the Hargreaves Choral Society,] on the 20th, and another to Birmingham, where he rehearsed and conducted the oratorio at the Town Hall on the 27th [for the benefit of Mr. Stimpson, the organist]. He conducted his

[1] Lumley's *Reminiscences*, p. 168.
[2] Long letters to influential London friends are in existence, full of bitter complaints—most justly founded, if his information was correct.
[3] *Dev.* p. 276.
[4] *L.* Feb. 1847, p. 388, *English* ed.
[5] *Dev.* p. 291.
[6] *L.* to Dirichlet, Jan. 4, 1847.
[7] *Dev.* p. 290.
[8] *Lampadius*, p. 131.
[9] The engagement for one performance had been tendered as early as Sept. 14; see Mendelssohn's reply of Oct. 7, 1846, to the letter of the secretary to the Society (Thomas Brewer) of that date, in *Polko*, p. 227. The other two were proposed Jan. 26, and arranged for between that date and March 10, 1847; see the letter of that date to Bartholomew, *Polko*, p. 229. The fourth was an afterthought.
[10] *Musical World*, April 17, 1847.
[11] *L.* to Paul. Sir Theodore Martin's *Life of the Prince Consort*, 1. 489.
[12] Letter to Moore, dated 'Manchester, April 21, 1847,' in *Polko*, p. 244.

'Midsummer Night's Dream' music and Scotch Symphony at the Philharmonic on April 26, and played Beethoven's G major Concerto with even more than his usual brilliancy and delicacy. He probably never played that beautiful concerto —'my old *cheval de bataille*,' as he called it years before—more splendidly than he did on this occasion. To a friend[1] who told him so after the performance he replied: 'I was desirous to play well, for there were two ladies present whom I particularly wished to please, and they were the Queen and Jenny Lind.' A little trait remembered by more than one who heard the performance, is that during the cadenza to the first movement—a long and elaborate one, and, as before (see p. 146*b*), entirely extempore, Costa who conducted, raised his baton, thinking that it was coming to an end, on which Mendelssohn looked up, and held up one of his hands, as much as to say, 'Not yet.'

On May 1 he lunched at the Prussian embassy and played, and also played for more than two hours at Buckingham Palace in the presence of the Queen and Prince Albert only. On the 4th, at the Beethoven Quartet Society, he played Beethoven's thirty-two Variations, without book, his own C minor Trio, and a Song without Words; and the same evening was at the opera at Jenny Lind's début. On the evening of the 5th at the Antient Concert he played on the organ a prelude and fugue on the name of Bach. The morning of the 6th he spent at Lord Ellesmere's picture-gallery, and in the afternoon played to his friends the Bunsens and a distinguished company, including Mr. and Mrs. Gladstone, at the Prussian embassy. He left the room in great emotion, and without the power of saying farewell.[2] The same day he wrote a Song without Words in the album of Lady Caroline Cavendish, and another in that of the Hon. Miss Cavendish, since published as op. 102, No. 2, and op. 85, No. 5, respectively. On the 8th he took leave of the Queen and Prince Albert at Buckingham Palace, and left London the same evening, much exhausted, with the Klingemanns. He had indeed, to use his own words, 'stayed too long here already.'[3] It was observed at this time by one[4] who evidently knew him well, that though in the evening and when excited by playing, he looked as he had done on former visits, yet that by daylight his face showed sad traces of wear and a look of premature old age. He crossed on Sunday, the 9th, to Calais, drove to Ostend, and on the 11th was at Cologne.[5] At Herbesthal, through the extra zeal of a police official, who mistook him for a Dr. Mendelssohn of whom the police were in search, he was stopped on his road, seriously annoyed, and compelled to write a long statement which must have cost him as much time and labour as to compose an overture.

[1] William Bartholomew. [2] *Life of Bunsen*, ii. 129, 130.
[3] *B.* p. 56. [4] *Fraser's Magazine*, Dec. 1847, p. 732.
[5] Mrs. Klingemann.

He had been only a day or two in Frankfort when he received the news of the sudden death of his sister Fanny at Berlin on May 14. It was broken to him too abruptly, and acting on his enfeebled frame completely overcame him. With a shriek he fell to the ground, and remained insensible for some time. It was the third blow of the kind that he had received, a blow perhaps harder to bear than either of the others, inasmuch as Fanny was his sister, more of his own age, and he himself was older, more worn, and less able in the then weak state of his nerves to sustain the shock. In his own words, 'a great chapter was ended, and neither title nor beginning of the next were written.'[6]

Early in June, as soon as he had sufficiently recovered to move, the whole family (with Frl. Jung as governess, and Dr. Klengel as tutor) went to Baden-Baden where they were joined by Paul and Hensel; thence by Schaffhausen to Lucerne, Thun, and Interlaken, in and about which they made some stay. To Felix the relief was long in coming. On July 7, though well, and often even cheerful, he was still unable to do any musical work, write a proper letter, or recover a consistent frame of mind. He worked at his drawing with more than usual assiduity at this time. Thirteen large water-colour pictures illustrate the journey, beginning with two views of the Falls of Schaffhausen (June 27 and 29), and ending with one of Interlaken (Sept. 4). Many of them are very highly finished, and all are works which no artist need hesitate to sign. They are on a larger scale than any of his previous sketches, and there is a certainty about the drawing, and a solidity in the perspective, which show how well he understood what he was about. The same love of form that shines so conspicuously in his great symphonies is there, and the details are put in, like the oboe and clarinet phrases in his scores, as if he loved every stroke. They are really beautiful works. In addition to these finished drawings, he sketched a good deal in Indian ink.[7]

In the middle of the month Paul and Hensel returned home, but Felix and his family remained till September.[8] Meantime the world was going on, regardless of private troubles; friends visited him, and plans for music began to crowd round him. Among the former were Professor Graves[9] and his wife, Mr. Grote the historian—old friends, the last of whom had taken a long journey on purpose to see him[10]—and Chorley the musical critic. He had received a request from the Philharmonic Society for a Symphony for 1848; an application to write a piece for the opening of the Philharmonic Hall, Liverpool[11]; had a new Cantata in view for Frankfort, and

[6] *L.* to Rebecka, July 7, 1847. [7] *L.* to Paul, Aug. 3, 1847.
[8] Chorley's *Modern German Music*, ii. 384.
[9] Afterwards Bishop of Limerick.
[10] *Personal Life of G. Grote*, p. 176.
[11] *L.* to Chorley, July 19, 1847, in *C.* ii. 67; [see also *Musical World*, Jan. 8, 1848, p. 27].

something for the inauguration of Cologne Cathedral. 'Elijah' was to be given under his baton both at Berlin (Nov. 3) and Vienna—at the latter with Jenny Lind—and the long-cherished opera exercised its old charm over him. But his nerves were still too weak to bear any noise, and he suffered much from headache and weariness; his piano was 'not for playing, but for trying a chord,' 'it was the very worst he had ever touched in his life,'[1] and he shrank from the organ at Fribourg when proposed to him.[2] The organ in the village church of Ringgenberg, on the lake of Brienz, was his only resource, and it was there that for the last time in his life he touched the organ keys. He put aside the music for Liverpool, 'for the present.' and declined the request of the Philharmonic,[3] on the ground that a work for the Society ought not to bear the least trace of the hurry and bustle in which he would have to live for the rest of the year. At the same time he was much agitated at the state of home politics, which were very threatening, and looked with apprehension on the future of Germany. For himself he returned strongly to the plans already alluded to at the end of 1846, of giving up playing and concert-giving, and other exciting and exacting business, and taking life more easily, and more entirely as he liked.[4]

At length the power of application came, and he began to write music. We shall not be far wrong in taking the intensely mournful and agitated String Quartet in F minor (op. 80) as the first distinct utterance of his distress. This over, he arrived by degrees at a happier and more even mental condition, though with paroxysms of intense grief and distress. The contrast between the gaiety and spirit of his former letters and the sombre, apathetic tone of those which are preserved from this time, is most remarkable, and impossible to be overlooked. It is as if the man were *broken*,[5] and accepted his lot without an idea of resistance. He continually recurred to the idea of retirement from all active life but composition.

Of the music which is due to this time we find, besides the Quartet just mentioned, an Andante and Scherzo in E major and A minor, which form the first movements of op. 81; the fragments of 'Loreley' and of 'Christus'; a Te Deum, Jubilate, Magnificat, and Nunc dimittis for four voices (op. 69), which he began before going to London, and finished in Baden-Baden on June 12, and a few songs, such as 'Ich wandre fort' (op. 71, No. 5). [Mendelssohn appears to have composed the Te Deum fifteen years earlier, though he may have rewritten it in 1847. See his letter (in English) of Aug. 22, 1832, in Brit. Mus., Add. MS. 11,730, fol. 129; printed in *Musical Times*, Oct. 1903, p. 652.]

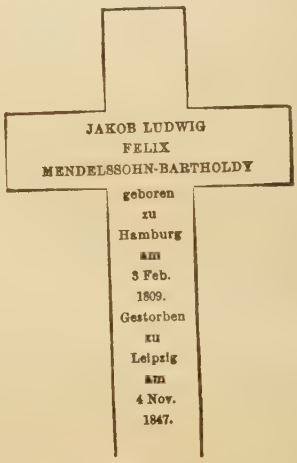
With the close of the summer the party returned homewards, and on Sept. 17 were again in Leipzig.[6] He found there a new Broadwood grand piano which had been forwarded by the firm during his absence in Switzerland, and is said to have played upon it for several hours. Those who knew him best found him 'unaltered in mind, and when at the piano or talking about music still all life and fire.'[7] During these days he played to Dr. Schleinitz a new string quartet, complete except the slow movement, which was to be a set of Variations—but not yet put on paper. He took leave of Mr. Buxton (Ewer & Co.), one of his English publishers, with the words 'You shall have plenty of music from me; I will give you no cause to complain.'[8] But such moments of vivacity would be followed by great depression, in which he could not bear to speak or to be spoken to even by old friends. He was much changed in look, and he who before was never at rest, and whose hands were always in motion, now often sat dull and listless, without moving a finger. 'He had aged, looked pale and weary, walked less quickly than before, and was more intensely affected by every passing thing than he used to be.' Also he complained of the oppressive air of the town.[9] And yet, not even those most near him appear to have realised the radical and alarming change for the worse which had taken place in his strength.

The Gewandhaus concerts began on Oct. 3, but he took no part in them, and left the conducting to his old colleague Rietz. A friend recollects his saying how happy he was—'as cheerful as a set of organ-passages'—that he had not to make out the programmes. He dreaded all public music, and complained much, though blaming himself as not deserving the happiness he had in his 'dear Cécile' and in the recovery of his boy Felix. He had been to Berlin for a week, very shortly after his return, and the sight of his sister's rooms, exactly as she left them, had agitated him extremely,[10] 'and almost neutralised the benefits of his Swiss retirement.'[11] He had definitely given up the performance of 'Elijah' at Berlin, but was bent on undertaking that at Vienna on Nov. 14,[12] where he was to hear his friend Jenny Lind in the music which he had written for her voice. On the morning of Oct. 9, he called on the Moscheleses and walked with them to the Rosenthal. He was at first much depressed, but it went off, and he became for the moment

[1] *Personal Life of G. Grote*, p. 177.
[2] *Mod. Germ. Music*, ii. 394.
[3] Letter to Philharmonic Society, 'Interlaken, Aug. 27, 1847.' [printed in the programme-book of the concert given Feb. 5, 1880].
[4] *Mod. Germ. Music*, ii. 392; *Dev.* p. 272.
[5] This expression was used to the writer by Dr. Klengel, the tutor of his boys, who was constantly with him during the last two or three years of his life, and knew him intimately. Dr. Klengel has joined the master he so dearly loved. He died in Nov. 1879.
[6] *Mos.* ii. 177.
[7] *Ibid.* p. 177.
[8] [For extracts from his long and pleasant correspondence with Mr. Buxton (Ewer & Co.), see *Musical Times* of Jan. and March 1905, pp. 20, 167. A memorial window, jointly to commemorate Mendelssohn and Buxton, his English publisher, has been placed in the chancel of Cranford Church, Middlesex.]
[9] *Lampadius*, pp. 134, 151.
[10] Mme. Frege; *Mos.* ii. 181.
[11] *B.* p. 57.
[12] The last letter stuck into the last (the 29th) of his green volumes is from Fischhoff of Vienna on this subject, and is dated Oct. 29. It must have been received too late to have been read by him.

almost gay. After this he went to Madame Frege's house, and here his depression returned, and worse than before. His object was to consult her as to the selection and order of the songs in op. 71,[1] which he was about to publish—one of the minute matters in which he was so fastidious and difficult to satisfy. She sang them to him several times, they settled the order, and then he said he must hear them once more, and after that they would study 'Elijah'; she left the room for lights, and on her return found him on the sofa shivering, his hands cold and stiff, his head in violent pain. He then went home, and the attack continued; leeches were applied, and by the 15th he had recovered so far as to listen with interest to the details of the reception of Hiller's new opera at Dresden, and actually to make plans for his Vienna journey. On the 25th he writes to his brother in the old affectionate vein. He is taking tonics, but Paul's face would do him more good than the bitterest medicine. He was not, however, destined to speak to him again. On the 28th he was so much better as to take a walk with his wife, but it was too much, and shortly afterwards he had a second attack, and on Nov. 3 another, which last deprived him of consciousness. He lingered through the next day, fortunately without pain, and expired at 9.24 P.M. on Thursday, Nov. 4, 1847, in the presence of his wife, his brother, Schleinitz, David, and Moscheles. During the illness, the public feeling was intense. Bulletins were issued, and the house was besieged by inquirers. After his death it was as if every one in the town had received a blow and sustained a personal loss. 'It is lovely weather here,' writes a young English student[2] to the *York Courant*, 'but an awful stillness prevails; we feel as if the king were dead. Clusters of people are seen speaking together in the streets.' The streets were placarded at the corners with official announcements of his death, as if he had been a great officer of state.

On the Friday and Saturday the public were allowed to see the dead body. On Sunday the 7th it was taken to the Pauliner Church at Leipzig. A band preceded the hearse, playing the Song without Words in E minor (Book 5, No. 3), instrumented by Moscheles; and after this came a student[3] of the Conservatorium with a cushion, on which lay a silver crown formerly presented to Mendelssohn by his pupils, and his Order 'pour le mérite.' The pall was borne by Moscheles, David, Hauptmann, and Gade; the professors and pupils of the Conservatorium, the members of the Gewandhaus orchestra, the chief functionaries of the Corporation and the University, and several guilds and societies accompanied the coffin, and Paul Mendelssohn was chief mourner. In the church the chorale 'To thee, O Lord,' and the chorus 'Happy and blest,' from 'St. Paul,' were sung, a sermon or oration was delivered by Herr Howard, the pastor of the Reformed Congregation, and the service closed with the concluding chorus of Bach's St. Matthew Passion. At 10 P.M. the coffin was conveyed to the Leipzig station and transported by rail to Berlin. On the road, during the night, it was met at Cöthen by the choir of the place, under Thile their director, and at Dessau by Friedrich Schneider, who wiped away the recollection of early antagonisms by a farewell part-song, composed for the occasion, and sung by his choir at the station. The coffin arrived at Berlin at 7 A.M., and, after more funeral ceremonies, was deposited in the enclosed burial-place of the family in the Alte Dreifaltigkeits Kirchhof, close outside the Hallethor. His tombstone is a cross. He rests between his boy Felix and his sister Fanny. His father and mother are a short distance behind.



The fifth Gewandhaus concert, which, it was piously observed, would naturally have ended at the very moment of his death, was postponed till Nov. 11, when, excepting the Eroica Symphony, which formed the second part of the programme, it was entirely made up of the compositions of the departed master. Among them were the Nachtlied of Eichendorf (op. 71, No. 6), sung by Madame Frege.

In London the feeling, though naturally not so deep or so universal as in his native place, was yet both deep and wide. His visits had of late been so frequent, and the last one was so recent, and there was such a vivid personality about him, such force and fire, and such a general tone of health and spirits, that no wonder we were startled by the news of his death. The tone of the press was more that of regret for a dear relation than of eulogy for a

[1] Of the seven songs which he brought, the 'Altdeutsches Frühlingslied,' though put on paper on Oct. 7, was composed in the summer. The 'Nachtlied' was composed and written for Schleinitz's birthday, Oct. 1, and is therefore virtually Mendelssohn's last composition. 'An odd birthday present,' said he to Mme. Frege, 'but I like it much, for I feel so dreary.'

[2] Mr. Thomas Simpson Camidge, son of Dr. Camidge, organist of York Minster.

[3] Mr. de Sentis.

public character. Each writer spoke as if he intimately knew and loved the departed. This is especially conspicuous in the long notices of the *Times* and *Athenæum*, which are full not only of keen appreciation, but of deep personal sorrow. From his private friends I shall only permit myself two quotations. Mrs. Grote, writing nearly thirty years afterwards, names four friends whose deaths had occasioned her the most poignant sorrow of her life; and among these are Felix Mendelssohn, Alexis de Tocqueville, and John Stuart Mill. Mrs. Austin, the aunt of his early friends the Taylors, and herself one of his most intimate allies, in a tribute to his memory as beautiful as it is short, says—

> His is one of the rare characters which cannot be known too intimately. Of him there is nothing to tell that is not honourable to his memory, consoling to his friends, profitable to all men. . . . If I admired him as an artist, I was no less struck by his childlike simplicity and sportiveness, his deference to age, his readiness to bend his genius to give pleasure to the humble and ignorant; the vivacity and fervour of his admiration for everything good and great, his cultivated intellect, refined tastes, and noble sentiments.[1]

Nor was the public regret out of proportion to that of his intimate friends. We are not perhaps prone to be very demonstrative over artists, especially over musicians; but this was a man who had wound himself into our feelings as no other musician had done since Handel. What Handel's songs, the 'Harmonious Blacksmith,' and other harpsichord pieces, had done for the English public in 1740, that Mendelssohn's Songs without Words, and Part-songs, had done in 1840, and they had already made his name a beloved household word in many a family circle both in town and country. He had been for long looked upon as half an Englishman. He spoke English well, he wrote letters and familiar notes in our tongue freely; he showed himself in the provinces; his first important work was founded on Shakespeare, his last was brought out in England, at so peculiarly English a town as Birmingham; and his 'Scotch Symphony' and 'Hebrides Overture' showed how deeply the scenery of Britain had influenced him. And, perhaps more than this, there were in the singular purity of his life, in his known devotion to his wife and family, and his general high and unselfish character, the things most essential to procure him both the esteem and affection of the English people.

The Sacred Harmonic Society, the only Society in London having concerts at that period of the year, performed 'Elijah' on Nov. 17, preceded by the Dead March in 'Saul,' and with the band and chorus all dressed in black. At Manchester and Birmingham similar honours were paid to the departed composer. In Germany commemorative concerts (*Todtenfeier*) were given at Berlin, Vienna, Frankfort, Hamburg, and many other places. His bust was set up in the Theatre at Berlin, and his profile in the Gewandhaus at Leipzig. The first Concert of the Conservatoire at Paris, on Jan. 9, 1848, was entitled 'À la mémoire de F. Mendelssohn-Bartholdy,' and comprised the Scotch Symphony and Hebrides Overture, the Violin Concerto, and airs from 'St. Paul.' Among the very numerous letters of condolence addressed to his widow we will only mention those from Queen Victoria, the King of Prussia, and the King of Saxony.

[1] *Fraser's Magazine*, April 1848, p. 426.

Two works were in the printers' hands at the time of Mendelssohn's death—the Six Songs (op. 71) and the Six Kinderstücke (op. 72), known in England as 'Christmas pieces.' These were quickly published. Then there was a pause, and at length, as he had left no will, Madame Mendelssohn confided to a kind of committee, composed of her husband's most intimate musical friends, the task of deciding which pieces out of the immense mass of MS. music should be published, and of supervising the publication. These gentlemen were Dr. Schleinitz, the acting member of the council of the Conservatorium, David, Moscheles, and Hauptmann, all resident in Leipzig, with Paul Mendelssohn in Berlin, and Julius Rietz in Dresden. The instrumental works then (1847) in MS. embraced the Trumpet Overture (1825) and Reformation Symphony (1830), the Italian Symphony (1833), the Overture to 'Ruy Blas' (1839), two sets of pianoforte variations (1841), the Quintet in B flat (1845), the Quartet in F minor (1847), and fragments of another Quartet in E, Songs without Words, and other pianoforte pieces. The Vocal works comprised the Liederspiel 'Heimkehr aus der Fremde' (1829), the Concert-aria 'Infelice' (1843), the Music to 'Athalie' and to 'Œdipus Coloneus' (both 1845), 'Lauda Sion' (1846), fragments of the opera 'Loreley,' and of the oratorio 'Christus,' on which he had been at work not long before his death, Psalms and Sprüche for voices with and without accompaniment, Songs, and Part-songs.

The work of publication began with 'Lauda Sion,' which appeared as op. 73, in Feb. 1848. This was followed by 'Athalie,' and by other works, down to the four Part-songs which form op. 100, and No. 29 of the posthumous works, which came out in Jan. 1852. Here a pause took place. In the meantime, borne down by her great loss, and also by the death of her third boy, Felix, in 1851, Madame Mendelssohn herself died on Sept. 25, 1853. The manuscripts then came into the hands of Dr. Carl Mendelssohn, the eldest son, and after some years publication re-commenced with the Trumpet Overture, which appeared in 1867, and continued at intervals down to the 'Responsorium et Hymnus' (op. 121), and other works without opus numbers.

Many of the pieces referred to in the above enumeration are included in the series of MS. volumes already mentioned. Forty-four of

these volumes are now deposited in the Imperial Library at Berlin, in pursuance of an arrangement dated Dec. 23, 1877, by which, in exchange for the possession of them, the German government agreed with the Mendelssohn-Bartholdy family to found two perpetual scholarships of 1500 marks (£75) per annum each, tenable for four years, for the education of students of music elected by competition from the music schools of Germany. The Trustees of the Fund are three—the Director of the High School of Music at Berlin, a second nominated by the government, and a third by the family. The first election took place on Oct. 1, 1879, and the successful candidates were Engelbert Humperdinck of Siegburg, and Josef Kotek of Podolia. In addition, Ernst Seyffardt of Crefeld, and Johann Secundus Kruse of Melbourne, Australia, received allowances of 750 marks each out of the arrears of the Fund.

Long before the foundation of the Berlin Scholarships, however, practical steps in the same direction had been taken in England. In Nov. 1847 a resolution was passed by the Sacred Harmonic Society of London for the erection of a public memorial in honour of Mendelssohn. £50 was subscribed thereto by Queen Victoria and Prince Albert, and like sums by the Sacred Harmonic and Philharmonic Societies. Other subscriptions were raised amounting in the whole to over £600. In April 1859, after many negotiations, a model of a statue by Mr. C. Bacon was approved by the subscribers; it was cast in bronze in the following November, and on May 4, 1860, was set up on the Terrace of the Crystal Palace at Sydenham.

A more appropriate memorial was the Mendelssohn Scholarship, originated by Madame Jenny Lind-Goldschmidt in the year 1850, which will be found described under its own heading. [See MENDELSSOHN SCHOLARSHIP.]

In person Mendelssohn was short,[1] not so much as 5 ft. 7 ins. high, and slight of build; in figure lithe, and very light and mercurial. His look was dark and very Jewish; the face unusually mobile, and ever varying in expression, full of brightness and animation, and with a most unmistakable look of genius. After a breakfast with him at B. Hawes's, Thackeray told Richard Doyle (who told the writer), 'His face is the most beautiful face I ever saw, like what I imagine our Saviour's to have been.' Sir Frederick Pollock (*Reminiscences*, i. 215) 'was much struck by his fine face and figure, and the excellence of his conversation.' His complexion was fresh, and showed a good deal of colour. His hair was black, thick, and abundant, but very fine, with a natural wave in it, and was kept back from his forehead, which was high and much developed. By the end of his life, however, it showed a good deal of grey, and he began to be bald. His mouth was unusually delicate and expressive, and had generally a pleasant smile at the corners. His whiskers were very dark, and his closely-shaven chin and upper lip were blue from the strength of his beard. His teeth were beautifully white and regular; but the most striking part of his face were the large dark-brown eyes. When at rest he often lowered the eyelids as if he were slightly short-sighted—which indeed he was; but when animated they gave an extraordinary brightness and fire to his face and 'were as expressive a pair of eyes as were ever set in a human being's head.' They could also sparkle with rage like a tiger's (*Moscheles's Life*, i. 324). When he was playing extempore, or was otherwise much excited, they would dilate and become nearly twice their ordinary size, the brown pupil changing to a vivid black. His laugh was hearty and frequent; and when especially amused he would quite double up with laughter and shake his hand from the wrist to emphasise his merriment. He would nod his head violently when thoroughly agreeing, so that the hair came down over his face. In fact his body was almost as expressive as his face. His hands were small, with taper fingers.[2] On the keys they behaved almost like 'living and intelligent creatures, full of life and sympathy.'[3] His action at the piano was as free from affectation as everything else that he did, and very interesting. At times, especially at the organ, he leant very much over the keys, as if watching for the strains which came out of his finger tips. He sometimes swayed from side to side, but usually his whole performance was quiet and absorbed.[4]

He refused more than once, from motives of modesty, to have his likeness taken.[5] But a great number of portraits were painted and drawn at different times of his life. The best of these, in the opinion of those most capable of judging, is that painted by his friend Professor Edward Magnus at Berlin in the year 1844, and although deficient in that lively speaking expression which all admit to have been so characteristic of him, it may be accepted as a good representation.[6] It is very superior to the various replicas and copies in existence, which are distinguished by a hopeless meek solemnity of look, absolutely impossible in the original, and which, therefore, convey an entirely wrong idea of the face. Madame Goldschmidt with great kindness allowed the portrait to be photographed, and it was the desire of the writer to give a wood engraving of it; but after

[1] He was shorter than Sterndale Bennett, who was 5 ft. 7.

[2] A plaster cast of his hand can be bought.

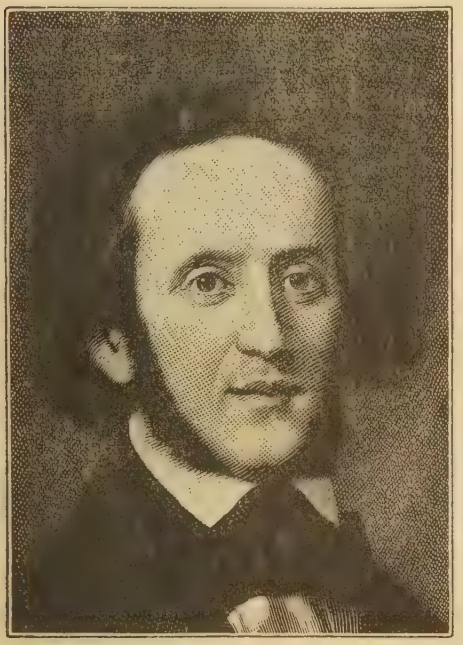
[3] The late Dr. Charles Graves, Bishop of Limerick.

[4] I owe the above description of Mendelssohn's looks chiefly to Mr. John C. Horsley, R.A. Few knew him better, or are more qualified to describe him.

[5] *L.* Dec. 20, 1831; April 3, May 18, 1835.

[6] [This portrait was presented by Magnus himself to Madame Jenny Lind-Goldschmidt, who bequeathed it to Mendelssohn's elder daughter, the late Mrs. C. V. Benecke, in whose family it still remains.]

two attempts to obtain satisfactory reproductions, he was reluctantly compelled to abandon the intention. [By the kindness of the present owner, Mr. C. V. Benecke (see note 6, p. 156), the picture has been photographed again, and



the marked improvement in the art of reproducing pictures has enabled us to fulfil Sir George Grove's natural wish to present readers of the Dictionary with the best portrait of the composer.]

Other portraits worth notice are (1) a pencil sketch taken in 1820, in possession of Mr. C. V. Benecke, lithographed in *Goethe and Mendelssohn*. (2) A half-length taken by Begas in 1821, in the possession of the Paul Mendelssohn-Bartholdy family at Berlin. This is very poorly engraved, both as to resemblance and execution, in *Goethe and Mendelssohn*. The original is probably much idealised, but it is a striking picture. (3) A three-quarter-length, in a cloak, painted by Hildebrand, and engraved as the frontispiece to 'Elijah'; in possession of Herr Killmann of Bonn. (4) A whole length, sitting, and looking to the side, taken by Hensel in 1844, and now in the possession of the Paul M.-B. family. This, though clever as a picture, can hardly convey the man. The hand is perhaps the most remarkable thing in it, and must be a portrait. (5) A profile taken after death by Hensel, and now in possession of Mr. C. V. Benecke. This, which is said by many to be the best representation of him, is fairly engraved as the frontispiece to Lady Wallace's translation of the letters.

A portrait of him in crayons was taken at Weimar for Goethe,[1] which he describes as 'very like, but rather sulky'; another was painted at Rome by Horace Vernet,[2] and another by a painter named Schramm.[3] [Vernet's portrait, painted in return for an extempore fantasia on 'Don Juan,' was reproduced as a supplement to the *Musical Times* of March 1905; (see also Eckardt's *Ferdinand David*, p. 39). The Schramm portrait was reproduced as frontispiece to F. G. Edwards's *History of 'Elijah'* (1896). Another portrait, drawn by Edward Novello (a son of Vincent Novello), was reproduced as a supplement to the *Musical Times* of November 1897.] The sketch by his brother-in-law, taken in 1840, and given as frontispiece to vol. ii. of the *Familie Mendelssohn* must surely be too young-looking for that date. Miniatures of the four children were taken in Paris in 1816, and are now (1906) in the possession of Herr Ernst von Mendelssohn-Bartholdy, Berlin, nephew of the composer.

The bust by Rietschel (engraved as frontispiece to Devrient) and the profiles by Knauer and Kietz are all said to be good. [There is a bust by Peter Hollins (1800-86), a Birmingham artist, now in the City of Birmingham Museum and Art Gallery.]

Not less remarkable than his face was his way and manner. It is described by those who knew him as peculiarly winning and engaging; to those whom he loved, coaxing. The slight lisp or drawl which remained with him to the end made the endearing words and pet expressions, which he was fond of applying to his own immediate circle, all the more affectionate. But outside this immediate circle also he was very fascinating, and it is probable that, devotedly as he was loved at home, few men had fewer enemies abroad. The strong admiration expressed towards him by men of such very different natures as Schumann[4] and Berlioz,[5] both of whom knew him well, shows what a depth of solid goodness there was in his attractiveness. 'His gentleness and softness,' says one of his English friends, 'had none of the bad side so often found with those qualities; nothing effeminate or morbid. There was a great deal of manliness packed into his little body,' as all readers of the early part of this sketch must be aware. Indeed he had a great capacity for being angry. Anything like meanness or deceit, or unworthy conduct of any kind, roused his wrath at once. 'He had a way,' says a very old friend, 'of suddenly firing up on such occasions, and turning on

[1] *L.* Weimar, May 25, 1830.

[2] *L.* Jan. 17 and March 15, 1831. See Rebecka's letter in Eckardt's *Ferdinand David*, p. 39.

[3] Possibly taken in 1840; since in Ernst Mendelssohn-Bartholdy's possession is the autograph of three Songs inscribed, 'Dem Maler Schramm zu freundlichem Andenken und mit bestem Dank. F. M. B. Leipzig, d. 4 Nov. 1840.'

[4] *Life of Robert Schumann*, by von Wasielewski. Eng. trans. p. 221; [see also several references in *The Life of Robert Schumann, told in his Letters*, translated by May Herbert, 2 vols., London, 1890].

[5] Letter from Berlioz to Hiller, Rome, Sept. 17, 1831. Berlioz's *Correspondance inédite* (Paris, 1879), p. 88; *Voyage Musical*, Letter 4 in vol. i. 71 *et seq.*

his heel, in a style which was quite unmistakable,' and astonishing to those who only knew his smoother side. Towards thoughtlessness, negligence, or obstinate stupidity he was very intolerant, and under such provocation said things the sting of which must have remained for long after, and which he himself deeply regretted.[1] But these were rare instances, and as a rule his personal fascination secured him friends and kept them firm to him. And to those to whom he was really attached—outside his own family, of which we are not speaking—there could hardly be a better friend. The published letters to General von Webern, to Verkenius, Klingemann, Schubring, Hiller, Moscheles, are charged with an amount of real affection rarely met with, which yet never leads him to sink his own individual opinion on any point which he thought material, as may be seen in many cases. Talent and perseverance he was always ready to encourage, and the cases of Taubert, Eckert, Gade, Joachim, Rietz, Naumann, Sterndale Bennett, Hiller, and the anonymous student whose cause he pleads so earnestly to the King,[2] show how eager he always was to promote the best interests of those whom he believed to be worthy. His warm reception of Berlioz, Liszt, and Thalberg, has been already mentioned, but must be again referred to as an instance of the absence of jealousy or rivalry in his nature, and of his simple wish to give everybody fair play.

The relations of Mendelssohn and Schumann were thoroughly good on both sides. There is a remarkable absence of Schumann's name in Mendelssohn's published letters; but this may have arisen from considerations which influenced the editors, and would possibly be reversed if the letters had been fully given, and if others which remain in MS. were printed. The two men were always good friends. They differed much on some matters of music. Mendelssohn had his strong settled principles, which nothing could induce him to give up. He thought that everything should be made as clear as a composer could make it, and that rough or awkward passages were blemishes, which should be modified and made to sound well. On the other hand, Schumann was equally fixed in the necessity of retaining what he had written down as representing his intention. But such differences of opinion never affected their intercourse; they were always friendly, and even affectionate, and loved to be together. More than one person living remembers the strong interest which Mendelssohn took in 'Paradise and the Peri' on its first appearance, and how anxious he was that his friends should hear it. [See Mendelssohn's letter to Buxton (Ewer & Co.), suggesting the publication in England of 'Paradise and the Peri,' quoted in the letter from Sir George Grove in the *Times* of Sept. 11, 1894; also printed in the *Musical Times*, Nov. 1905, p. 716.] Of Schumann's string quartets he records that they 'pleased him extremely'; and it is surely allowable to infer that it was the expression of his pleasure that made Schumann dedicate them to him. He had a particular love for some of Schumann's songs, and as this feeling was not shared by all the members of his family he would sometimes ask for the 'forbidden fruit,' as a kind of synonym for something peculiarly pleasant. The fact that he placed Schumann among his colleagues at the starting of the Leipzig Conservatorium of itself shows how much he valued him.

On the other hand, Schumann is never warmer or more in earnest than when he is praising Mendelssohn's compositions, as may be seen by many an article in his *Gesammelte Schriften*. He dedicated his string quartets to him, as we have said. He defended him with ardour when attacked; during his last sad years Mendelssohn's name was constantly in his mouth as that of his best friend, and his last clearly expressed wish was that his youngest boy should be called after him. A proof of his affectionate feeling is to be found in the No. 28 of his 'Album für die Jugend' (op. 68), which is inscribed 'Erinnerung (Nov. 4, 1847),' and therefore expresses his feelings at the death of his friend. It is not necessary to discover that definite direct meaning in this touching little piece which Mendelssohn found in all music, in order to recognise sadness tempered by a deep sense of grace and sweetness; the result showing how beautiful was the image which Mendelssohn left in the mind of one so completely able to appreciate him as Schumann.

Nowhere is Mendelssohn's naturalness and naïveté more evident than in his constant reference to his own foibles. The hearty way in which he enjoys idleness, and boasts of it,[3] the constant references to eating and drinking, are delightful in a man who got through so much work, who was singularly temperate, and whose only weakness for the products of the kitchen was for rice milk and cherry pie. In this, as in everything else, he was perfectly simple and natural. 'I do not in the least concern myself as to what people wish or praise or pay for; but solely as to what I myself consider good.'[4] No doubt he was very fortunate in being able to disregard 'what people paid for,' but that he did so is a part of his character.

His fun and drollery were more the result of his high spirits than of any real turn for wit. Unlike Beethoven, he rarely indulges in plays on words, and his best efforts in that direction are the elaborately illustrated programmes and *jeux d'esprit* which are preserved in the albums of some of his friends, and in which caricatures,

[1] He complained bitterly to the late Dr. Charles Graves, Bishop of Limerick, in 1847 of his short temper at rehearsals or with his pupils.

[2] *L.* Berlin, p. 325 of *Letters from 1833-47*, English ed.

[3] *L.* July 14, 1836, and in many others.

[4] *L.* to his mother, Oct. 4, 1837.

verses, puns, and jokes, are mixed up in a very droll fashion. There is much humour in some of his scherzos, but especially in the funeral march for Pyramus and Thisbe in the 'Midsummer Night's Dream' pieces, one of the most comical things in all music. It is much to be regretted that he has left no other specimen of his remarkable power in this direction. Probably he indulged in a good deal of such fun which has not been preserved, since both he and his sister refer to that march as a specimen of a style in which he often extemporised.[1] In mimicry he was great, not only in music but in taking off speech and manner. The most humorous passage that I have met with in his letters is still in MS.—'Dass jenseits auch Musik gemacht werden könne, das glauben Sie ja, und haben mirs oft gesagt. Dann wird's wohl kein schlechtes Instrument geben, wie bei Geyer, und keine dumme Flöte pustet da, und keine Posaune schleppt nach, und nirgends fehlt es, und wankt es, und eilt es, das glaube ich wohl.'[2]

No musician—unless perhaps it were Lionardo da Vinci, and he was only a musician in a limited sense—certainly no great composer, ever had so many pursuits as Mendelssohn. Mozart drew, and wrote capital letters, Berlioz and Weber also both wrote good letters, Beethoven was a great walker and intense lover of nature, Cherubini was a botanist and a passionate card-player, but none of them approach Mendelssohn in the number and variety of his occupations. Both billiards and chess he played with ardour to the end of his life, and in both he excelled. When a lad he was devoted to gymnastics; later on he rode much, swam more, and danced whenever he had the opportunity. Cards and skating were almost the only diversions he did not care for. But then these were diversions. There were two pursuits which almost deserve to rank as work—drawing and letter-writing. Drawing with him was more like a professional avocation than an amusement. The quantity of his sketches and drawings preserved is very large. They begin with the Swiss journey in 1822, on which he took twenty-seven large ones, all very carefully finished, and all dated, sometimes two in one day. The Scotch and Italian tours are both fully illustrated; and so they go on year by year till his last journey into Switzerland in 1847, of which, as already said, fourteen large highly finished water-colour drawings remain, besides slighter sketches. At first they are rude and childish, though with each successive set the improvement is perceptible. But even with the earliest ones there is no mistaking that the drawing was a serious business. The subjects are not what are called 'bits,' but are usually large comprehensive views, and it is impossible to doubt that the child threw his whole mind into it, did his very best, and shirked nothing. He already felt the force of the motto which fronted his conductor's chair in the Gewandhaus—'Res severa est verum gaudium.' Every little cottage or gate is put in with as much care as the main features. Every tree has its character. Everything stands well on its legs, and the whole has that architectonic style which is so characteristic of his music. [Coloured facsimiles of two of his water-colour sketches formed supplements to the *Musical Times* of December 1897, which also contains one of his humorous pen-and-ink sketches, as does the issue of November 1900, p. 723.]

Next to his drawing should be placed his correspondence, and this is even more remarkable. During the last years of his life there can have been but few eminent men in Europe who wrote more letters than he did. Many even who take no interest in music are familiar with the nature of his letters—the happy mixture of seriousness, fun, and affection, the life-like descriptions, the happy hits, the naïveté which no baldness of translation can extinguish, the wise counsels, the practical views, the delight in the successes of his friends, the self-abnegation, the bursts of wrath at anything mean or nasty. We all remember, too, the length to which they run. Taking the printed volumes, and comparing the letters with those of Scott or Arnold, they are on the average very considerably longer than either. But the published letters bear only a small proportion to those still in MS.[3] In fact the abundance of material for the biographer of Mendelssohn is quite bewildering. That, however, is not the point. The remarkable fact is that so many letters of such length and such intrinsic excellence should have been written by a man who was all the time engaged in an engrossing occupation, producing great quantities of music, conducting, arranging, and otherwise occupied in a profession which more than any demands the surrender of the entire man. For these letters are no hurried productions, but are distinguished, like the drawings, for the neatness and finish which pervade them. An autograph letter of Mendelssohn's is a work of art; the lines are all straight and close, the letters perfectly and elegantly formed, with a peculiar luxuriance of tails, and an illegible word can hardly be found. Down to the folding and the sealing everything is perfect. It seems impossible that this can have been done quickly. It must have absorbed an enormous deal of time. While speaking of his correspondence, we may mention the neatness and order

[1] *F.M.* iii. 51, 54. [A 'Bärentanz' is described in *Mus. Times*, Aug. 1892.]

[2] 'That there may be music in the next world I know you believe, for you have often told me so; but there will certainly be no bad pianos there like Geyer's, no stupid puffing flutes, no dragging trombones, no stopping, or wavering, o hurrying—of that I am quite sure.' MS. letter.

[3] In the hands of his family, of Mr. Robi von Mendelssohn (Berlin), Mr. Felix Moscheles, Professor Paul Schubring (Berlin), Mr. Paul David, Mr. Otto Goldschmidt, Miss Preusser, Mr. Euler of Düsseldorf, the Sterndale Bennetts, and others.

with which he registered and kept everything. The forty-four volumes of MS. music, in which he did for himself what Mozart's father so carefully did for his son, have been mentioned. But it is not generally known that he preserved all letters that he received, and stuck them with his own hands into books. Twenty-seven large thick green volumes exist,[1] containing apparently all the letters and memorandums, business and private, which he received from Oct. 29, 1821, to Oct. 29, 1847, together with the drafts of his oratorio books, and of the long official communications which, during his latter life, cost him so many unprofitable hours. He seems to have found time for everything. Hiller tells us how, during a very busy season, he revised and copied out the libretto of his oratorio for him.[2] One of his dearest Leipzig friends has a complete copy of the full score of 'Antigone,' *including the whole of the words of the melodrama*, written for her with his own hand; a perfect piece of caligraphy, without spot or erasure! and the family archives contain a long minute list of the contents of all the cupboards in the house, filling several pages of foolscap, in his usual neat writing, and made about the year 1842. We read of Charles Dickens that 'no matter was considered too trivial to claim his care and attention. He would take as much pains about the hanging of a picture, the choosing of furniture, the superintending of any little improvement in the house, as he would about the more serious business of his life; thus carrying out to the very letter his favourite motto that, What is worth doing at all is worth doing well.'[3] No words could better describe the side of Mendelssohn's character to which we are alluding, nor could any motto more emphatically express the principle on which he acted throughout life in all his work.

His taste and efficiency in such minor matters are well shown in the albums which he made for his wife, beautiful specimens of arrangement, the most charming things in which are the drawings and pieces of music from his own hands. His private account-books and diaries are kept with the same quaint neatness. If he had a word to alter in a letter, it was done with a grace which turned the blemish into a beauty. The same care came out in everything—in making out the programmes for the Gewandhaus concerts, where he would arrange and re-arrange the pieces to suit some inner idea of symmetry or order; or in settling his sets of songs for publication as to the succession of keys, connection, or contrast of words, etc. In fact he had a passion for neatness, and a repugnance to anything clumsy. Possibly this may have been one reason why he appears so rarely to have sketched his music. He made it in his head, and had settled the minutest points there before he put it on paper, thus avoiding the litter and disorder of a sketch. Connected with this neatness is a certain quaintness in his proceedings which perhaps strikes an Englishman more forcibly than it would a German. He used the old-fashioned C clef for the treble voices in his scores to the last; the long flourish with which he ornaments the double bar at the end of a piece never varied. A score of Haydn's Military Symphony which he wrote for his wife bears the words 'Possessor Cécile.' In writing to Mrs. Moscheles of her little girls, whose singing had pleased him, he begs to be remembered to the 'drei kleine Diskantisten.' A note to David, sent by a child, is inscribed 'Kinderpost,' and so on. Certain French words occur over and over again, and are evidently favourites. Such are *plaisir* and *trouble*, *à propos*, *en gros*, and others. The word *hübsch*, answering to our 'nice,' was a special favourite,[4] and *nett* was one of his highest commendations.

But to return for a moment to his engrossing pursuits. Add to those just mentioned the many concerts, to be arranged, rehearsed, conducted; the frequent negotiations attending on Berlin; the long official protocols; the hospitality and genial intercourse, where he was equally excellent as host or as guest; the claims of his family; the long holidays, real holidays, spent in travelling, and not, like Beethoven's, devoted to composition—and we may almost be pardoned for wondering how he can have found time to write any music at all. But on the contrary, with him all this business does not appear to have militated against composition in the slightest degree. It often drove him almost to distraction; it probably shortened his life; but it never seems to have prevented his doing whatever music came before him, either spontaneously or at the call of his two posts at Berlin and Dresden. He composed 'Antigone' in a fortnight, he resisted writing the music to 'Ruy Blas,' he grumbled over the long chorale for the thousandth anniversary of the German Empire, and over the overture to 'Athalie' in the midst of his London pleasures; but still he did them, and in the cases of 'Antigone' and the two overtures it is difficult to see how he could have done them better. He was never driven into a corner.

The power by which he got through all this labour so much of it self-imposed, was the power of order and concentration, the practical business habit of doing one thing at a time, and doing it well. This, no doubt, was the talent which his father recognised in him so strongly as to make him doubt whether business was not his real vocation. It was this which made him sympathise with Schiller in his power of 'supplying' great tragedies as they were wanted.[5] In one way his will was weak, for he always found it hard to say 'No'; but having accepted

[1] In the hands of Mrs. Wach (Lili Mendelssohn-Bartholdy). Two others seem to be missing.

[2] *H.* p. 167.

[3] Preface to the *Letters of Charles Dickens*, 1879.

[4] *Mos.* ii. p. 165.

[5] *L.* Engelberg, August 23, 1831.

the task it became a duty, and towards duty his will was the iron will of a man of business. Such a gift is vouchsafed to very few artists. Handel possessed it in some degree; but with that one exception Mendelssohn seems to stand alone.

Of his method of composing, little or nothing is known. He appears to have made few sketches, and to have arranged his music in his head at first, much as Mozart did. Probably this arose from his early training under Zelter, for the volumes for 1821, 1822, 1823, of the MS. series now in the Royal Library at Berlin appear to contain his first drafts and rarely show any corrections, and what there are are not so much sketches as erasures and substitutions. Devrient and Schubring tell of their having seen him composing a score bar by bar from top to bottom; but this was probably only an experiment or *tour de force*. The fragment of the first movement of a symphony which is given on p. 168, is a good average example of the shape in which his ideas first came on to the paper.

Alterations in a work after it was completed are quite another thing, and in these he was lavish. He complains of his not discovering the necessity for them till *post festum*.[1] We have seen instances of this in the 'Walpurgisnacht,' 'St. Paul,' 'Lobgesang,' 'Elijah,' and some of the Concert-overtures. Another instance is the Italian Symphony, which he retained in MS. for fourteen years, till his death, with the intention of altering and improving the Finale. Another, equally to the point, is the D minor Trio, of which there are two editions in actual circulation, containing several important and extensive differences.[2] This is carrying fastidiousness even farther than Beethoven, whose alterations were endless, but ceased with publication. The autographs of many of Mendelssohn's pieces are dated years before they were printed, and in most, if not all, cases, they received material alterations before being issued.

Of his pianoforte playing in his earlier days we have already spoken. What it was in his great time, at such displays as his performances in London at the Philharmonic in 1842, 1844, and 1847; at Ernst's Concert in 1844, in the Bach Concerto with Moscheles and Thalberg; at the Society of British Musicians in 1844; and the Beethoven Quartet Society in 1847; at the Leipzig Concerts on the occasion already mentioned in 1836; at Jenny Lind's Concert, Dec. 5, 1845, and at many a private reunion at Vincent Novello's, the Horsleys', or the Moscheles' in London, or the houses of his favourite friends in Leipzig, Berlin, or Frankfort—there are still those remaining well able to judge, and in whose minds the impression survives as clear as ever. Of the various recollections with which I have been favoured, I cannot do better than give entire those of Madame Schumann and Ferdinand Hiller. In reading them it should be remembered that Mendelssohn was fond of speaking of himself as a player *en gros*, who did not claim (however great his right) to be a virtuoso, and that there are instances of his having refused to play before great virtuosi.

1. 'My recollections of Mendelssohn's playing,' says Madame Schumann, 'are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the *tempi* very quick, but never to the prejudice of the music. It never occurred to me to compare him with virtuosi. Of mere effects of performance he knew nothing—he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach, and Beethoven, and in his own compositions, and shall never forget the impression he made upon me.'

2. 'Mendelssohn's playing,' says Ferdinand Hiller, 'was to him what flying is to a bird. No one wonders why a lark flies, it is inconceivable without that power. In the same way Mendelssohn played the piano because it was his nature. He possessed great skill, certainty, power, and rapidity of execution, a lovely full tone—all in fact that a virtuoso could desire; but these qualities were forgotten while he was playing, and one almost overlooked even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music streamed from him with all the fulness of his inborn genius,—he was a centaur, and his horse was the piano. What he played, how he played it, and that he was the player—all were equally riveting, and it was impossible to separate the execution, the music, and the executant. This was absolutely the case in his improvisations, so poetical, artistic, and finished; and almost as much so in his execution of the music of Bach, Mozart, Beethoven, or himself. Into those three masters he had grown, and they had become his spiritual property. The music of other composers he knew, but could not produce it as he did theirs. I do not think, for instance, that his execution of Chopin was at all to be compared to his execution of the masters just mentioned; he did not care particularly for it, though when alone he played everything good with interest. In playing at sight his skill and rapidity of comprehension were astonishing, and that not

[1] *L.* to Klingemann, Dec. 6, 1846.

[2] The parts of the 'Hebrides' Overture are not in exact accordance with the score of 'Fingals Höhle.' The pianoforte arrangement of the 'Midsummer Night's Dream' Overture published in London is given in notes of half the value of those in the score, published after it in Leipzig; [but the difference here is only apparent].

with pianoforte music only, but with the most complicated compositions. He never practised, though he once told me that in his Leipzig time he had played a shake (I think with the second and third fingers) several minutes every day for some months, till he was perfect in it.'

'His staccato,' says Dr. Joachim, 'was the most extraordinary thing possible for life and crispness. In the Frühlingslied (Songs without Words, No. 30), for instance, it was quite electric, and though I have heard that song played by many of the greatest players, I never experienced the same effect. His playing was extraordinarily full of fire, which could hardly be controlled, and yet was controlled, and combined with the greatest delicacy.' 'Though lightness of touch, and a delicious liquid pearliness of tone,' says another of his pupils,[1] 'were prominent characteristics, yet his power in *fortes* was immense. In the passage in his G minor concerto where the whole orchestra makes a *crescendo*, the climax of which is a 6–4 chord on D (pianoforte alone), it seemed as if the band had quite enough to do to work up to the chord he played.' As an instance of the fulness of his tone, the same gentleman mentioned the five bars of *piano* which begin Beethoven's G major Concerto, and which, though he played them perfectly softly, filled the whole room.

'His mechanism,' says another of his Leipzig pupils,[2] 'was extremely subtle, and developed with the lightest of wrists (never from the arm); he therefore never strained the instrument or hammered. His chord-playing was beautiful, and based on a special theory of his own. His use of the pedal was very sparing, clearly defined, and therefore effective; his phrasing beautifully clear. The performances in which I derived the most lasting impressions from him were the Thirty-two variations and last Sonata (op. 111) of Beethoven, in which latter the variations of the final movement came out more clearly in their structure and beauty than I have ever heard before or since.' Of his playing of the Thirty-two variations, Macfarren remarks that 'to each one, or each pair, where they go in pairs, he gave a character different from all the others. In playing at sight from a MS. score he characterised every incident by the peculiar tone by which he represented the instrument for which it was written.'[3] In describing his playing of the Ninth Symphony, Schleinitz testified to the same singular power of representing the different instruments. A still stronger testimony is that of Berlioz, who, speaking of the *colour* of the 'Hebrides' Overture, says that Mendelssohn 'succeeded in giving him an accurate idea of it, such is his extraordinary power of rendering the most complicated scores on the piano.'[4]

His adherence to his author's meaning, and to the indications given in the music, was absolute. Strict time was one of his hobbies. He alludes to it, with an eye to the sins of Hiller and Chopin, in a letter of May 23, 1834, and somewhere else speaks of 'nice strict tempo' as something peculiarly pleasant. After introducing some *ritardandos* in conducting the Introduction to Beethoven's Second Symphony, he excused himself by saying that 'one could not always be good,'[5] and that he had felt the inclination too strongly to resist it. In playing, however, he never himself interpolated a *ritardando*, or suffered it in any one else.[6] It especially enraged him when done at the end of a song or other piece. 'Es steht nicht da!' he would say; 'if it were intended it would be written in—they think it expression, but it is sheer affectation.'[7] But though in playing he never varied the *tempo* when once taken, he did not always take a movement at the same pace, but changed it as his mood was at the time. We have seen in the case of Bach's A minor Fugue (p. 134*a*) that he could on occasion introduce an individual reading; and his treatment of the arpeggios in the Chromatic Fantasia shows that, there at least, he allowed himself great latitude.[8] Still, in intimating this it should be remembered how thoroughly he knew these great masters, and how perfect his sympathy with them was. In conducting, as we have just seen, he was more elastic, though even there his variations would now be condemned as moderate by some conductors. Before he conducted at the Philharmonic it had been the tradition in the coda of the Overture to 'Egmont' to return to a *piano* after the *crescendo*; but this he would not suffer, and maintained the *fortissimo* to the end—a practice now always followed.

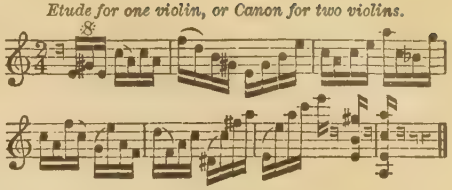
He very rarely played from book, and his prodigious memory was also often shown in his sudden recollection of out-of-the-way pieces. Hiller has given two instances of this.[9] His power of retaining things casually heard was also shown in his extempore playing, where he would recollect the themes of compositions which he heard then and there for the first time, and would combine them in the happiest manner. An instance of this is mentioned by his father,[10] in which, after Malibran had sung five songs of different nations, he was dragged to the piano, and improvised upon them all. He himself describes another occasion, a 'field day' at Baillot's, when he took three themes from the Bach sonatas and worked them up to the delight and astonishment of an audience worth delighting.[11] At the matinée of the Society of British Musicians in 1844, he took his themes from two compositions by C. E. Horsley and G. A. Macfarren which he had just heard, probably for the first time—and other instances could be given.

[1] Mr. W. S. Rockstro. [2] Mr. Otto Goldschmidt.
[3] See Dorn, p. 398.
[4] *Voyage Musical*, Letter 4 (vol. i. 71, *et seq.*).
[5] Mr. Kellow Pye. [6] Hans von Bülow.
[7] Mrs. Moscheles and Mr. W. S. Rockstro.
[8] *L.* to Fanny, Nov. 14, 1840. [9] *H.* pp. 28, 29.
[10] *F.M.* i. 377. [11] *L.* to Rebecka, Paris, Dec. 20, 1831.

His extemporising was, however, marked by other traits than that of memory. 'It was,' says Macfarren, 'as fluent and as well planned as a written work,' and the themes, whether borrowed or invented, were not merely brought together but contrapuntally worked. Instances of this have been mentioned at Birmingham and elsewhere. His tact in these things was prodigious. At the concert given by Jenny Lind and himself on Dec. 5, 1845, he played two Songs without Words—No. 31, in E flat, and No. 30 in A major, and he modulated from the key of one to that of the other by means of a regularly constructed intermezzo, in which the semiquavers of the first song merged into the arpeggios of the second with the most consummate art, and with magical effect.[1] But great as were his public displays, it would seem that, as with Mozart, it was in the small circle of intimate friends that his improvisation was most splendid and happy. Those only who had the good fortune to find themselves (as rarely happened) alone with him at one of his Sunday afternoons are perhaps aware of what he could really do in this direction,[2] and he 'never improvised better' or pleased himself more than when *tête à tête* with Queen Victoria and Prince Albert. A singular fact is mentioned by Hiller,[3] which is confirmed by another friend of his: that in playing his own music he did it with a certain reticence, as if not desiring that the work would derive any advantage from his execution. The explanation is very much in consonance with his modesty, but whether correct or not, there is no reason to doubt the fact.

His immense early practice in counterpoint under Zelter—like Mozart's under his father—had given him so complete a command over all the resources of counterpoint, and such a habit of looking at themes contrapuntally, that the combinations just spoken of came more or less naturally to him. In some of his youthful compositions he brings his science into prominence, as in the Fugue in A (op. 7, No. 5); the Finale of the E flat string quartet (1823); the original Minuet and Trio of the string quintet in A (op. 18), a double canon of great ingenuity; the Chorus in 'St. Paul,' 'But our God,' constructed on the chorale 'Wir glauben all'; but with his maturity he mostly drops such displays, and 'Elijah,' as is well known, 'contains no fugues.' In extemporising, however, it was at his fingers' ends to the last.

He was also fond of throwing off ingenious canons, of which that in the following column, written on the moment for Joachim, on March 11, 1844, is a good example. A somewhat similar canon, written in the album of John Parry in 1846, is printed in the *Musical World* for August 19, 1848. Another for two violas—'Viola 1, Sir G. Smart; Viola 2,

Etude for one violin, or Canon for two violins.

F. M. B.'—is given in Sir Frederick Bridge's *Primer of Double Counterpoint and Canon.* [Yet another canon, written in the album of Miss Eliza Wesley (daughter of Samuel Wesley) will be found in the *Musical Times* of Feb. and April 1896, pp. 89 and 233.]

Of his organ-playing we have already spoken. It should be added that he settled upon his combinations of stops before starting, and steadily adhered to the plan on which he set out[4]; if he started in three parts he continued in three, and the same with four or five. He took extraordinary delight in the organ; some describe him as even more at home there than on the pianoforte, though this must be taken with caution. But it is certain that he loved the organ, and was always greatly excited when playing it.

He was fond of playing the viola, and on more than one occasion took the first viola part of his own Octet in public. The violin he learned when young, but neglected it in later life. He however played occasionally, and it was amusing to see him bending over the desk, and struggling with his part just as if he were a boy. His practical knowledge of the instrument is evident from his violin music, in which there are few difficulties which an ordinarily good player cannot surmount. But this is characteristic of the care and thoughtfulness of the man. As a rule, in his scores he gives each instrument the passages which suit it. A few instances of the reverse are quoted under CLARINET (vol. i. p. 545*a*), but they are quite the exception. He appears to have felt somewhat of the same natural dislike to brass instruments that Mozart did. At any rate in his early scores he uses them with great moderation,[5] and somewhere makes the just remark that the trombone is 'too sacred an instrument' to be used freely.

The few of Mendelssohn's very early works which he published himself, or which have been issued since his death, show in certain points the traces of his predecessors—of Bach Mozart, Beethoven, and Weber. But this is only saying what can be said of the early works of all composers, including Beethoven himself. Mendelssohn is not more but less amenable to this law of nature than most of his compeers. The traces of Bach are the most permanent, and they linger on in the vocal works even as late as 'St.

[1] Recollections of Joachim and Rockstro.
[2] Dr. Klengel and Sterndale Bennett once had this good fortune, and it was a thing never to be forgotten.
[3] *H.* p. 18.
[4] *Musical World*, Feb. 16, 1838, p. 102.
[5] Neither of his three Concert Overtures, nor the Italian and Scotch Symphonies, have trombones. As to 'St. Paul,' see his letter to Mr. J. C. Horsley, R.A., August 23, 1834, in *G. & M.* p. 115.

Paul.' Indeed, Bach may be tracked still later in the solid construction and architectonic arrangement of the choruses, even of the 'Lobgesang,' the grand Psalms, the 'Walpurgisnacht,' and 'Elijah,' works in all respects emphatically Mendelssohn's own, not less than in the religious feeling, the union of noble sentiment with tender expression, and the utter absence of commonness or vulgarity which pervade all his music alike.

In the instrumental works, however, the year 1826 broke the spell of all external influence, and the Octet, the Quintet in A, and, above all, the 'Midsummer Night's Dream' Overture, launched him upon the world at seventeen as a thoroughly original composer. The Concert-overtures, the two great Symphonies, the two PF. Concertos, and the Violin Concerto, fully maintain this originality, and in thought, style, phrase, and clearness of expression, no less than in their symmetrical structure and exquisite orchestration, are eminently independent and individual works. The advance between the Symphony in C minor (1824),—which we call 'No. I.,' though it is really 'No. XIII.'—and the Italian Symphony (Rome, 1831), is immense. The former is laid out quite on the Mozart plan, and the working throughout recalls the old world. But the latter has no model. The melodies and the treatment are Mendelssohn's alone, and while in gaiety and freshness it is quite unrivalled, it is not too much to say that the slow movement is as great a novelty as that of Beethoven's piano Concerto in G. The Scotch Symphony is as original as the Italian, and on a much larger and grander scale. The opening andante, the scherzo, and the finale are especially splendid and individual. The Concert-overtures are in all essential respects as original as if Beethoven had not preceded them by writing 'Coriolan'—as true a representative of his genius as the 'Hebrides' is of Mendelssohn's. That to the 'Midsummer Night's Dream,' which brought the fairies into the orchestra and fixed them there, and which will always remain a monument of the fresh feeling of youth; the 'Hebrides' with its intensely sombre and melancholy sentiment, and the 'Melusina' with its passionate pathos, have no predecessors in sentiment, treatment, or orchestration. 'Ruy Blas' is as brilliant and as full of fire as the others are of sentiment, and does not fall a step behind them for individuality.

In these works there is little attempt at any modification of the established forms. Innovation was not Mendelssohn's habit of mind, and he rarely attempts it. The Scotch Symphony is directed to be played through without pause, and it has an extra movement in form of a long Coda, which appears to be a novelty in pieces of this class. There are unimportant variations in the form of the concertos, chiefly in the direction of compression. But with Mendelssohn, no more than with Schubert, do these things force themselves on the attention. He has so much to say, and says it so well, the music is so good and so agreeable, that it never occurs to the hearer to inquire if he has altered the external proportions of his discourse.

His Scherzos are still more peculiarly his own offspring, and really have no prototypes. That in a movement bearing the same name as one of Beethoven's most individual creations, and occupying the same place in the piece, he should have been able to strike out so entirely different a path as he did, is a wonderful tribute to his originality. Not less remarkable is the variety of the many scherzos he has left. They are written for orchestra and chamber, concerted and solo alike, in double and triple time indifferently; they have no fixed rhythm, and notwithstanding a strong family likeness—the impress of the gay and delicate mind of their composer—are all independent of each other. In his orchestral works Mendelssohn's scoring is remarkable not more for its grace and beautiful effect than for its clearness and practical efficiency. It gives the conductor no difficulty. What the composer wishes to express comes out naturally, and, as already remarked, each instrument has with rare exceptions the passages best suited to it.

Mendelssohn's love of 'Programme' is obvious throughout the foregoing works. The exquisite imitation of Goethe's picture in the Scherzo of the Octet (p. 118*a*) is the earliest instance of it; the overture founded on his 'Calm sea and prosperous voyage' is another; and as we advance each overture and each symphony has its title. He once said, in conversation with Friedrich Schneider on the subject, that since Beethoven had taken the step he did in the Pastoral Symphony, every one was at liberty to follow.[1] But the way in which he resented Schumann's attempt[2] to discover 'red coral, sea monsters, magic castles, and ocean caves' in his 'Melusina' overture shows that his view of Programme was a broad one, that he did not intend to depict scenes or events, but held fast by Beethoven's canon, that such music should be 'more expression of emotion than painting'—*mehr Ausdruck der Empfindung als Malerei.* Thus he quotes the first few bars of the 'Hebrides' Overture (see p. 124*a*) not as his recollection of the sound of the winds and the waves, but 'to show how extraordinarily Fingal's cave had affected him'—*wie seltsam mir auf den Hebriden zu Muthe geworden ist.* True, in the 'Midsummer Night's Dream' Overture we are said to hear the bray of Bottom in the low G of the ophicleide; and in the three North Wales pieces for pianoforte (op. 16) we are told of even more minute touches

[1] Schubring, p. 347*b*, note.
[2] *L.* to Fanny, Jan. 30, 1836. The reference is to an article in the *N.M.Z.* When asked what he meant by this overture he once replied 'Him, une mésalliance.'

of imitation (see p. 123*a*); but these, if not imaginary, are at best but *jeux d'esprit*.

Connected with this tendency to Programme is a curious point, namely, his belief in the absolute and obvious 'meaning' of music. 'Notes,' says he, 'have as definite a meaning as words, perhaps even a more definite one,'[1] and he devotes a whole letter to reiterating that music is not too indefinite to be put into words, but too definite; that words are susceptible of a variety of meanings, while music has only one.[2] This is not the place to discuss so strange a doctrine, which, though true to him, is certainly not true to the majority of men, and which obviously rests on the precise force of the word 'to mean' (*heissen*); but it is necessary to call attention to it *en passant*.[3]

His great works in chamber music are on a par with those for the orchestra. The octet, the quintets, and the six quartets are thoroughly individual and interesting, nothing far-fetched, no striving after effect, no emptiness, no padding, but plenty of matter given in a manner at once fresh and varied. Every bar is his own, and every bar is well said. The accusation which is sometimes brought against them, that they are more fitted for the orchestra than the chamber, is probably to some extent well founded. Indeed Mendelssohn virtually anticipates this charge in his preface to the parts of the octet, which he desires may be played in a symphonic style; and in that noble piece, as well as in parts of the quintet in B flat and of the quartets in D and F minor, many players have felt that the composer has placed his work in too small a frame, that the proper balance cannot always be maintained between the leading violin and the other instruments, and that to produce all the effect of the composer's ideas they should be heard in an orchestra of strings rather than in a quartet of solo instruments. On the other hand, the pianoforte quartet in B minor and the two pianoforte trios in D minor and C minor have been criticised, probably with some justice, as not sufficiently concertante, that is as giving too prominent a part to the piano. Such criticism may detract from the pieces in a technical respect, but it leaves the ideas and sentiments of the music, the nobility of the style, and the clearness of the structure, untouched.

His additions to the technique of the pianoforte are not important. Hiller tells a story which shows that Mendelssohn cared little for the rich passages of the modern school; his own were quite sufficient for him.[4] But this is consistent with what we have just said. It was the music of which he thought, and as long as that expressed his feelings it satisfied him, and he was indifferent to the special form into which it was thrown. Of his pianoforte works the most remarkable is the set of seventeen Variations Sérieuses; but the Fantasia in F sharp minor (op. 28), the three great Capriccios (op. 33), the Preludes and Fugues, and several of the smaller pieces, are splendid works too well known to need further mention. The Songs without Words stand by themselves, and are especially interesting to Englishmen on account of their very great popularity in this country. Mendelssohn's orchestral and chamber works are greatly played and much enjoyed here, but it is to his oratorios, songs, Songs without Words, and part-songs, that he owes his firm hold on the mass of the English people. It was some time (see vol. ii. p. 727*b*) before the Songs without Words reached the public; but when once they became known, the taste for them quickly spread, and probably no pieces ever were so much and so permanently beloved in the country. The piece, like the name, is virtually his own invention. Not a few of Beethoven's movements—such as the adagio of the Sonate pathétique, or the minuet of op. 10, No. 3—might be classed as songs without words, and so might Field's nocturnes; but the former of these are portions of larger works, not easily separable, and the latter were little known; and neither of them possess that grace and finish, that intimate charm, and above all that *domestic* character, which have ensured the success of Mendelssohn's Songs without Words in many an English family. They soon became identified with his name as it grew more and more familiar in England; some of them were composed here, others had names or stories attached to their origin[5]: there was a piquancy about the very title—and all helped their popularity. His own feeling towards them was by no means so indulgent. It is perhaps impossible for a composer to be quite impartial towards pieces which make him so very popular, but he distinctly says, after the issue of Book 3, 'that he does not mean to write any more at that time, and that if such *animalculæ* are multiplied too much, no one will care for them,' etc.[6] It is difficult to believe that so stern a critic of his own productions should not have felt the weakness of some of them, and the strong mannerism which, with a few remarkable exceptions, pervades the whole collection. We should not forget, too, that he is not answerable for the last two books, which were published after his death, without the great alterations which he habitually made before publication. One drawback to the excessive popularity of the Songs without Words is, not

[1] *L.* to Frau von Pereira, Genoa, July 1831.
[2] *L.* to Souchay, Oct. 15, 1842, and compare that written to Frau von Pereira, Genoa, July 1831.
[3] Mrs. Austin (*Fraser's Mag.*, April 1848, p. 426) relates that he said to her on one occasion 'I am going to play something of Beethoven's, but you must tell them what it is about. What is the use of music, if people do not know what it means?' She might surely have replied, 'What, then, is the use of the imagination?'
[4] *H.* pp. 154, 155.
[5] Such as the well-known one in A (No. 36), which, though in Germany known as Frühlingslied, was in England for a long time called 'Camberwell Green,' from the fact of its having been composed during his visit to the Benecke's, who resided at Denmark Hill, near Camberwell Green. The Duet (No. 18) represents a conversation between the composer and his fiancée.
[6] *L.* to Simrock, March 4, 1839.

that they exist—for we might as well quarrel with Goethe for the 'Wandrers Nachtlied' or the 'Haidenröslein'—nor yet the number of imitations they produced, but that in the minds of thousands these graceful trifles, many of which were thrown off at a single sitting, are indiscriminately accepted as the most characteristic representatives of the genius of the composer of the violin concerto and the 'Hebrides' overture.

His songs may be said to have introduced the German *Lied* to England, and to have led the way for the deeper strains of Schumann, Schubert, and Brahms, in English houses and concert-rooms. No doubt the songs of those composers do touch lower depths of the heart than Mendelssohn's do; but the clearness and directness of his music, the spontaneity of his melody, and a certain pure charm pervading the whole, have given a place with the great public to some of his songs, such as 'Auf Flügeln des Gesanges,' which they will probably retain for a long time to come. Others, such as the Nachtlied, the Volkslied ('Es ist bestimmt'), and the Schilflied, are deeply pathetic; others, as the 'Lieblingsplätzchen,' are at the same time extremely original; others, as 'O Jugend,' the 'Jagdlied,' and 'An die Entfernte,' the soul of gaiety. He was very fastidious in his choice of words, and often marks his sense of the climax by varying the last stanza in accompaniment or otherwise, a practice which he was perhaps the first to adopt. One of his last commissions to his friend Professor Graves, before leaving Interlaken in 1847, was to select words from the English poets for him to set to music.

His part-songs gave the majority of English amateurs a sudden and delightful introduction to a class of music which had long existed for Germans, but which till about 1840 was little known here. Many can still recollect the utterly new and strange feeling which was then awakened in their minds by the new spirit, the delicacy, the pure style, the delicious harmonies, of these enchanting little compositions!

Ever since Handel's time, oratorios have been the favourite public music here. Mendelssohn's works of this class, 'St. Paul,' 'Elijah,' the 'Lobgesang,' soon became well known. They did not come as strangers, but as the younger brothers of the 'Messiah' and 'Judas Maccabaeus,' and we liked them at once. Nor only liked them; we were proud of them, as having been produced or very early performed in England; they appealed to our national love for the Bible, and there is no doubt that to them is largely owing the position next to Handel which Mendelssohn occupies in England. 'Elijah' at once took its place, and it is now on a level with the 'Messiah' in public favour. Apart from the intrinsic qualities of the music of his large vocal works, the melody, clearness, spirit, and symmetry which they exhibit, in common with his instrumental compositions; there is one thing which remarkably distinguishes them, and in which they are far in advance of their predecessors—a simple and direct attempt to set the subject forth as it was, to think first of the story and next of the music which depicted it. It is the same thing that we formerly attempted to bring out in Beethoven's case, 'the thoughts and emotions are the first things, and the forms of expression second and subordinate' (vol. i. p. 263*b*). We may call this 'dramatic,' inasmuch as the books of oratorios are more or less dramas; and Mendelssohn's letters to Schubring in reference to 'Elijah,' his demand for more 'questions and answers, replies and rejoinders, sudden interruptions,' etc., show how thin was the line which in his opinion divided the platform from the stage, and how keenly he wished the personages of his oratorios to be alive and acting, 'not mere musical images, but inhabitants of a definite active world.'[1] But yet it was not so much dramatic in any conscious sense as a desire to set things forth as they were. Hauptmann[2] has stated this well with regard to the three noble Psalms, 'Judge me, O God,' 'Why rage fiercely the heathen?' and 'My God, why hast thou forsaken me?' He says that it is not so much any musical or technical ability that places them so far above other similar compositions of our time, as the fact that Mendelssohn has 'just put the Psalm itself before him; not Bach, or Handel, or Palestrina, or any other style or composer, but the words of the Psalmist; and the result is not anything that can be classed as new or old, but the Psalm itself in thoroughly fine musical effect; the music not pretending to be scientific, or anything on its own account, but just throwing life and feeling into the dry words.' Any one who knows these psalms will recognise the truth of this description. It is almost more true in reference to the 114th Psalm, 'When Israel out of Egypt came.' The Jewish blood of Mendelssohn must surely for once have beat fiercely over this picture of the great triumph of his forefathers, and it is only the plain truth to say that in directness and force his music is a perfect match for the splendid words of the unknown Psalmist. It is true of his oratorios also, but they have other great qualities as well. 'St. Paul' with all its great beauties is an early work, the book of which, or rather perhaps the nature of the subject, does not wholly lend itself to forcible treatment, and it is an open question whether it can fully vie with either the 'Lobgesang,' or 'Athalie,' or still more 'Elijah.' These splendid compositions have that air of distinction which stamps a great work in every art, and which a great master alone can confer. As instances of this, take the scene of the Watchman and the concluding chorus in the 'Lobgesang'—'Ye nations'; or in 'Elijah' the two double

[1] *L.* to Schubring, Nov. 2, Dec. 6, 1838.
[2] Hauptmann's letter to Hauser, Jan. 18, 1850.

Quartets; the arioso, 'Woe unto them,' which might be the wail of a pitying archangel; the choruses, 'Thanks be to God,' 'Be not afraid,' 'He watching over Israel,' 'Behold! God the Lord passed by'; the great piece of declamation for soprano which opens the second part; the unaccompanied trio 'Lift thine eyes,' the tenor air 'Then shall the righteous.' These are not only fine as music, but are animated by that lofty and truly dramatic character which makes one forget the vehicle, and live only in the noble sentiment of the scene as it passes.

'Lauda Sion,' though owing to circumstances less known, has the same great qualities, and is a worthy setting of the truly inspired hymn in which St. Thomas Aquinas was enabled to rise so high above the metaphysical subtleties of his day. This piece of Roman Catholic music—Mendelssohn's only important one—shows what he might have done had he written a Mass, as he once threatened to do.[1] It would have been written 'with a constant recollection of its sacred purpose'; and remembering how solemn a thing religion was to him, and how much he was affected by fine words, we may well regret that he did not accomplish the suggestion.

'Antigone' and 'Œdipus,' owing to the remoteness of the dramas, both in subject and treatment, necessarily address themselves to a limited audience, though to that audience they will always be profoundly interesting, not only for the lofty character of the music, but for the able and thoroughly natural manner in which Mendelssohn carried out a task full of difficulties and of temptations to absurdity, by simply 'creating music for the choruses in the good and scientific style of the present day, to express and animate their meaning.'[2]

The 'Midsummer Night's Dream' music is a perfect illustration of Shakespeare's romantic play, and will be loved as long as beauty, sentiment, humour, and exquisite workmanship are honoured in the world.

How far Mendelssohn would have succeeded with an opera, had he met with a libretto entirely to his mind—which that of 'Loreley' was not—it is difficult to say. Fastidious he certainly was, though hardly more so than Beethoven (see vol. i. p. 254*b*), and probably for much the same reasons. Times had changed since the lively intrigues and thinly veiled immoralities of Da Ponte were sufficient to animate the pen of the divine Mozart; and the secret of the fastidiousness of Beethoven and Mendelssohn was that they wanted librettists of their own lofty level in genius and morality, a want in which they were many generations too early. Opera will not take its proper place in the world till subjects shall be found of modern times, with which every one can sympathise, treated by the poet, before they come into the hands of the composer, in a thoroughly pure, lofty, and inspiriting manner.

'Camacho' is too juvenile a composition, on too poor a libretto, to enable any inference to be drawn from it as to Mendelssohn's competence for the stage. But, judging from the dramatic power present in his other works, from the stage-instinct displayed in the 'Midsummer Night's Dream' music, and still more from the very successful treatment of the finale to the first act of 'Loreley'—the only part of the book which he is said really to have cared for—we may anticipate that his opera, when he had found the book he liked, would have been a very fine work. At any rate we may be certain that of all its critics he would have been the most severe, and that he would not have suffered it to be put on the stage till he was quite satisfied with his treatment.

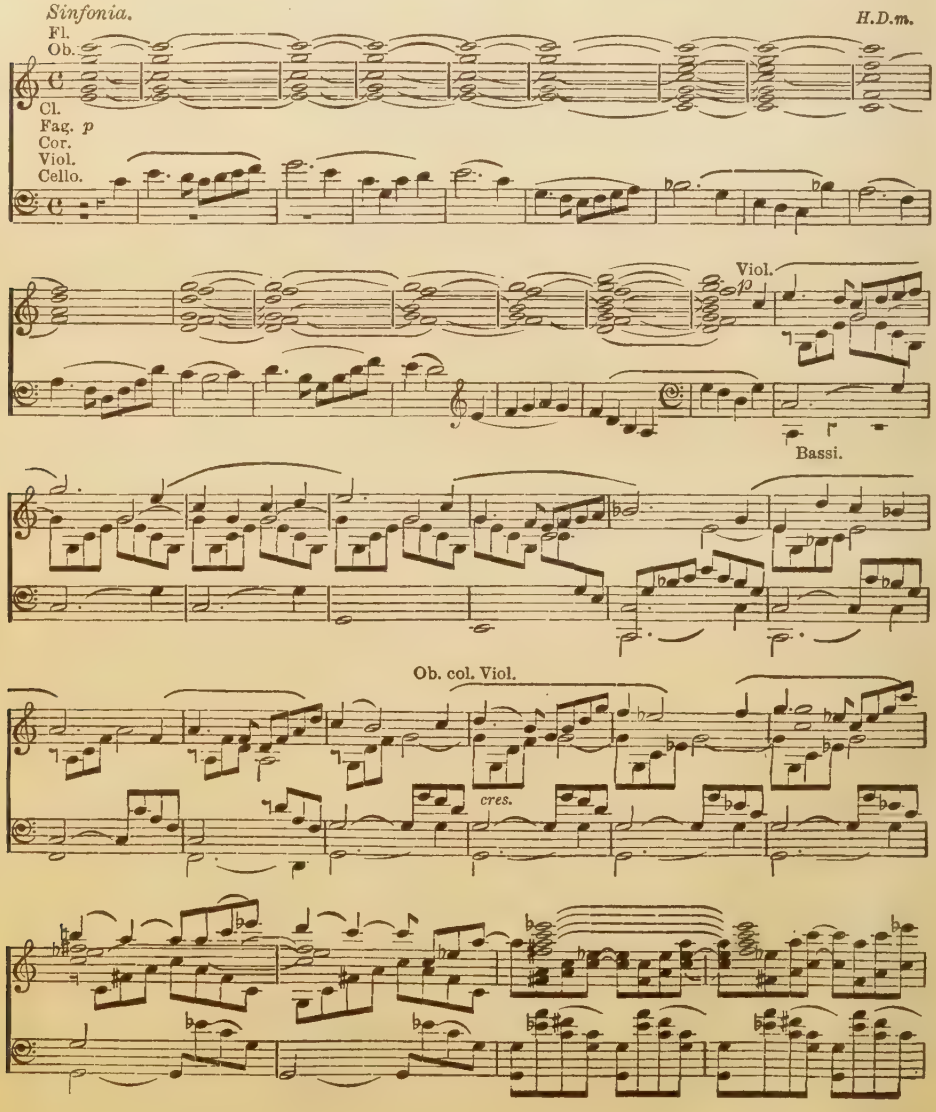
We must now close this long and yet imperfect attempt to set Mendelssohn forth as he was. Few instances can be found in history of a man so amply gifted with every good quality of mind and heart; so carefully brought up amongst good influences; endowed with every circumstance that would make him happy; and so thoroughly fulfilling his mission. Never perhaps could any man be found in whose life there were so few things to conceal and to regret.

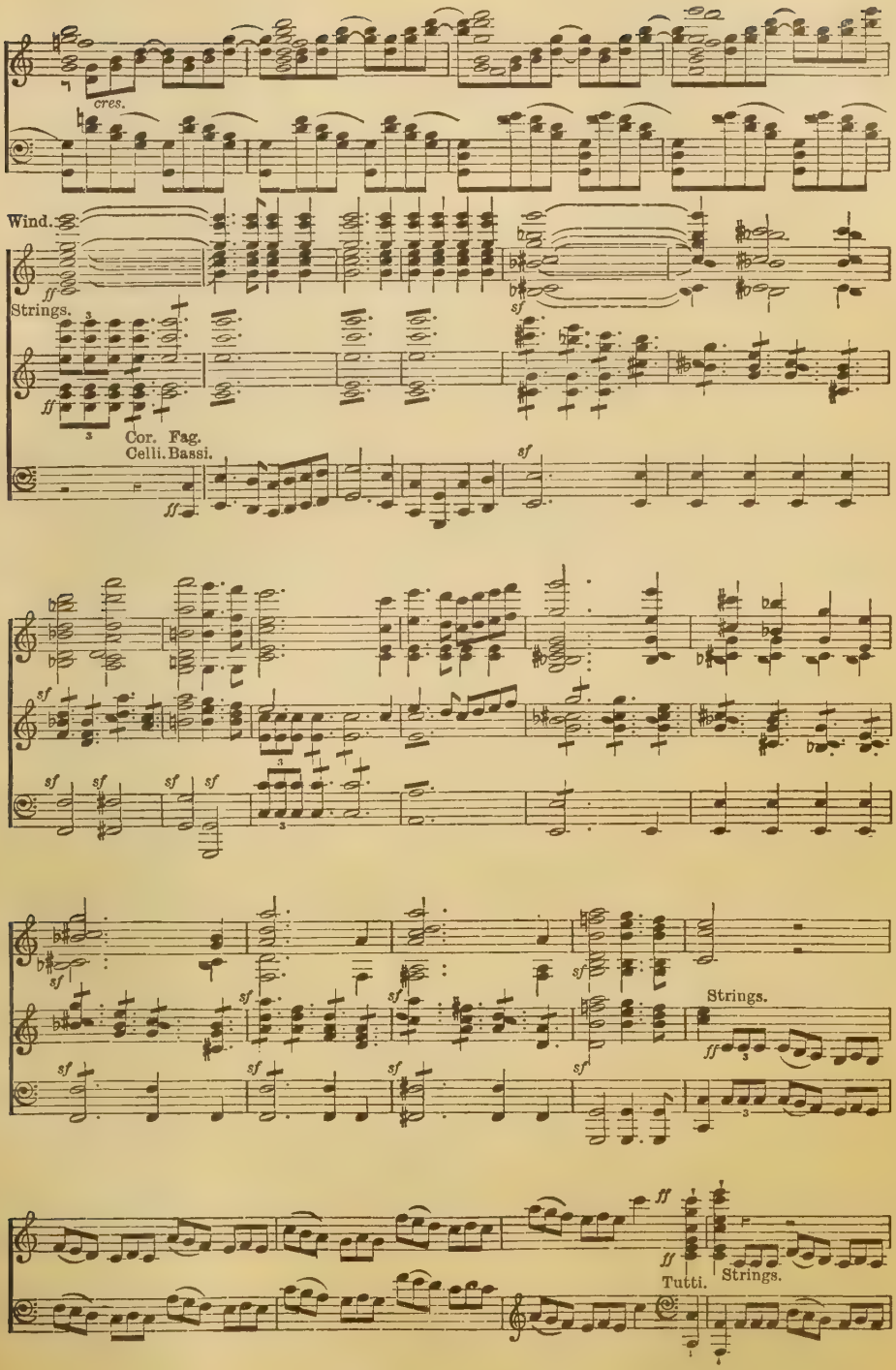
Is there any drawback to this? or, in other words, does his music suffer at all from what he calls his 'habitual cheerfulness'? It seems as if there was a drawback, and that arising more or less directly from those very points which we have named as his best characteristics—his happy healthy heart, his single mind, his unfailing good spirits, his simple trust in God, his unaffected directness of purpose. It is not that he had not genius. The great works enumerated prove that he had it in large measure. No man could have called up the new emotions of the 'Midsummer Night's Dream' overture, the wonderful pictures of the Hebrides, or the pathetic distress of the lovely Melusina, without genius of the highest order. But his genius had not been subjected to those fiery trials which seem necessary to ensure its abiding possession of the depths of the human heart. 'My music,' says Schubert, 'is the product of my genius and my misery; and that which I have written in my greatest distress is that which the world seems to like best.' Now Mendelssohn was never more than temporarily unhappy. He did not know distress as he knew happiness. Perhaps there was even something in the constitution of his mind which forbade his harbouring it, or being permanently affected by it. He was so practical, that as a matter of duty he would have thrown it off. In this as in most other things he was always under control. At any rate he was never tried by poverty, or disappointment, or ill-health, or a morbid

[1] *L.* to Pastor Bauer, Jan. 12, 1835.
[2] *L.* to Müller, March 12, 1845.

temper, or neglect, or the perfidy of friends, or any of the other great ills which crowded so thickly around Beethoven, Schubert, or Schumann. Who can wish that he had been? that that bright, pure, aspiring spirit should have been dulled by distress or torn with agony? It might have lent a deeper undertone to his songs, or have enabled his adagios to draw tears where now they only give a saddened pleasure. But let us take the man as we have him. Surely there is enough of conflict and violence in life and in art. When we want to be made unhappy we can turn to others. It is well in these agitated modern days to be able to point to one perfectly balanced nature, in whose life, whose letters, and whose music alike, all is at once manly and refined, clever and pure, brilliant and solid. For the enjoyment of such shining heights of goodness we may well forego for once the depths of misery and sorrow.

The following opening of the first movement of a symphony was found among the loose papers of Mendelssohn which belonged to his elder daughter, the late Mrs. C. Victor Benecke, and is here printed by her kind permission. The MS. is in full score, and has been compressed for this occasion by Mr. Franklin Taylor, so as accurately to represent the scoring of the original. No clue to its date has yet been discovered.

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Wind.
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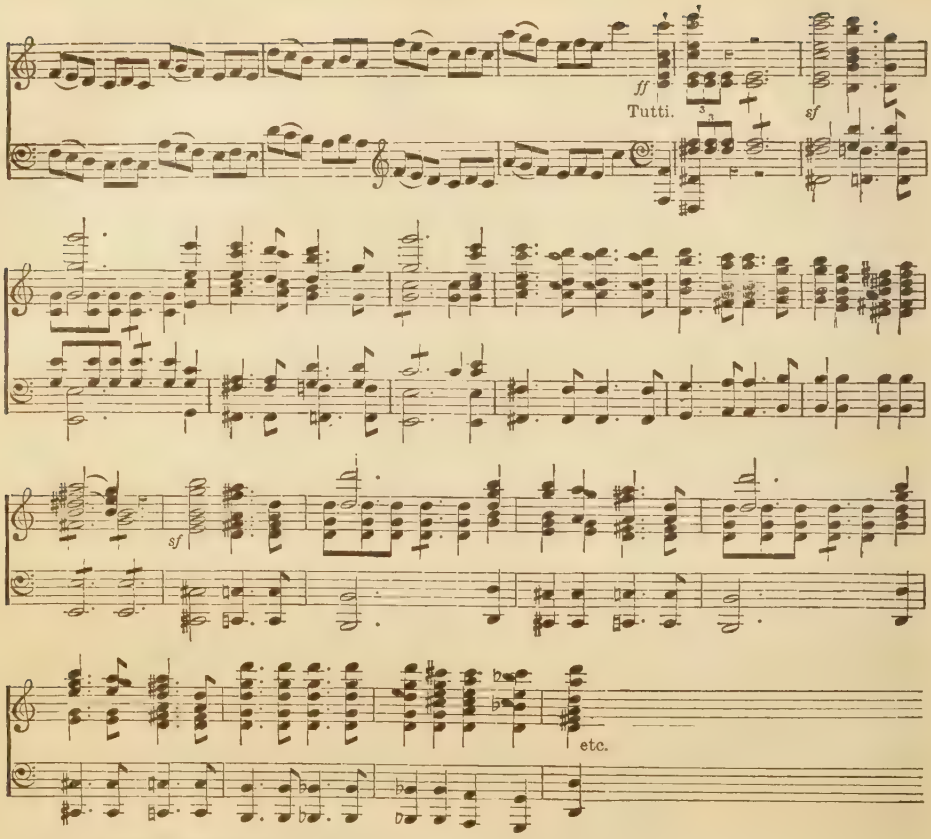
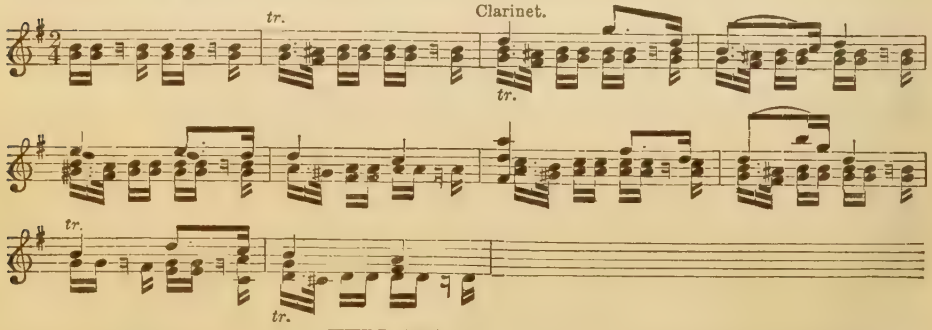


The following is obviously intended for the slow movement :—



List of Mendelssohn's Published Works taken from the Thematic Catalogue published by Messrs. Breitkopf & Härtel in 1882, with additions and corrections from other sources. The dates of composition are also given, when discoverable, together with the names of the persons to whom the works were dedicated, [and the *original* English and German publishers, so far as they can be traced.]

Op.	*Title.*	*Date of Composition.*	*Dedicated to*	*English Publisher.*	*German Publisher.*
1	Quartet in C minor, No. 1, pf. and strings.	*Begun*, Secheron, Sept. 20, 1822—*Ended*, Berlin, Oct. 18, 1822.	Anton, Count Radziwill.	....	Schlesinger, Berlin.
2	Do. in F minor, No. 2.	Nov. 19 and 30; Dec. 3, 1823.	Prof. Zelter.	....	Do.
3	Do. in B minor, No. 3.	Oct. 7, 1824; Jan. 3, 1825—*at end*, Jan. 18, 1825.	Goethe.	....	Laue, Berlin.
4	Sonata, in F minor, pf. and vn.	....	Eduard Ritz (or Rietz).	....	Do.

Op.	Title.	Date of Composition.	Dedicated to	English Publisher.	German Publisher.
5	Capriccio, in F sharp minor, pf.	Berlin, July 23, 1825.	....	Clementi.	Schlesinger
6	Sonata, in E, pf.	Berlin, March 22, 1826.	....	Ewer & Co.	Laue, Berlin.
7	Seven characteristic pieces, pf.	....	Ludwig Berger.	Wessel & Co.	Do.
8	12 Songs (No. 12 duet). *N.B.*—Nos. 2, 3, and 12 are by Fanny Mendelssohn-Bartholdy.	....	....	Ewer.	Schlesinger.
9	12 Songs (Part I., The Youth; Part II., The Maiden). *N.B.*—Nos. 7, 10, and 12 are by Fanny Mendelssohn-Bartholdy.	No. 3, Berlin, April 3, 1829 (?).	....	Do.	Do.
10	'The Wedding of Camacho,' comic opera in 2 acts.	*At the end*, Berlin, August 10, 1825.	....	Wessel (overture).	Laue.
11	Symphony in C minor, No. 1, 'Sinfonia xiii in C,' orch.	March 3, 9, 31, 1824.	The Philharmonic Society, London.	Cramer (pf. arrt. 4 hands).	Schlesinger.
12	Quartet in E flat, No. 1, strings.	London, Sept. 14, 1829.	....	....	Hofmeister.
13	Do. in A, No. 2.	Berlin, Oct. 26, 1827	....	....	Breitkopf & Härtel.
14	Rondo capriccio in E, pf.	....	....	Cramer.	Mechetti, Vienna.
15	Fantasie in E, pf. On the Irish air, 'The Last Rose of Summer.'	....	....	Do.	Do.
16	3 Fantasies (or Caprices) in A minor, E minor, and E major, pf.	No. 1, Coed-du, North Wales, Sept. 4, 1829, 'Rosen und Nelken in Menge'; No. 2, Norwood, Surrey, Nov. 13, 1829; No. 3, Coed-du, Sept. 5, 1829.	Miss (Anne) Taylor (of Coed-du). Miss Honoria Taylor. Miss Susan Taylor.	Do.	Do.
17	Variations concertantes in D, pf. and violoncello.	Berlin, Jan. 30, 1829.	Paul M.-B. (brother of Felix).	Do.	Do.
18	Quintet in A, strings.	*Andante*, 'Nachruf,' Paris, Sept. 23, 1831.	....	....	Simrock.
19	6 Songs, voice and pf.	....	....	Ewer.	Breitkopf & Härtel.
19	6 Songs without words, Book I., Original English title: 'Melodies for the pianoforte.'	No. 6, 'Auf einer Gondel,' Venice, Oct. 16, 1830.	....	Novello.	Simrock.
20	Octet in E flat, strings.	....	E. Ritz (or Rietz).	....	Breitkopf & Härtel.
21	'A Midsummer Night's Dream,' Concert overture, in E, No. 1, orch.	Berlin, August 6, 1826.	Crown Prince of Prussia.	Cramer (pf. arrangements).	Do.
22	Capriccio brillante in B minor, pf. and orch.	....	....	Mori & Lavenu.	Do.
23	3 Pieces of Church music, solo, chorus, and organ:— No. 1, Aus tiefer Noth ('In deep distress'). No. 2, Ave Maria (8 voices). No. 3, Mitten wir (8 voices).	....	....	Ewer & Co.	Simrock.
24	Overture in C, Wind band, 'für Harmoniemusik.'	....	....	Cramer (pf. arrt.). (4 hands, and called 'Military duet').	Do.
25	Concerto in G minor, pf. and orch., No. 1.	....	Fräulein D. von Schauroth.	Mori & Lavenu.	Breitkopf & Härtel.
26	'The Hebrides,' or 'Fingal's Cave,' Concert overture in B minor, No. 2, orch.	First form, Rome, Dec. 16, 1830; revised form, London, June 20, 1832.	Crown Prince of Prussia.	Do. (pf. 4 hands).	Do.
27	'Calm sea and prosperous voyage,' Concert overture, in D, No. 3, orch.	....	....	Do. (pf. 4 hands).	Do.
28	Fantasie in F sharp minor, 'Sonate Ecossaise,' pf.	Berlin, Jan. 29, 1833.	Ignaz Moscheles.	Do.	Simrock.
29	Rondo (or Capriccio) brillante in E flat, pf. and orch.	Düsseldorf, Jan. 29, 1834.	Do.	Do.	Breitkopf & Härtel.
30	6 Songs without words, pf., Book II., English titles: 'Six Melodies' and 'Six Romances.'	No. 4, Jan. 30, 1833 (?) No. 5, Dec. 12, 1833.	Fräulein Elisa von Woringen.	Do.	Simrock.
31	Psalm 115, solo, chorus and orch., 'Not unto us, O Lord.'	Nov. 15, 1830.	....	Novello.	Do.
32	'To the story of the lovely Melusina,' Concert overture in F, No. 4, orch.	Düsseldorf, Nov. 14, 1833.	Crown Prince of Prussia.	Cramer. (pf. solo).	Breitkopf & Härtel.
33	3 Caprices in A minor, E, B flat minor, pf.	No. 1, April 9, 1834; No. 3, London, July 25, 1833.	Carl Klingemann.	Mori & Lavenu.	Do.
34	6 Songs, voice and pf.	No. 1, Düsseldorf, May 11, 1834; No. 5, Dec. 28, 1834.	Fräulein Julie Jeanrenaud.	Ewer.	Do.
35	6 Preludes and Fugues, pf.	No. 2, Prel., Leipzig, Dec. 6-8, 1836; No. 3, Fugue, Berlin, Sept. 21, 1832; No. 4, Fugue, Düsseldorf, Jan. 6, 1835; No. 5, Prel., Leipzig, Nov. 19, 1836, Fugue, Düsseldorf, Dec. 3, 1834; No. 6, Prel., Leipzig, Jan. 3, 1837, Fugue, Nov. 27, 1836.	....	Mori & Lavenu.	Do.
36	'St. Paul,' oratorio.	Part I., Leipzig, April 8, 1836; Part II., Leipzig, April 18, 1836.	....	Novello.	Simrock.
37	3 Preludes and Fugues, organ.	No. 1, Prel., Spires, April 2, 1837; No. 2, Prel., Spires, April 4, 1837, Fugue, Leipzig, Dec. 1, 1837; No. 3, Prel., Spires, April 6, 1837.	Thomas Attwood, 'mit Verehrung und Dankbarkeit.'	Do.	Breitkopf & Härtel.
38	6 Songs without words, pf., Book III.	No. 5, Spires, April 6, 1837; No. 6, 'Duet,' Frankfort, June 27, 1836.	Fräulein Rosa von Woringen.	Do.	Simrock.
39	3 Motets, female voices and organ (or pf.), 'Für die Stimmen der Nonnen auf Sta-Trinità de' Monti.'	Rome, Dec. 31, 1830. Another version of 'Surrexit Pastor,' headed 'No. 2,' in the MS., is dated 'Coblentz, Aug. 14, 1837.'	...	Do.	Do.
40	Concerto in D minor, pf. and orch., No. 2.	Horchheim, August 5, 1837.	....	Do.	Breitkopf & Härtel.

Op.	Title.	Date of Composition.	Dedicated to	English Publisher.	German Publisher.
41	6 Part-songs, S.A.T.B., 'for singing in the open air,' 1st set. The earliest appearance of Mendelssohn's Four-part songs in England was in No. 55 of Ewer & Co.'s Orpheus collection, which began in 1836.	No. 4, Düsseldorf, Jan. 22, 1834.	....	Novello.	Breitkopf & Härtel.
42	Psalm 42, soli, chorus, and orch., 'As the hart pants.'	....	....	Do.	Do.
43	Serenade and Allegro giojoso in B minor, pf. and orch.	April 11, 1838.	....	Do.	Simrock.
44	3 Quartets in D, E minor, E flat, strings, Nos. 3, 4, and 5.	No. 3, Berlin, July 24, 1838; No. 4, June 18, 1837; No. 5, Feb. 6, 1838.	The Prince of Sweden.	....	Breitkopf & Härtel.
45	Sonata in B flat, pf. and violoncello.	Leipzig, Oct. 13, 1838.	....	Novello.	F. Kistner, Leipzig.
46	Psalm 95, tenor solo, chorus, and orch., 'O come let us worship.'	Final chorus (in E flat), Leipzig, April 11, 1839.	....	Do.	Do.
47	6 Songs, voice and pf.	No. 3, Leipzig, April 17, 1839; No. 4, April 18, 1839; No. 5, London, May 1832.	Frau Constanze Schleinitz.	....	Breitkopf & Härtel.
48	6 Part-songs, S.A.T.B., 2nd set.	No. 1, July 5 [1839]; No. 3, Leipzig, Dec. 28, 1839; No. 4, June 15 [1839]; No. 5, Nov. 18, 1839; No. 6, Leipzig, Dec. 26, 1839.	Dr. Martin and Dr. Spiess.	....	Do.
49	Trio in D minor, pf., violin and violoncello.	*Allegro*, Frankfort, June 6, 1839; *Finale*, Frankfort, July 18, 1839, and Leipzig, Sept. 23, 1839.	....	Ewer & Co.	Breitkopf & Härtel.
50	6 Part-songs, male voices.	No. 2, 'Der Jäger Abschied,' with wind accompaniments, Leipzig, Jan. 6, 1840; No. 5, Dec. 7, 1839; No. 6, Jan. 6, 1840.	Die Liedertafel, Leipzig.	Do.	Kistner.
51	Psalm 114, 8-part chorus and orch., 'When Israel out of Egypt came.'	Horchheim, Aug. 9, 1839.	J. W. Schirmer (the painter).	Novello.	Breitkopf & Härtel.
52	Lobgesang (Hymn of Praise), Symphony-cantata.	Leipzig, Nov. 27, 1840 (revised form).	Frederic Augustus, Duke of Saxony.	Do.	Do.
53	6 Songs without words, pf., Book IV.	No. 5, April 30, 1841; No. 6, May 1, 1841.	Miss Sophy Horsley.	Ewer.	Simrock.
54	17 Variations sérieuses in D minor, pf.	June 4, 1841.	....	Do.	Mechetti, Vienna.
55	Antigone of Sophocles; music to, male voices and orch.	Berlin, Oct. 10, 1841.	Frederick William IV., King of Prussia.	Do.	Kistner.
56	Symphony in A minor, 'The Scotch,' No. 3, orch.	Berlin, Jan. 20, 1842.	Queen Victoria.	Do.	Breitkopf & Härtel.
57	6 Songs, voice and pf.	No. 2, April 20, 1839 (*cf.* op. 88, No. 3); No. 5, 'Rendez-vous,' Berlin, Oct. 17, 1842; No. 6, 'Frische Fahrt,' April 29, 1841.	Frau Livia Frege.	Do.	Do.
58	Sonata in D, pf. and violoncello, No. 2.	....	Count Mathias Wielhorsky.	Do.	Kistner.
59	6 Part-songs, S.A.T.B., 3rd set.	No. 1, Leipzig, Nov. 23, 1837; No. 2, Jan. 17, 1843; No. 3, Leipzig, March 4, 1843; No. 4, Leipzig, June 19, 1843; No. 5, March 4, 1843; No. 6, 'Vorüber,' March 5, 1843.	Frau Henriette Benecke.	Do.	Breitkopf & Härtel.
60	First Walpurgis night, Music to Goethe's 'Ballad, chorus and orch.'	1st version, Milan, July 15, 1831, and Paris, Feb. 13, 1832.	....	Do.	Kistner.
61	'A Midsummer Night's Dream,' Music to, solo, chorus, and orch. (exclusive of overture, for which see op. 21).	....	Heinrich Conrad Schleinitz.	Do.	Breitkopf & Härtel.
62	6 Songs without words, pf., Book V.	No. 1, Jan. 6 and 12, 1844; No. 2, July 29, 1843; No. 6, Denmark Hill, June 1, 1842.	Frau Clara Schumann.	Do.	Simrock.
63	6 Duets, voices and pf.	No. 1, Frankfort, Dec. 1836; No. 4 originally for pf. duet; No. 5, Berlin, Oct. 17, 1842; No. 6, Jan. 23, 1844.	....	....	Kistner.
64	Concerto in E, vn. and orch.	Sept. 16, 1844.	....	Ewer.	Breitkopf & Härtel.
65	6 Sonatas, organ. [For the history of these organ sonatas, see *Musical Times*, 1901, p. 794, and 1906, p. 95.]	Son. 1: No. 1, Frankfort, Dec. 28, 1844; No. 2, Dec. 19, 1844; No. 4, Aug. 18, 1844. Son. 2: No. 1, Frankfort, Dec. 21, 1844; No. 3 (Fugue), July 14, 1839, and Dec. 19, 1844. Son. 3: No. 1, August 9, 1844; No. 2, August 17, 1844. Son. 4: Nos. 1 and 2, Frankfort, Jan. 2, 1845. Son. 5: Nos. 2 and 3, Sept. 9, 1844. Son. 6: No. 1, Frankfort, Jan. 26, 1845; No. 4 (Fugue), Frankfort, Jan. 27, 1845.	Dr. F. Schlemmer.	Coventry & Hollier.	Do.

Op.	*Title.*	*Date of Composition.*	*Dedicated to*	*English Publisher.*	*German Publisher.*
66	Trio in C minor, pf., vn., and violoncello.	....	Louis Spohr.	Ewer.	Breitkopf & Härtel.
67	6 Songs without words, pf. (Book VI.).	No. 1, June 29, 1843; No. 2, Frankfort, May 3, 1845; No. 5, Jan. 5 and 12, 1844.	Fräulein Sophie Rosen.	Do.	Simrock.
68	'An die Künstler' ('To the sons of art'). Schiller's poem, Festgesang. Male voices and brass instruments. Composed for the opening of the first German-Flemish vocal festival at Cologne, June 1846.		....	Do.	Do.
69	3 English Church pieces, solo voices and chorus—(1) Nunc dimittis; (2) Jubilate; (3) Magnificat.	No. 1, Baden-Baden, June 12, 1847; No. 2, Leipzig, April 5, 1847; No. 3, Baden-Baden, June 12, 1847.	....	Do.	Breitkopf & Härtel.
70	'Elijah,' oratorio.	*At the end*, Leipzig, Aug. 11, 1846.	....	Do.	Simrock.
71	6 Songs, voice and pf.	No. 1, Leipzig, Dec. 22, 1845; No. 2, Frankfort, April 3, 1845; No. 3, Leipzig, Sept. 22, 1847; No. 4, Berlin, Nov. 3, 1842; No. 5, Interlaken, July 27, 1847; No. 6, Oct. 1, 1847.	....	Do.	Breitkopf & Härtel.
72	6 Kinderstücke, pf. Known in England as 'Christmas pieces,' and composed at Denmark Hill, London.	No. 1, June 24, 1842; No. 3, June 21, 1842.	No. 1, Lilli Benecke; No. 3, Edward Benecke.	Do.	Do.

FROM OP. 73 TO OP. 121 ARE POSTHUMOUS WORKS

73	Lauda Sion, cantata, chorus and orch. For St. Martin's church, Liège.	Feb. 10, 1846.	....	Ewer.	Schott.
74	'Athalie,' Music to Racine's, soli, chorus, and orch.	Choruses, Leipzig, July 4, 1843; Overture, London, June 13, 1844, and Berlin, Nov. 12, 1845.	....	Do.	Breitkopf & Härtel.
75	4 Part-songs, male voices.	No. 1, Feb. 8, 1844; No. 2, Nov. 14, 1839.	....	Do.	Kistner.
76	4 Part-songs, male voices.	No. 2, Feb. 9, 1844; No. 3, Leipzig, Oct. 8, 1846.	....	Do.	Do.
77	3 duets, voices and pf. No. 3 is from 'Ruy Blas.'	No. 1, Leipzig, Dec. 3, 1836; No. 2, Leipzig, Jan. 18, 1847; No. 3, Leipzig, Feb. 14, 1839.	....	Do.	Do.; No. 3, Cranz, Hamburg.
78	3 Psalms—the 2nd, 43rd, and 22nd, solo and chorus. For the Domchor, Berlin.	No. 2, Berlin, Jan. 17, 1844.	....	Do.	Breitkopf & Härtel.
79	6 Anthems, 8-part chorus. For the Domchor, Berlin.	No. 2, Berlin, Dec. 25, 1843; No. 4, Feb. 14, 1844; No. 5, Oct. 5, 1846; No. 6, Feb. 18, 1844.	....	Do.	Do.
80	Quartet in F minor, strings.	Interlaken, Sept. 1847.	....	....	Do.
81	Andante in E, Scherzo in A minor. Capriccio in E minor, Fugue in E flat, strings.	....	....	....	Do.
82	Variations in E flat, pf.	Leipzig, July 25, 1841.	....	Ewer.	Do.
83	Variations in B flat, pf.	....	....	Do.	Do.
83a	Variations arranged for 4 hands.	....	....	Do.	Do.
84	3 Songs for a low voice and pf.	No. 1, Düsseldorf, Dec. 5, 1831; No. 2, Feb. 26, 1839; No. 3, May 25, 1834.	....	Do.	Do.
85	6 Songs without words, pf., Book VII.	No. 2, Düsseldorf, June 9, 1834; No. 4, Frankfort, May 3 and 6, 1845; No. 5, Frankfort, May 7, 1845; No. 6, May 1, 1841.	....	Do.	Simrock.
86	6 Songs, voice and pf.	No. 3, Unterseen, August 10, 1831; No. 6, Oct. 7, 1847.	....	Do.	Breitkopf & Härtel.
87	Quintet in B flat, strings.	Soden, July 8, 1845.	....	....	Do.
88	6 Part-songs, S.A.T.B. (4th set).	No. 1, August 8, 1844; No. 2, Leipzig, June 20, 1843; No. 3, April 20, 1839; No. 4, Leipzig, June 19, 1843; No. 6, Leipzig, March 10, 1840.	....	Ewer.	Do.
89	Heimkehr aus der Fremde ('Son and Stranger'), Singspiel in 1 Act.		....	Do.	Do
90	The 'Italian Symphony,' Symphony in A, orch.	Berlin, March 13, 1833.	....	Do.	Do.
91	Psalm 98, 'Sing to the Lord,' 8-part chorus and orch. For the Festival Service in Berlin Cathedral on New Year's Day, 1844.	Dec. 27, 1843.	....	Do.	Kistner.
92	Allegro brillant in A, pf., 4 hands.	Leipzig, March 23, 1841.	....	Do.	Breitkopf & Härtel
93	(Œdipus in Colonos by Sophocles. Music to, male voices and orch.	Frankfort, Feb. 25, 1845.	....	Do.	Do.
94	'Infelice!' Concert-air in B flat, soprano solo and orch.	1st version, with vn. obbl., April 3, 1834; 2nd version, Leipzig, Jan. 15, 1843.	....	Do.	Do.
95	'Ruy Blas,' Overture, orch.	Leipzig, March 8, 1839.	....	....	Kistner.

Op.	Title.	Date of Composition.	Dedicated to	English Publisher.	German Publisher.
96	Hymn, alto solo, chorus and orch. Composed for Mr. [Dr.] C. Broadley.	Leipzig, Dec. 14, 1840; Jan. 5, 1843 (final chorus). Autograph in British Museum (Add. MS. 31,801).	....	Ewer.	Simrock
97	Christus, unfinished oratorio. Recitatives and choruses	....	....	Do.	Breitkopf & Härtel.
98	(1) Loreley, unfinished opera, solo, chorus, and orch. Finale to 1st act.	...	....	Do.	Do.
98	(2) Loreley, Ave Maria, solo and chorus of female voices.	....	....	Novello.	J. Rieter-Biedermann.
98	(3) Loreley, Vintage chorus, male voices and orch.	....	...	Do.	Do.
99	6 Songs, voice and pf.	No. 1, Berlin, August 9, 1841; No. 4, June 6, 1841; No. 5, Leipzig, Dec. 22, 1845.	....	Ewer.	Breitkopf & Härtel.
100	4 Part-songs, S.A.T.B.	No. 1, August 8, 1844; No. 2, June 20, 1843; No. 4, Frankfort, June 14, 1839.	....	Do.	Do.
101	Overture in C ('Trumpet overture'), orch.	....	....	Novello.	Do.
102	6 Songs without words, pf., Book VIII.	No. 1, London, June 1, 1842; No. 2, Frankfort, May 11, 1845. Pfingsten; Nos. 3 and 5 (Kinderstück), Dec. 12, 1845.	....	Do.	Simrock.
103	Trauer-Marsch in A minor, orch. For funeral of Norbert Burgmüller.	....	...	Do.	J. Rieter-Biedermann.
104	3 Preludes and 3 Studies, pf. (2 parts).	Bk. 1, No. 1, Leipzig, Dec. 8, 1836; No. 2, Oct. 12, 1836; No. 3, Nov. 27, 1836. Bk. 2, No. 1, June 9, 1836; No. 2, Düsseldorf, April 21, 1834.	....	Do.	Bartholf Senff.
105	Sonata in G minor, pf.	*Begun*, June 16, 1820. *Presto*, August 18, 1821.	....	Do.	J. Rieter-Biedermann.
106	Sonata in B flat, pf.	Berlin, May 31, 1827.	....	Do.	Do.
107	'The Reformation Symphony' in D, No. 5, orch.	....	....	Do.	Simrock.
108	March in D, orch. For the Fête given to the painter, Cornelius, at Dresden in April 1841.	....	....	Do.	J. Rieter-Biedermann.
109	Song without words in D, violoncello and pf.	....	Mlle. Lisa Cristiani.	Do.	Bartholf Senff.
110	Sextet in D, pf., vn., 2 violas, violoncello and bass.	April and May 1824.	....	Do.	Kistner.
111	Tu es Petrus, 5-part chorus and orch.	Nov. 1827.	....	Do.	Simrock.
112	2 Sacred songs, voice and pf. (No. 2, composed originally for 'St. Paul').	....	....	Do.	Do.
113 & 114	2 Concerted pieces, clarinet and basset-horn, with pf. accompt., in F major and D minor.	No. 1, Berlin, Jan. 19, 1833.	Heinrich Bärmann, Senr., and Carl Bärmann, Junr.	Do.	J. André (Offenbach).
115	2 Sacred choruses, male voices.	....	....	Do.	J. Rieter-Biedermann.
116	Funeral song, mixed voices.	Soden, July 8, 1845.	....	Do.	Do.
117	Album-Blatt, song without words in E minor, pf.	....	....	Do.	Kistner.
118	Capriccio in E, pf.	Bingen, July 11, 1837.	....	Do.	Do.
119	Perpetuum mobile in C, pf.	....	....	Do.	Do.
120	4 Part-songs, male voices.	No. 2, Leipzig, Feb. 20, 1847.	....	Do.	Do.
121	Responsorium et Hymnus, male voices, with accompt. of violoncello and bass (organ).	....	....	....	F. E. C. Leuckart (Leipzig).

WORKS WITHOUT OPUS NUMBERS

Etude in F minor, pf. For the 'Méthode des Méthodes.'	Leipzig, March 13, 1836.	....	....	Schlesinger.
Scherzo in B minor, pf.	....	....	....	Do.
Scherzo and Capriccio in F sharp minor, pf. For the Pianist's Album.	....	....	Cramer.	Simrock.
2 Romances of Lord Byron's, voice and pf.: 'There be none of beauty's daughters,' and 'Sun of the sleepless.'	No. 2, Düsseldorf, Dec. 31, 1834.	....	....	Breitkopf & Härtel.
'Verleih' uns Frieden'; 'Grant us Thy peace,' Prayer, chorus and orch.	Rome, Feb. 10, 1831.	President Verkenius.	Novello.	Do.
Andante cantabile and Presto agitato in B, pf. For the Album of 1839.	Berlin, June 22, 1838.	....	Mori & Lavenu.	Do.
The Garland, voice and pf., poem by Thomas Moore.	London, May 24, 1829.	....	wer.	Spehr, Brunswick.
Ersatz für Unbestand, part-song, male voices, poem by Rückert. For Tauchnitz's Musen-almanach.	Nov. 22, 1839.	....	....	Kistner.
Festgesang, male chorus and orch. Composed for the Gutenberg Festival at Leipzig, held in 1840, in celebration of the invention of printing. [No. 2 is associated in England with the words of Charles Wesley's Christmas hymn 'Hark! the herald angels sing,' to which it was adapted by Dr. W. H. Cummings.	....	....	Ewer.	Breitkopf & Härtel.

Title.	*Date of Composition.*	*Dedicated to*	*English Publisher.*	*German Publisher.*
Gondellied in A, pf. 'Auf einer Gondel.'	Leipzig, Feb. 5, 1837.	....	Ewer.	F. W. Arnold (Elberfeld).
3 Volkslieder, 2 voices and pf.	....	....	Do.	Schlesinger.
'Lord, have mercy upon us' (Kyrie). 'For evening service.' Voices only. 'For Mr. Attwood.' In the 'Album für Gesang.' First published in England in Ewer's Orpheus, Book XII.	Berlin, March 24, 1833.	....	Do.	Schuberth.
Prelude and fugue in E minor, pf. For the Album Notre temps.	Prelude, Leipzig, July 13, 1841; Fugue, June 16, 1827.	....	....	Schott.
3 Sacred choruses, forming part of op. 96.	Leipzig, Jan. 5, 1843.	....	....	Simrock.
'Hear my prayer,' hymn, soprano solo, chorus, and organ; afterwards orchestrated, the full score is only published in England, not in Germany.	Jan. 25, 1844.	Wilhelm Taubert.	Ewer. Orchestral Score, Novello.	E. Bote & G. Bock.
Warnung vor dem Rhein, poem by C. Simrock, voice and pf.	....	....	....	Simrock.
2 Songs, voice and pf.	No. 1, Berlin, August 17, 1835.	....	....	F. W. Arnold.
2 Songs, voice and pf.	No. 1, April 20, 1841.	....	....	C. A. Klemm (Leipzig).
2 Clavierstücke, in B flat and G minor, pf.	....	....	Mori & Lavenu.	B. Senff (Leipzig).
Seemann's Scheidelied, poem by Hoffmann v. Fallersleben, voice and pf.	....	....	Printed in 'Apollo's Gift, or The Musical Souvenir,' for 1831, p. 36 (Chappell).	Schlesinger.
Nachtgesang, 4 male voices.	Berlin, Jan. 15, 1842.	....	....	C. F. Kahnt (Leipzig).
Die Stiftungsfeier, 4 male voices. 'Für die Stiftungsfeier der Gesellschaft der Freunde in Berlin, Jan. 1842.'	....	....	....	Do.
Des Mädchens Klage, Romance, voice and pf.	....	....	....	Schuberth & Co. (Leipzig).
Kyrie Eleison, mixed voices, double chorus (Deutsche Liturgie).	Oct. 28, 1846.	....	....	E. Bote & G. Bock.
Ehre sei Gott in der Höhe; Heilig: Psalm 100. Three sacred pieces, Nos. 1 and 2, double choir; No. 3, 4 voices, from 'Musica Sacra,' Band 7, Nos. 17 and 18, Band 8, No. 10.	....	....	....	Do.
Te Deum in A (English Church Service).	....	....	Novello.	(Not published in Germany.)
'The Evening Bell,' for harp and pf. The 'bell' was that of Attwood's gate. See *Musical Haunts in London*, p. 5.	Norwood, Nov. 1829.	....	Chappell.	(Not published in Germany.)
Fugue in F minor, organ.	Frankfort, July 18, 1839.	....	Stanley Lucas & Co. (1835).	(Not published in Germany.)
Two pieces, organ. (1) Andante with variations in D. (2) Allegro in B flat.	.... July 23, 1844. Dec. 31, 1844.	....	Novello (1898).	(Not published in Germany.)
Duo concertant, variations upon the March in Weber's Preciosa, pf., 4 hands, jointly composed by Mendelssohn and Ignaz Moscheles.	....	Mme. la Baronne O. de Goethe.	Cramer.	Kistner.

NOT INCLUDED IN THE THEMATIC CATALOGUE

[Hymn-tune, Psalm xxxi., 'Defend me, Lord, from shame.' Composed for the 'National Psalmist' (1839), edited by Charles Danvers Hackett.]	Feb. 27, 1839.	....	....	....
Praeludium in C minor for the organ. Composed for Mr. Henry E. Dibdin.	Leipzig, July 9, 1841.	....	Paterson & Co. (Edinburgh).	(Not published in Germany.)
Additional (final) chorus to Psalm 95 (op. 46).	Leipzig, April 11, 1839.	....	Novello.	(Not published in Germany.)
String quartet in E flat. Autograph in British Museum (Add. MS. 30,900).	March 5-30, 1823.	....	....	Erler (Berlin).

COMPOSITIONS EDITED ETC. BY MENDELSSOHN

Handel's 'Dettingen Te Deum,' with additional accompaniments. Score and parts. (Kistner.)

Handel's 'Acis and Galatea,' with additional accompaniments. (Novello.)

[Handel's 'Israel in Egypt,' edited for the London Handel Society; Mendelssohn wrote a special organ part, and the edition was published by Cramer & Co. in June 1846. For the interesting correspondence with G. A. Macfarren on the subject of this edition, see *Goethe and Mendelssohn*, 2nd edition, 1874, p. 169 *et seq.*]

J. S. Bach's Chaconne for violin, with pf. accompt. (Ewer.)

[J. S. Bach's 'Organ compositions on Corales (Psalm tunes),' Organ Preludes, etc., 2 books. (Coventry & Hollier, 1845.)

J. S. Bach's 'Eleven variations on the Corale Sey gegrusset Jesu gütig' (All hail, good Jesus), edited from the original manuscript. (Coventry & Hollier.)]

The collection of autograph MSS. of Mendelssohn contained in the green volumes, already mentioned, now preserved in the Royal Library, Berlin, comprise the following unpublished compositions :—

11 Symphonies for strings.
1 Symphony for full orchestra.
Many Fugues for strings.
Concertos for pf.; vn.; pf. and vn. with quartet accompaniment.
2 Concertos for 2 pianos and orch.
Trio for pf., vn., and viola.
2 Sonatas for pf. and vn. (one dated 1838).
1 Sonata for pf. and viola.
1 do. for pf. and clarinet.
2 Sonatas for pf. solo.
Many Studies, Fantasias (one for four hands), Fugues, etc., for pf. solo.
Many Fugues for Organ.
5 Operas and music to Calderon's 'Steadfast Prince.'
1 Secular and 3 sacred cantatas.
Many songs and vocal pieces.
Organ part to Handel's 'Solomon.'

Bibliography

The Mendelssohn literature includes the following publications :—

I. His own letters.

Two volumes have been published by authority. The first, edited by his brother Paul, is entitled *Reisebriefe . . . aus den Jahren 1830 bis 1832* (Leipzig, 1861); the second, edited by his brother and his eldest son, *Briefe aus den Jahren 1833 bis 1847* (Leipzig, 1863), with an Appendix purporting to be a List of all Mendelssohn's compositions, compiled by Julius Rietz, which is, however, both vague and incomplete.

These were translated (not adequately) by Lady Wallace and published with the titles: *Letters from Italy and Switzerland*, etc., and *Letters from 1833 to 1847* (Longmans, 1862 and 1863). At a later date some important letters were added to the German edition of vol. ii., amongst others one containing Mendelssohn's translations of Dante, Boccaccio, etc., and Indexes were appended; but no change has been made in the contents of the English translation. There is reason to believe that the letters of vol. i. were in many ways altered by the Editor; and it is very desirable that a new edition should be published in which these changes should be rectified, and the letters given as Mendelssohn wrote them.

(2) Eight letters published for the benefit of the Deutschen Invaliden-Stiftung—*Acht Briefe und ein Facsimile* (Leipzig, 1871). English translation in *Macmillan's Magazine*, June 1871.

The name of the lady to whom they were written is suppressed, but it is understood that she was Mrs. Voigt, a musical amateur of Leipzig. The last of the eight contains a facsimile of a sketch by Mendelssohn.

(3) *Musiker Briefe*, by C. F. Ludwig Nohl (Leipzig, 1867), contains thirty letters dating from 1826 to August 26, 1847. They are included by Lady Wallace in her translation of the entire work entitled *Letters of Distinguished Musicians* (London: Longmans, 1867).

(4) Other letters are contained in Devrient's *Recollections*; Hiller's *Mendelssohn*; *Goethe und Mendelssohn*; Polko's *Reminiscences*; Hensel's *Die Familie Mendelssohn*; Moscheles's *Life*; Chorley's *Life*; Eckardt's *Ferdinand David*; F. Moscheles's *Briefe*; and F. G. Edwards's *History of 'Elijah,'* etc.

II. Biographical works.

(1) Lampadius (Wilhelm Adolf). *Felix Mendelssohn-Bartholdy, Ein Denkmal für seine Freunde* (Leipzig, 1848), translated into English by William Leonhard Gage, with supplementary sketches, by Benedict, Chorley, Ludwig Rellstab, Bayard Taylor, R. S. Willis, and J. S. Dwight. (New York, 1866; London, 1876.)

(2) Benedict (Jules). *A Sketch of the Life and Works of the late Felix Mendelssohn-Bartholdy* (John Murray, London, 1850; 2nd ed., with additions, 1853). A sketch by one who knew him well; attractive and, as far as it goes, complete.

(3) Devrient (Eduard). *Meine Erinnerungen an F. M. B. . . .* (Leipzig, 1869). English translation by Lady Macfarren (London: Bentley, 1869).

Contains thirty-two letters and portions of letters. The work of an old and intimate friend, but written with all the impartiality of a stranger.

(4) Mendelssohn-Bartholdy (Carl). *Goethe und Felix Mendelssohn-Bartholdy* (Leipzig, 1871). By the composer's eldest son; an account of the three visits paid to Goethe, from journals, letters, etc., with a poor engraving from Begas's portrait. English translation by Miss M. E. von Glehn—*Goethe and Mendelssohn*, with additions and with letters of later date' (London: Macmillan, 1872); 2nd edn. 'with additional letters,' thirty-seven in all (1874).

(5) Hiller (Ferdinand). *Mendelssohn. Letters and Recollections*, etc., first published in *Macmillan's Magazine* (from Jan. to May 1874) the English translation by Miss M. E. von Glehn. Also in a volume (London: Macmillan, 1874); and in German (Cologne, 1874).

Contains twenty-six letters not before printed. A thoroughly good book, genial, discriminating, and accurate: by one well able to judge.

(6) Polko (Elise). *Erinnerungen an F. M. B.* (Leipzig, 1868). Contains twelve letters. English translation by Lady Wallace—*Reminiscences of Felix Mendelssohn-Bartholdy*, etc. (London: Longmans, 1869), with Appendix of thirty-three additional letters and fragments of letters addressed to English correspondents.

A poor, gushing book, from which, however, some traits may be picked up. Chiefly valuable for the letters.

(7) Hensel (Sebastian). *Die Familie Mendelssohn (1729-1847) . . .* with eight portraits (3 vols., Berlin, 1879). English translation, *The Mendelssohn Family* (from the second revised German edition, 2 vols. London: Sampson Low & Co., 1880), by Carl Klingemann and an American collaborator, with a notice by George Grove, D.C.L., London, 1881.

By the son of Fanny Hensel—the Sebastian of the Letters. Compiled from journals and family papers, and containing seventy-three letters or portions of letters hitherto unpublished. The title of the book would perhaps be more appropriately *Fanny Hensel and her Family*; but it is a most valuable addition to our knowledge of Felix, and a good specimen of the copious information still remaining in the hands of his family: the notices and letters of Abraham Mendelssohn are especially new and valuable. Some of Felix's letters are first rate. The portraits would be useful if one knew how far the likenesses could be trusted.

(8) Hogarth (George). *The Philharmonic Society of London* (London, 1862). Contains notices of Mendelssohn's connection with the Philharmonic, with three letters in the body of the work and seven others in the appendix.

(9) Moscheles (Charlotte). *Aus Moscheles Leben . . . von seiner Frau* (2 vols., Leipzig, 1872 and 1873). English translation by A. D. Coleridge (2 vols., London: Hurst & Blackett, 1873).

Contains many valuable notices, and some letters.

(10) Schubring (Julius). *Erinnerungen an F. M. B.* In the Magazine *Daheim* (Leipzig), for 1866, No. 26. English translation in *Musical World*, May 12 and 19, 1866.

One of the most detailed, valuable, and interesting of all the notices. Every word that Schubring writes carries conviction with it.

(11) Horsley (Charles Edward). *Reminiscences of Mendelssohn.* First published in *Dwight's Journal of Music* (Boston, U.S.A.) and reprinted in *The Choir* (London), for Jan. 11, 25; Feb. 8, 15, 1873.

By a gifted pupil and friend. Full of information, now and then a trifle exaggerated.

(12) Dorn (Heinrich L. G.). *Recollections of F. M. and his Friends.* An article in *Temple Bar*, Feb. 1872; probably translated from a German original.

Slight, but interesting, and apparently trustworthy.

(13) Chorley (Henry Fothergill). 1. *Modern German Music* (2 vols., London: Smith, Elder, & Co., 1854). Contains scattered notices of Mendelssohn.

(14) Chorley (Henry Fothergill). Brief notice prefixed to the third edition (1864) of *Mendelssohn's Letters from Italy and Switzerland*, translated by Lady Wallace.

(15) Hewlett (Henry G.). *Henry Fothergill Chorley, Autobiography, Memoir, and Letters* (2 vols., London: Bentley, 1873). Contains some information, and six letters.

(16) Marx (Adolph Bernhard). *Erinnerungen aus meinem Leben* (2 vols., Berlin, 1865).

Contains many recollections of the Mendelssohn house from 1824 to 1832, and personal anecdotes of Felix, with whom Marx was at one time extremely intimate. He was a person of strange temper and overweening opinion of himself; but he appears to be strictly honest, and in matters of fact may probably be trusted implicitly.

(17) Rellstab (Heinrich, F. L.). *Aus meinem Leben* (2 vols., Berlin, 1861).

This autobiography of the well-known Berlin critic contains (vol. ii. chap. 11) an account of Mendelssohn's playing at Goethe's house at Weimar in 1821.

(18) Lobe (Johann Christian) has reported some conversations with Mendelssohn in his *Fliegende Blätter für Musik* (Leipzig, 1853). He has also described the evening at Goethe's mentioned just above, in the *Gartenlaube* for 1867, No. 1.

[(19) Eckardt (Julius). *Ferdinand David und die Famile Mendelssohn-Bartholdy.* (Leipzig, 1888.)

Contains thirty letters of Mendelssohn's.

(20) Moscheles (Felix). *Briefe von Felix Mendelssohn an Ignaz und Charlotte Moscheles.* (Leipzig, 1888.) English translation, *Letters of Felix Mendelssohn.* (London: Trübner & Co., 1888.)

Contains many fresh letters.

(21) Edwards (F. G.). *The History of Mendelssohn's*

'*Elijah*'; with an introduction by Sir George Grove, C.B. (London: Novello, 1896.)
Contains the Mücke portrait of Mendelssohn, and portraits of William Bartholomew, Staudigl, and others; also several unpublished letters, including one in facsimile.
(22) Stratton (Stephen S.). *Mendelssohn*; in Dent's 'The Master Musicians' series, London: J. M. Dent & Co., 1901, with illustrations and portraits.
(23) Edwards (F. G.). *Musical Haunts in London.* (London: Curwen, 1895.) Contains a facsimile of a sketch of St. Paul's Cathedral and its surroundings, by Mendelssohn, and photographs of two houses at which he stayed in London, pp. 5 and 42.
(24) Wolff (Ernst). *Felix Mendelssohn-Bartholdy.* (Berlin, 'Harmonie, Verlagsgesellschaft für Literatur und Kunst,' 1905.) The best German biography, but largely compiled from Sir George Grove's article in this Dictionary. Contains many portraits, facsimiles, etc., of much interest.]

I take the opportunity of expressing my deep obligations for assistance received in the compilation of the foregoing article from the various members of the Mendelssohn family, Miss Jung and Dr. Klengel: Mme. Schumann, Dr. Ferdinand Hiller, Mrs. Moscheles, Mme. Frege, Dr. Härtel, Dr. Schleinitz, Dr. Joachim, Mrs. Klingemann, Herr Taubert, Mr. Otto Goldschmidt and Mme. Jenny Lind-Goldschmidt, Mr. Paul David, the Bishop of Limerick, the Duke of Meiningen, Lord Frederick Cavendish, the Dean of Westminster, Professor Munro, Mr. J. C. Horsley, R.A., and Miss Sophy Horsley, Sir Charles Hallé, Signor Piatti, Mr. W. S. Rockstro, Mr. Kellow Pye, Sir G. A. Macfarren, Mr. Sartoris, Mr. W. T. Freemantle, Mr. A. G. Kurtz, Mrs. Bartholomew and Miss Elizabeth Mounsey, Mr. Wiener, Mr. Rosenthal, and Mr. Franklin Taylor. Also from the Sterndale Bennett family, Mr. Bruzaud (of Erard's), Mr. J. W. Davison, Mr. James C. Dibdin, Messrs. Glen (of Edinburgh), Mr. A. J. Hipkins, Dr. E. J. Hopkins, Mr. W. H. Holmes, Mr. W. H. Husk, Mr. H. J. Lincoln, Mr. Henry Littleton (Novello's), Mr. Stanley Lucas, Mr. Julian Marshall, Mr. John Newman, Mr. Joseph Robinson, Mme. Sainton-Dolby, Mr. Edward Speyer, Mr. Tom Taylor, Mr. J. T. Willy, and Mr. James Turle. G.

[The above article is substantially the same as that which appeared in the original edition of the Dictionary; but information, which came to light since its publication, has been incorporated in square brackets, by Mr. F. G. Edwards.]

MENDELSSOHN SCHOLARSHIP. This is the most valuable musical prize in the United Kingdom. It originated in a movement among the friends of Mendelssohn at Leipzig, who, shortly after his death, resolved to found scholarships in his memory, to be competed for and held in that Conservatorium in the foundation of which, not long before, he had greatly assisted. They appealed for help in this undertaking to English admirers of the departed composer, and were met with ready sympathy and co-operation. A committee was formed in London, with Sir G. Smart as Chairman, Carl Klingemann, Mendelssohn's intimate friend, as Secretary, and E. Buxton (Ewer & Co.), Treasurer.

The first effort towards raising money was made in the shape of a performance of 'Elijah' on a large scale, to which Mlle. Jenny Lind gave her willing and inestimable services. This took place Dec. 15, 1848, under the direction of Sir Julius (then Mr.) Benedict, at Exeter Hall, the Sacred Harmonic Society and John Hullah's Upper Schools contributing to the efficiency of the choral force. A large profit was derived from the performance; and this, with a few donations, was invested in the purchase of £1050 Bank 3 per cent annuities—the nucleus of the present Scholarship Fund.

The original plan of amalgamating the London and Leipzig projects fell through, and the money was allowed to accumulate till 1856, when the first scholar was elected—Arthur S. Sullivan, who was then one of the Children of Her Majesty's Chapel Royal; he held the Scholarship for about four years, studying at the Royal Academy of Music, London, and afterwards at the Conservatorium at Leipzig.

In 1865, the funds having again accumulated, C. Swinnerton Heap, of Birmingham, was elected to the Scholarship, which he held for rather more than two years. He was succeeded in the early part of 1871 by W. Shakespeare, then a student of the Royal Academy of Music, who pursued his studies at Leipzig and subsequently in Italy. At the time of his election, a two years' Scholarship of £20 per annum was offered, out of the accumulated interest; and this was held for a year by Miss Crawford, and again (1873) by Eaton Faning. The Society's capital then consisted of £1350 in 5 per cent India Stock, lately increased to a sum which, by fresh subscriptions and donations, enables the Society to give their Scholar a stipend of £100 per annum.

In June 1875, F. Corder was elected Mendelssohn Scholar; and he held the Scholarship for four years, studying at Cologne under Hiller. Miss Maude Valerie White was elected in Feb. 1879, and was succeeded in 1881 by Eugene d'Albert. Miss Marie Wurm was elected in 1884, S. P. Waddington in 1891, Christopher Wilson in 1895, Percy H. Miles in 1899, and George Dyson in 1904.

The original Committee has consisted, since the institution of the Scholarship, of the following:—Sir G. Smart, Mr. C. Klingemann, Mr. E. Buxton, Sir Julius Benedict, Sir W. Sterndale Bennett, Mr. W. J. Bealé, Mr. C. V. Benecke (*Trustee*), Mr. A. D. Coleridge, Sir W. G. Cusins, Mr. J. W. Davison, Mr. Otto Goldschmidt, Sir John Goss, Sir G. Grove, Sir C. Hallé, Dr. John Hullah, Mr. A. G. Kurtz, Mr. H. Leslie, Sir G. A. Macfarren, Rev. Sir F. A. G. Ouseley, Bt., Mr. Kellow J. Pye, Mr. L. Sloper, Sir J. Stainer, Sir Arthur S. Sullivan, Mr. R. R. Pym (*Trustee* and *Hon. Treasurer*),

and Mr. Julian Marshall (*Hon. Secretary*). Mr. W. Godden was the Hon. Solicitor. [The present Committee consists of the following (1905); Mr. Joseph Bennett, Sir J. F. Bridge, Mr. A. D. Coleridge, Mr. Otto Goldschmidt, Sir A. C. Mackenzie, Sir C. H. H. Parry, Professor Ebenezer Prout, Sir C. V. Stanford, Mr. J. E. Street, and Mr. Thomas Threlfall. The honorary secretary is Mr. J. Edward Street.] J. M.

MENESSON, Emile, a violin maker, born and trained at Mirecourt, but working at Rheims from about 1870, whose instruments were considered worthy of a special 'Rapport' in the *Travaux de l'Académie Nationale de Reims* (Année 1875-76, No. 1, p. 44), by L. S. Fanart, which was afterwards printed separately as a pamphlet. The peculiarity which he introduced as an improvement was the covering of the outer periphery of his violins with a single coat of tender varnish, the central portions only, of the back and belly, being covered with hard varnish. By this means Menesson claimed that the elasticity of the tables was increased. E. H-A.

MÉNESTREL, LE. This weekly musical periodical, of which the first number was issued Dec. 1, 1833, originally consisted of a romance occupying two pages, with printed matter at the back; increased in 1840 to four pages of musical information and criticism; and since Dec. 1858 has contained eight folio pages on fine paper, besides music. Its great success was due to the editor, M. Jacques Heugel, who during the latter half of the 19th century inserted contributions from almost every musician of note in France, including MM. Barbedette, Blaze de Bury, Paul Bernard, Gustave Chouquet, Félix Clément, Oscar Comettant, Ernest David, Octave Fouque, Edouard Fournier, A. de Gasperini, Eugène Gautier, Gevaert, Léon Halévy, G. Héquet, B. Jouvin, Adolphe Jullien, Lacome, Th. de Lajarte, A. de Lauzières, Marmontel, Amédée Méreaux, A. Morel, H. Moreno, Ch. Nuitter, A. de Pontmartin, Prosper Pascal, Ch. Poisot, Arthur Pougin, Alphonse Royer, J. B. Weckerlin, and Victor Wilder. The *Ménestrel* has also published, among others, the following works afterwards printed separately:—articles on Schubert, Mendelssohn, Haydn, Chopin, and Weber, by Barbedette; Blaze de Bury's 'Meyerbeer'; B. Jouvin's 'Auber' and 'Hérold'; de Gasperini's 'R. Wagner et la nouvelle Allemagne'; Méreaux's 'Les Clavecinistes et leurs œuvres'; Bertrand's 'Les Nationalités musicales dans le drame lyrique'; Héquet's 'A. Boieldieu'; Marmontel's 'Les Pianistes célèbres'; and Wilder's 'Vie de Mozart' and 'Jeunesse de Beethoven.' The present editor is M. Henri Heugel. G. C.

MENGOZZI, Bernardo, distinguished both as a singer and a composer, was born in 1758 at Florence, where he first studied music. He afterwards had instruction at Venice from Pasquale Potenza, cantor of St. Mark's. In Lent of 1785, Lord Mount-Edgcumbe found him singing in oratorio at Naples, with Signora Benini, whom he soon afterwards married. After singing together at several Italian theatres, the two came to London in 1786, but our climate was very ill-suited to Mengozzi, whose voice, a good tenor, but wanting in power, suffered much and permanently from its rigour. He was too ill, indeed, to appear with Benini in the first opera in which she sang here, the 'Giannina e Bernardone' of Cimarosa, with new songs by Cherubini. He played, however, the principal part in 'Il Tutor Burlato' of Paisiello, and showed himself 'a good musician, with a good style of singing, but still too feeble to excite any other sensation in the audience than pity for the state of his health' (Burney). In March, Handel's 'Giulio Cesare' was revived, with additions from others of his works; and in this pasticcio (1787) Mengozzi took part. But he did not do himself justice, and was soon superseded by Morelli, as his wife was by la Storace.

From London Mengozzi went to Paris (about 1787), where he was heard to advantage in the concerts given by Marie Antoinette, and among the Italian company of the Théâtre de Monsieur, with Mandini and Viganoni. He remained at Paris after the Revolution, and supported himself by giving lessons and writing operettas for the Feydeau and Montansier Theatres. When the Conservatoire was established, he was named 'Professeur de Chant,' and is remembered as having formed several distinguished pupils.

Mengozzi had, during many years, compiled the materials for a *Méthode de Chant* for the Conservatoire; but he died, before he had completed it, in March 1800. The work was edited by Langlé. Fétis gives a list of his fourteen operas, now all long forgotten. J. M.

MENO MOSSO, lit. 'with less motion'; hence, rather slower. A direction, which, like Più lento, generally occurs in the middle of a movement, the latter term properly being used where the whole movement is already a slow one, and the former in a quick movement. These terms, however, are constantly used for one another. Beethoven uses 'Meno mosso e moderato' in the Fugue for strings in B♭, op. 133, and 'Assai meno presto'—'very much less quick'—in the Trio of Symphony No. 7. It occurs frequently in Chopin's Polonaises, etc., and the Scherzo, op. 39. Schumann uses 'Poco meno mosso,' with its German equivalent 'Etwas langsamer,' in the 'Kreisleriana,' Nos. 2 and 3. When the former time is resumed, the direction is Tempo primo. M.

MENSURAL MUSIC. See Musica Mensurata; Notation.

MENTER, Joseph, a celebrated violoncellist born at Deutenkofen, in Bavaria, Jan. 19, 1808. His first instrument was the violin, but before

long he transferred his attention to the violoncello, which he studied under P. Moralt at Munich. In 1829 he took an engagement in the orchestra of the Prince of Hohenzollern-Heckingen, but in 1833 became a member of the Royal Opera band at Munich. With the exception of various artistic tours in Germany, Austria, Holland, Belgium, and England, he remained at Munich till his death, April 18, 1856. T. P. P.

His daughter, SOPHIE, a very distinguished pianoforte player, was born at Munich, July 29, 1848, and after a childhood of great precocity entered the Munich Conservatorium under Professor Leonhard. At thirteen she left that establishment for private tuition under Niest; in her fifteenth year took her first artistic *tournée*; in 1867 appeared at the Gewandhaus, Leipzig, and studied with Tausig; in 1869 became a pupil of Liszt, and in 1872 married the violoncellist, David Popper, from whom she was divorced in 1886. In 1883-87 she was professor at St. Petersburg. Her first appearance in England took place in April 1881. G.

MENUETTO, MENUETT. See MINUET.

MERBECKE. See MARBECK.

MERCADANTE, GIUSEPPE SAVERIO RAFFAELLE, born in 1795 (baptized Sept. 17) at Altamura near Bari, entered at twelve the Collegio di San Sebastiano at Naples, of which Zingarelli was chief, and where he learnt the flute and violin, and became leader in the orchestra. For some unknown reason (the account given by Fétis is absurd) he was suddenly dismissed, and to gain a living attempted composing for the stage. His first work, a cantata for the Teatro del Fondo (1818) was followed by another, 'L'Apoteosi d'Ercole,' produced at San Carlo (1819) with extraordinary success. In the next year he produced his first opera buffa, 'Violenza e costanza,' and after this came several 'opere serie,' of which 'Elisa e Claudio' (Milan, 1821) was the most successful. From this period Mercadante steadily maintained his reputation, and the verdict of Italy in his favour was endorsed by Vienna in 1824. He passed the years 1827 and 1828 in Madrid, 1829 in Cadiz, and in 1831 returned to Naples. In 1833 he became Generali's successor as maestro di cappella at the cathedral of Novara. In 1836 he composed and superintended the production of 'I Briganti' in Paris. His next fine opera was 'Il Giuramento' (Milan, 1837). In the opera buffa 'I due illustri rivali,' 1838, he changed his style, marking the accents strongly with the brass instruments. In 1839 he became musical director of the cathedral at Lanciano, and in 1840 director of the Conservatorio of Naples. He was a member of the Institut de France. Though he lost an eye at Novara, he continued to compose by dictation; but he became totally blind in 1862, and died at Naples on Dec. 17, 1870. Besides his operas, which number nearly sixty, he wrote twenty masses, many psalms and motets, secular cantatas, instrumental pieces, and songs. F. G.

MERCATOR, MICHAEL, born 1491, was a Venetian maker of virginals, who made instruments for Henry VIII. and Cardinal Wolsey. He died 1544.

MERCURE DE FRANCE. This title embraces a series of periodical publications difficult to verify completely, but of so much interest to the history of the arts that we will endeavour, with the aid of the catalogue of the Bibliothèque Nationale, to give a list of them. The first newspaper published in France was called the *Mercure Français*. Originally started in 1605, it was continued in 1635 by Théophraste Renaudot, a physician and founder of the *Gazette de France* (1631); it dropped in 1644, but was revived in 1672 as the *Mercure Galant* by a prolific but mediocre writer named Donneau de Vizé. After the first six volumes (1672 to 1674) it ceased for two years, but in 1677 was resumed by de Vizé, and published in ten volumes with the title *Nouveau Mercure Galant*. It first became of real importance in 1678, when it was issued in monthly volumes, 12mo, at 3 francs, with a kind of quarterly supplement, called from 1678 to 1685 *Extraordinaires du Mercure*, and from 1688 to 1692 *Affaires du Temps*. From May 1714 to October 1716, 33 volumes of the *Nouveau Mercure Galant* came out, including three of *Relations*. The 54 volumes from 1717 to May 1721 are called *Le Nouveau Mercure*, and the 36 volumes from June 1721 to December 1723, simply *Le Mercure*. In 1724 the monthly review founded by de Vizé became *Le Mercure de France, dedié au Roi*, and 977 volumes appeared with this celebrated title. On Dec. 17, 1791, it resumed its original title of *Le Mercure Français*, and 51 volumes came out between that date and the year VII. of the Republic, but with many changes in the manner of publication. On Dec. 15, 1792, the form was changed to 8vo, and it was issued daily up to March 25, 1793, then weekly up to the 30th Pluviose of the year VII. (Feb. 19, 1799). The 84 volumes (eight 12mo and twelve 8vo) from the year VII. to 1820 are again called the *Mercure de France*. To this collection of 1772 volumes may be added *Le Mercure au XIX siècle*, 1823 to 1827 (18 volumes); *Le Mercure de France au XIX siècle*, 1827 to 1832 (18 volumes numbered 19 to 36); *Le Mercure*, 1832 (one volume numbered 37); and finally *Le Mercure de France*, Nov. 1851 to Feb. 1853, consisting of one folio and two quarto volumes.

A few words more are necessary to show the importance of the *Mercure* in the history of music. In founding his periodical, de Vizé gave particular attention to court news, anecdotes, and poetry, reserving only a small space for the announcement and criticism of new works. His chief aim was to flatter Louis XIV., and obtain

the post of 'historiographe de France'; but as we approach the Revolution the interest and importance of the information contained in the *Mercure* increases with every step. Analyses of new operas, programmes and reports of the 'Concerts Spirituels,' biographical notices of artists, articles on the 'Guerre des Bouffons'—the struggle between French and Italian music—lines addressed to singers or musicians, reviews of treatises on music, announcements of new music, or newly invented instruments—all these and more are to be found in these monthly volumes, which are, moreover, particularly easy to consult from their well-arranged indexes. A *Choix des anciens Mercures, avec un extrait du Mercure Français* (Paris, 1757 to 1764, 108 volumes, 12mo, generally bound in 54, with an additional volume of index), was drawn up by La Place, Bastide, Marmontel, and de la Porte, but there is still room for a collection of the matter most interesting to musicians. G. C.

MERCY, or MERCI, Louis, an Englishman of French extraction, born in the early part of the 18th century, was an eminent performer on the flûte-à-bec, or English flute, for which he composed several sets of solos. But he lived at a time when his favourite instrument was gradually becoming superseded by the Traverse, or German flute, and in the hope of averting the change he, about 1735, allied himself with Stanesby the instrument-maker, in an endeavour to promote the use of the modified form of the flûte-à-bec manufactured by the latter, and published 12 solos, six of which were said to be adapted to the Traverse flute, Violin, or Stanesby's New English Flute, with a preface strongly insisting on the merits of Stanesby's invention. But their efforts failed, and the flûte-à-bec became a thing of the past. Mercy's solos, two sets of which, for the flute and bassoon (or violoncello) respectively, are in the British Museum, were much esteemed in their day. W. H. H.

MEREAUX, Jean Nicolas le Froid de, born in Paris, 1745, was organist of the Church of St. Jacques du Haut Pas. His oratorios 'Samson' and 'Esther' were given at the Concert Spirituel in 1774 and 1775 respectively. These, and an Ode on the birth of the Dauphin, performed at the same concerts in Dec. 1781, are his only works of importance besides his operas, of which the following complete list is given in the supplement to Fétis:—'La Ressource comique,' 1772; 'Le Retour de Tendresse,' 1774; 'Le Duel comique' (partly arranged from Paisiello), 1776; 'Laurette,' 1777; 'Alexandre aux Indes,' 1783; 'Oedipe et Jocaste,' 1791; 'Fabius,' 1793. Two more, 'Les Thermopyles' and 'Scipion à Carthage,' are mentioned. He died in Paris in 1797. His grandson,

Jean Amédée le Froid de Mereaux, born in Paris, 1803, became a remarkable pianist and a most successful teacher. He studied under Reicha from the age of ten, and appeared with great success in Paris and London before 1835, when he settled in Rouen as a teacher, where he died April 25, 1874. Of his original compositions his studies are the most important, but his fame rests chiefly upon his excellent collection published in 1867 under the title of 'Les Clavecinistes de 1637 à 1790.' He was also in great repute as a musical journalist. M.

MÉRIC, Madame. [See Lalande.]

MERIC, Madame de, an accomplished singer, who appeared in London in 1832, and was very successful in an unsuccessful season. She was the first singer of a moderate company, and though not a great, was far from an unpleasing, performer. She was a clever actress, with a good voice and considerable versatility of talent, rendering her very useful, as she sang in serious or comic operas, first parts or second, and in any language. While in this country, she performed in Italian, German, French, and English, and could have done so equally well in Spanish, had it been required.

She appeared in 'Der Freischütz' on its first production here with the original German words, when German opera, for a time at least, drove Italian from the London boards. Madame de Meric played also Donna Elvira to the Donna Anna of Schröder-Devrient, who rather eclipsed her; but in Chelard's 'Macbeth' she distinguished herself by singing a most cramped and difficult song with astonishing truth and precision, a feat which added much to the estimation in which she was held. She did not, however, appear again in England. J. M.

MERIGHI, Antonia, a fine operatic contralto profondo, who was first engaged for the London stage by Handel, as announced in the *Daily Courant* of July 2, 1729. The first part she undertook was that of Matilda in 'Lotario' (Handel), Dec. 2, 1729, in which she created a favourable impression; but her songs, when printed in the published opera, were transposed into much higher keys. This opera was followed by a revival of 'Tolomeo,' in which she sang soprano music transposed for her, and next by 'Partenope,' in which Merighi appeared as Rosmira with equal success in 1730 and 1731. In the latter year she sang the part of Armida in the revival of 'Rinaldo.'

After the close of that season, however, her name was not found again in the bills until 1736. The *Daily Post* of Nov. 18 in that year informs us that 'Signora *Merighi*, Signora *Chimenti*, and the *Francesina*, had the honour to sing before her Majesty, the duke, and princesses, at Kensington, on Monday night last, and met with a most gracious reception.'

In Jan. 1738, Merighi appeared in the new opera, 'Faramondo,' just finished by Handel after his return from Aix-la-Chapelle, and again in 'La Conquista del Vello d' Oro' (Pescetti). In April of the same season she took the part

of Amastre in 'Serse,'—the last she sang in England. J. M.

MERK, JOSEPH, a distinguished Austrian violoncellist, born at Vienna, Jan. 18, 1795. His first musical studies were directed to singing, the guitar, and especially to the violin, which last instrument he was obliged to abandon (according to Fétis) in consequence of an accident to his arm. He then took to the violoncello, and under the tuition of an excellent master, named Schindlöcker, speedily acquired great facility on the instrument. After a few years of desultory engagements he settled at Vienna as principal violoncellist at the Opera (1818), professor at the newly founded Conservatorium (1823), and Kammervirtuos to the Emperor (1834). He died at Vienna, June 16, 1852. He was much associated with Mayseder, and was often called the Mayseder of the violoncello.

His compositions for his instrument are numerous and of merit:—Concertos, Variations, Fantasias, Polonaises, etc., and especially twenty Exercises (op. 11), and six grand Studies (op. 20), which are valuable contributions to the répertoire of the instrument. T. P. P.

MERKEL, GUSTAV, born Nov. 12, 1827, at Oberoderwitz in Saxony; studied music under Julius Otto, and the eminent organist, Johann Schneider of Dresden, and also received some instruction from Reissiger and Schumann; was appointed organist of the Waisenkirche, Dresden, in 1858, of the Kreuzkirche in 1860, and court organist in 1864. From 1867 to 1873 he was director of the Dresden Singakademie, and from 1861 was a professor at the Conservatorium there. Merkel's printed compositions reach the number of 180. Of these a large proportion is for his instrument, for which he composed Preludes, Fugues, Fantasias, Variations, Sonatas, etc., and pieces for violin (or violoncello) and organ. He also published many solos and duets for pianoforte, motets (op. 106), and songs with pianoforte accompaniment. As organist and organ composer Merkel deservedly ranks very high; his organ music is of great excellence. Many of his fugues are 'alla cappella,' and in five parts, and all are well constructed. Promise of dignity and grandeur of style in fugue writing, which has been subsequently realised, was first manifested in an early work (op. 5), the Fantasie, etc., dedicated to Schneider. His later organ sonatas (opp. 80, 115, and 118) are noble specimens of that great form of writing, and would alone entitle him to the highest position as a composer for his instrument. He died at Dresden, Oct. 30, 1885. H. S. O.

MERKLIN, SCHUTZE, & CO. See DAUBLAINE ET CALLINET, vol. i. p. 664. Joseph Merklin died, July 10, 1905, at Nancy.

MERLIN. Opera in three acts; libretto by Siegfried Lippiner, music by Carl Goldmark. Produced at the Hof Oper, Vienna, Nov. 19, 1886.

MERRIE ENGLAND. Comic opera in two acts; libretto by Basil Hood, music by Edward German. Produced at the Savoy Theatre, London, April 2, 1902.

MERRY WIVES OF WINDSOR, THE. (Die Lustigen Weiber von Windsor.) An opera in three acts; words from Shakespeare, by Mosenthal, music by Otto Nicolai. Produced at Berlin, March 9, 1849; in London, at Her Majesty's (in Italian), as 'Falstaff,' May 3, 1864; and in Paris at the Théâtre Lyrique as 'Les Joyeuses Commères de Windsor,' May 25, 1866. In English, by the Carl Rosa Company, at the Adelphi, Feb. 11, 1878. For the operas by Balfe and Verdi, founded on the same play, see FALSTAFF, vol. ii. p. 4. G.

MERSENNUS, MARIN (LE PÈRE MERSENNE), born in the village of Oizé, in Maine, Sept. 8, 1588, educated at Le Mans and La Flèche; became a Minorite, entering upon his noviciate July 17, 1611, and receiving full orders (after a course of theology and Hebrew in Paris) from Monsignor de Gondi in 1613. For a time he taught philosophy at Nevers, but soon returned to Paris, where with other kindred spirits, such as Descartes, Pascal (père), Roberval, and Peiresc, he studied deeply both mathematics and music. He corresponded with Doni, Huygens, and other learned men in Italy, England, and Holland; and visited Italy three times (1640, 1641, and 1645). He died Sept. 1, 1648, after a painful operation. His most important work is his *Traité de l'harmonie universelle* (1627), of which he published an epitome in Latin; *Harmonicorum libri XII*, etc., a shortened version of a book published in 1635 (1648, with the names of three publishers, Baudry, Cramoisy, and Robert Ballard). These are more important even than Cerone's great work as sources of information on music in the 17th century, especially French music and musicians. [His other musical treatises are *Questions harmoniques* (1634), *Les préludes de l'harmonie universelle* (1634), *Traicté de l'orgue* (1635), *Harmonicorum libri* (1635), *De la nature des sons* (1635), *Harmonie universelle* (1636). The full titles of these and of Mersennus's miscellaneous writings, are given in the *Quellen-Lexikon.*] F. G.

MERULA, TARQUINIO, a composer of the early 17th century, the facts of whose life are gathered from the title-pages of his compositions. His birthplace is never definitely given in these, but it is supposed to have been Cremona. He was maestro di cappella at Santa Maria of Bergamo in 1623, court and church organist at Warsaw in 1624, and in 1628 was organist at Sant' Agata and maestro of the cathedral at Cremona. In 1639 he resumed the office at Bergamo, and in 1640 was maestro and organist of the cathedral there. He belonged to the

Bolognese academy of the 'Filomusi,' and in 1652 was once more maestro and organist of the cathedral at Cremona. At one time, before 1680, he held a court appointment at Florence. His works are interesting as early specimens of the use of voices and instruments in combination. They are :—

Canzoni a 4 per stromenti, lib. 1. Venice, 1615.
Madrigali et altre musiche concertate a 1-5. Venice, 1623.
Madrigaletti a 3, lib. 1, op. 4. Venice, 1624.
Madrigali a 4-8 voci, lib. 1, op. 5. Venice, 1624.
Motetti e Sonate concertati, a 2-5 voci, lib. 1, op. 6. Venice, 1624.
Satiro, e Corsica, dialogo. Venice, 1626.
Concerti spirituali, etc., a 2-5 voci, lib. 2. Venice, 1628.
Canzoni, overe Sonate concertate per chiesa, lib. 2, op. 12. Venice, 1637.
Curtio precipitato et altri Capricij, etc., lib. 2, op. 13. Venice, 1638.
Canzoni da suonare a tre, op. 9. Venice, 1639.
Concerto decimo quinto . . . Messi, salmi, . . . concertati, a 2-12. Venice, 1639.
Pegaso, Salmi, Motetti, etc., a 2-5, lib. 3, op. 11. Venice, 1640.
Arpa Davidica . . . Salmi et Messa . . . op. 16. Venice, 1640.
Canzoni da suonare a 2-3, lib. 4, op. 17. Venice, 1651.
Salmi et Messa concertati a 3-4, lib. 3, op. 18. Venice, 1652.

For other works in MS., see the *Quellen-Lexikon*. The Fitzwilliam Museum at Cambridge and the Royal College of Music contain a comic madrigal for three voices, 'Nominativo, hic, haec, hoc.' M.

MERULO, Claudio, or Claudio da Correggio, organist and distinguished teacher, born at Correggio, in 1533.[1] At the age of twenty-four, after competition with nine other candidates, he took his place at the second organ of St. Mark's, Venice. This early success points to a first-rate education, received probably at Venice itself, but possibly at Brescia, where he had been appointed organist in the previous year (Sept. 17, 1556). Venice was rich in great musicians at the time, and Claudio's duties would bring him into daily intercourse with Willaert, Ciprian de Rore, Zarlino, A. Gabrieli, Annibale Padovano, and Costanzo Porta. It is delightful to be carried back[2] to a May evening more than 300 years ago, to find Zarlino waiting on the Piazza of St. Mark till vespers are over, that he may present 'M. Claudio Merulo soavissimo organista del detto tempio' to Francesco Viola,[3] who was visiting Venice, and then to follow them all to the house of old Adrian Willaert, kept at home by the gout, yet holding a grand reception, and ready to discuss with them the subjects of Zarlino's famous book. Claudio satisfied his employers as well as his colleagues, and while they increased his salary from time to time,[4] they repeatedly expressed their appreciation of his services, and their anxiety to retain them.[5] He became first organist of St. Mark's in 1566, but his income was never a large one, and it was probably for this reason that he set up as a publisher in 1566,[6] and twelve years later (in his forty-sixth year) as a composer of motets and madrigals,[7] neither attempt succeeding very well, or lasting more than three years.

After twenty-seven years' service Claudio left Venice, went first to Mantua, and thence to Parma, in 1584, as organist of the Steccata, or ducal chapel. Here he lived sixteen years, was knighted by the Duke, and died at the age of seventy-one, May 4, 1604. The following letter was written at the time by one of his pupils to Sig. Ferrante Carli.[8]

According to your wish I send you some particulars of Sig. Claudio's death. On Sunday the 25th of April, S. Mark's Day, after playing the organ at Vespers in the Steccata, he enjoyed an evening walk before going home. In the night he was aroused by a pain in his right side, succeeded by great fever and violent sickness. The fever continued from day to day, giving him no rest even for a few minutes. The doctors, Sig. Cernidore and Cerati, his son-in-law, after using many remedies with little or no success, determined at last to give him a medicine with strong ingredients—rhubarb, etc. This was on Sunday, May 2nd. When the poor old man had taken the draught he cried out, 'Alas! how cruelly these doctors have treated me'; for they had given him to understand it was merely a syrup. The effect was so severe that he died just as the clock struck 12 on the 4th of May. The Duke arranged the funeral, and had him crowned with laurel and ivy, these marks of respect giving great consolation to all. He was dressed as a Capuchin monk, music books were placed on his coffin, at each corner of which one of his scholars, clothed in black, held a lighted candle. They were D. Chris. Bora, M. Ant. Bertanelli, M. And. Salati, the fourth scarcely venturing to add his name, for he had only been under the good old man's care for a month, thanks first to his own gentleness and kindness, and next to that of our Sig. Christophero, who introduced me and entered me at S. Claudio's great school. . . . The Monday following, May 10th, the service took place in the Cathedral, when he was buried next to Cipriano [Rore], near the altar of S. Agatha. . . . We sang the mass with double choir, one placed near the organ, the other on the opposite side. . . .

Your affectionate servant,
Alessandro Volpius.

Parma, *May* 14, 1604.

As for Claudio's organ Toccatas and Ricercari,[9] given to the world late in life, many published posthumously, we do not think the composer's greatness is to be gauged by them at all. They cannot bring back to us the wonderful power of his playing, which could fascinate the most orthodox musicians, and attract students from all parts of Italy, Germany, and the North of Europe. As a faint resemblance of the living man (perhaps the little organ at Parma on which he played could recall him to us as strongly) these organ pieces are very

[1] Entered in baptismal register of S. Quirino on April 8 as son of Antonio and Giovanni Merlotti, which was the true form of his name.

[2] *Dimonstrationi Harmoniche* (Zarlino, Venice, 1571). See Introduction.

[3] Chapelmaster to the Duke of Ferrara, and an old pupil of Willaert's.

[4] Catelani, *Memorie della Vita . . . di C. Merulo* (Milan, Ricordi).

[5] They had learnt a lesson from Jachet de Buus, who, having appealed in vain for an increase of salary, ran off from St. Mark's on pretence of a holiday, and found the Emperor glad enough to take him on his own terms.

[6] Editing madrigals by Verdelot, and, as a partner with Betanio, a set of the same by Porta. Betanio only joined him for a short time, perhaps owing to an unexpected pressure of work at St. Mark's by the resignation of the other organist and delay in appointing another. Claudio published one set of madrigals (*a* 5) of his own.

[7] Between 1578 and 1581. Gardane printed in 1578 two books of Sacrae Cantiones (*a* 5) and in 1579 and 1580 respectively two books of madrigals (*a* 4 and *a* 3). The first and second books of motets (*a* 6) were not printed till 1583 and 1593 respectively. The third book of motets was not published till 1605, after the composer's death. A first book of four masses appeared in 1573 and 'Sacrorum Concentuum 8-16, lib. 1' in 1594. To the various collections Claudio did not contribute much till late in life. Two masses (*a* 8 and *a* 12) and litanies (*a* 8), published some years after his death, complete the list of his vocal works.

[8] G. Tiraboschi, *Biblioteca Modenese*, tom. vi. pt. i. (Modena, 1786).

[9] 'Canzoni d' intavolatura,' etc. lib. 1, 1592; lib. 2, 1606; lib. 3, 1611. 'Ricercari d' intavolatura,' etc. lib. 1, 1567; lib. 2, 1607; lib. 3, 1608. 'Messe d' intavolatura d'organo,' liv. iv. 1568. 'Toccate d' intavolatura,' etc. lib. 1, 1598; lib. 2, 1604.

welcome. They compare favourably with other works of the period. As historical examples they are also valuable. In them we have classical instrumental music quite distinct from vocal, we have again chord- as distinct from part-writing, the greatest result the organists had achieved and the ultimate death-blow to the modal system. Claudio lived close on the borders of the new tonality. In his compositions he does not abandon himself to it, but he no doubt went much further in his playing than on paper, and had he lived a few years longer, Frescobaldi's bold and apparently sudden adoption of the tonal system would not perhaps have come upon him unawares. [Six vocal pieces are in Torchi's *L'Arte Musicale in Italia*, vol. i., and four toccatas in vol. iii. See full list of extant works in the *Quellen-Lexikon*.] J. R. S.-B.

MESSA DI VOCE. The art of swelling out and diminishing the tone on a long-held note in singing. See SINGING.

MESSAGER, ANDRÉ CHARLES PROSPER, was born at Montluçon (France), Dec. 30, 1853. He studied music for some time at the École Niedermeyer in Paris, and subsequently worked at harmony and composition under Camille Saint-Saëns. In 1876 he won the gold medal of the Société des Compositeurs for a symphony in four movements, which was performed the same year at the Châtelet Concerts under the direction of Edouard Colonne. He also carried off the second Premier Prix at the Concours de la Ville de Paris with a cantata for chorus and orchestra entitled 'Prométhée enchaîné.'

M. Messager's first effort as a writer for the stage was in connection with an unfinished comic opera by Firmin Bernicat, 'François les Bas-bleus,' which he completed, on the composer's death, for production at the Folies-Dramatiques on Nov. 8, 1883. Two years later, at the same theatre, was brought out his three-act operetta, 'La Fauvette du Temple,' which was favourably received. His first real success, however, was 'La Béarnaise,' a three-act operetta given at the Bouffes-Parisiens in Dec. 1885, and in the following October mounted at the Prince of Wales's Theatre, London, where, with Miss Florence St. John and Miss Marie Tempest in the principal parts, it achieved a lengthy run. To tunefulness was added a refinement and musicianship quite unusual in works of this class. It was followed in successive years by 'Les deux Pigeons,' a three-act ballet (Opéra, and Covent Garden, June 21, 1906), 'Le Bourgeois de Calais,' a three-act operetta (Folies-Dramatiques), 'Isoline,' a fairy spectacle (Renaissance), 'Le Mari de la Reine,' a three-act operetta (Bouffes-Parisiens), and 'La Basoche,' a comic opera in three acts, produced at the Opéra-Comique on May 30, 1890.

The opera last named marked a turning-point in M. Messager's career. It was recognised as aiming at a higher standard; and, despite a certain lack of originality (which the Parisian critics have invariably pointed out in their countryman's music), was warmly welcomed as a pleasant contrast to the serious and often heavy works that had too long monopolised the active repertory of the Opéra-Comique. An English version of 'La Basoche,' written by Sir Augustus Harris and Eugène Oudin, was mounted in London by Mr. D'Oyly Carte at the Royal English Opera (now the Palace Theatre of Varieties), Shaftesbury Avenue, on Nov. 3, 1891, with Miss Esther Palliser, Mr. Ben Davies, and Mr. David Bispham (then a *débutant*) in the principal parts. It met with considerable success, and established its composer's reputation in the British metropolis as a musician of ability, imagination, and resource.

His next important work was a *comédie-lyrique* on a Japanese subject 'Madame Chrysanthème,' founded upon Pierre Loti's novel of the same name, and performed at the Théâtre-Lyrique (Renaissance) for its inauguration on Jan. 30, 1893. This ambitious score was greatly admired for its 'tasteful and elegant orchestration, the limpid clearness of its *ensemble*, and the rare delicacy of its harmonies.' At the same time, it left to be desired, 'even at the cost of less perfection of form, a higher degree of solidity, a little more individuality; in a word, greater freshness, novelty, and individuality of melodic inspiration.' In the same year the same industrious pen gave forth a four-act ballet entitled 'Scaramouche,' and a three-act operetta, 'Miss Dollar,' both produced at the Nouveau Théâtre. On July 3, 1894, his three-act comic opera, 'Mirette,' specially written for the Savoy Theatre, London, was brought out there with fair success. Next came 'Le Chevalier d'Harmental' (Opéra-Comique, 1895), 'Le Chevalier aux Fleurs,' ballet (Théâtre Marigny, 1896), 'Les Petites Michus' (Bouffes-Parisiens, 1897), 'Véronique' (Bouffes-Parisiens, 1898), 'Une Aventure de la Guimart,' ballet (Opéra-Comique, 1900), and 'Les Dragons de l'Impératrice' (Variétés, 1905). Of these 'Véronique' and 'Les Petites Michus' were both transferred to the London stage with remarkable success, while the former was also given in America during the winter of 1905.

M. Messager was for several years one of the conductors of the Paris Opéra-Comique. He was appointed joint 'directeur de la Musique' with Albert Carré, and 'Directeur Général' in 1898. He has filled the post of 'Artistic Director' at the Royal Opera, Covent Garden, since 1901. H. K.

MESSIAH. Oratorio by Handel; libretto from Holy Scripture by Charles Jennens. Composition commenced August 22, 1741; first part completed August 28; second part, Sept. 6; third part, Sept. 12; instrumentation, etc., filled in, Sept. 14;—in all twenty-four days

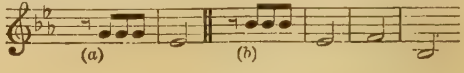
only. First performed (during Handel's sojourn in Ireland) in the Music Hall, Fishamble Street, Dublin, for the benefit of the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, April 13, 1742. The principal singers were Signora Avolio, Mrs. Cibber, and two gentlemen of the cathedral choir; principal violin, Dubourg; organist, Maclaine. First performed in England at Covent Garden Theatre, March 23, 1743. Performed annually, 1750-58, in the Chapel of the Foundling Hospital for the benefit of the charity. It was the last oratorio given by Handel, viz. on April 6, 1759, eight days only before his death. After the original performance Handel revised and re-wrote much of the work, which was published in 1767. In 1789 Mozart composed his additional accompaniments to it, so admirably executed as to have received almost universal acceptance, and to be regarded as nearly an integral part of the composition. [Robert Franz made new additional accompaniments (see *Monthly Musical Record* and *Musical Times* for 1891), and both his and Mozart's additions were used at the Birmingham Festival of 1885, where Richter got rid of many of the vulgarisms that had crept into the work by evil traditions. Sir Frederick Bridge established the excellent custom of giving the work as nearly as possible as Handel wrote it. See his Gresham Lectures of February 1899, and the *Musical Times* of the same year, p. 170, where the adaptations from Handel's own Italian duets are discussed.] No musical work has had such long, continuous, and enduring popularity as the 'Messiah,' nor has any other so materially aided the cause of charity. Much of the veneration with which it is regarded is, doubtless, owing to the subject, but much also must be attributed to the splendid music, some of which—the stirring 'Glory to God,' the stupendous 'Hallelujah,' and the magnificent 'Amen'—is 'not for an age, but for all time.' The published editions of the oratorio, in various forms, are exceedingly numerous; among the most interesting being the facsimile of the original holograph score (now in the music library at Buckingham Palace) in photo-lithography, published by the Sacred Harmonic Society in 1868; and the more accurate facsimile issued as part of the complete German Handel Society's edition. [A critical edition by Professor Prout was issued in 1902, and shortly afterwards a performance was given in the Queen's Hall in strict accordance with that edition. On the discovery of Handel's own wind parts at the Foundling Hospital, a performance was given in King's College Chapel, Cambridge, in 1894, in which they were introduced.] Many historical and descriptive pamphlets, analyses of the work, etc., have been issued at various times. [Mention has already been made of some of these; in addition we may refer to Cusins's *Handel's 'Messiah'* (1874), Dr. J. C. Culwick's *Handel's 'Messiah'* (1891), and the *Musical Times* for 1902, pp. 713 ff.] W. H. H.

MESSIDOR. Lyric drama in four acts; text by Émile Zola, music by Alfred Bruneau. Produced at the Grand Opéra, Paris, Feb. 19, 1897.

MESTO, 'sadly'; a term used twice by Beethoven, in the pianoforte sonata, op. 10, No. 3, and in the slow movement of the string Quartet, op. 59, No. 1. The slow movement of the first of these is called Largo e mesto, and of the second Adagio molto e mesto. It is also used by Chopin in the Mazurkas, op. 33, Nos. 1 and 4. M.

MESTRINO, Niccolo, violinist and composer, born in Milan, 1748; died in Paris, Sept. 1790. Having begun life as a street player, he entered the service of Prince Esterhazy, and later that of Count Erdödy in Hungary. Undergoing imprisonment for some foolish prank, he occupied the period of his confinement by perfecting his technique. Went to Paris in 1786, and performed with marked success at the Concerts Spirituels. Became an established teacher in Paris, and was appointed leader of the Italian Opera orchestra in 1789. Compositions: Twelve concertos for violin and orchestra; duos for two violins; sonatas for violin and bass; and studies for the violin alone. (A. M. Clarke's *Biog. Dict. of Fiddlers*, London, 1896.) E. H-A.

METAMORPHOSIS is the modification of a musical figure or idea, made with the view of putting it in a new light, or adapting it to changed conditions. In the later stages of the development of abstract music, composers have concentrated a great deal of energy on devising new ways of enhancing the intellectual interest of their works—as by making the continuity of the component sections more close, and giving a new aspect to the relationship of various movements, or distinct portions of single movements; and most of these are based upon some variation or modification of a well-defined melodic or rhythmic figure. Such devices can be found occasionally in the early stages of modern instrumental music, as in J. S. Bach; and an example from Mozart, in which he welds together a Minuet and Trio, is quoted in the article Form, vol. ii. p. 87*b*. Beethoven was the first to make any very conspicuous use of them, and they are frequently met with in the 'working out' portion of the movements of his sonatas and symphonies. A very striking example is quoted in the article Working out. The device is to be met with also in other situations, as in the first movement of the C minor Symphony, where the well-known figure (*a*) at the outset becomes (*b*) in the



contrasting key. Berlioz makes ingenious and characteristic use of the device in his 'Symphonie Fantastique,' in his treatment of what he calls the 'idée fixe.' Liszt also makes it a conspicuous feature in his experiments in programme music. Wagner makes more elaborate use of it than any one else in his great music dramas, and constantly transforms the character of his Leitmotiven in conformity with the varying nature of the situations. See also LEITMOTIF and WORKING OUT. [Brahms uses the device less frequently, but not less skilfully, than some of his contemporaries. In the pianoforte sonata in F♯ minor, op. 2, the theme of the slow movement is presented in a transformed shape for that of the scherzo, and in the second symphony in D, op. 73, the intermezzo in triple time is interrupted by a presto in 2–4 time, built on a metamorphosis of the same theme.] C. H. H. P.

METASTASIO, PIETRO ANTONIO DOMENICO BONAVENTURA, a celebrated Italian poet, son of Trapassi, of Assisi, a papal soldier, was born in Rome, Jan. 3, 1698. As a child he showed an astonishing power of improvisation, which so struck Gravina, that, with his parents' consent, he took him into his family, had him educated, and changed his name.[1] He was studying the classics, and engaged in translating the Iliad into Italian verse, when his benefactor died suddenly—a loss he felt deeply, although he was eventually consoled by the attachment of Maria Bulgarini the singer. In the meantime his fame had reached Vienna, and, at the instigation of Apostolo Zeno, the late court poet, the Emperor Charles VI. offered him that post. He arrived in Vienna in 1730, and remained there till his death, April 12, 1782, living with his friend Martines in the 'Michaeler Haus.' Henceforth he furnished the principal attraction at the private festivals of the Court, composing verses to be recited or sung by the young Archduchesses, set to music in the latter case by the Court composers, Reutter, Predieri, Caldara, or Bonno. Metastasio was also musical; he played the harpsichord, sang ('come un serafino,' as he used to say) and composed.[2] He may be considered as the originator of a real improvement in the musical drama, though long since superseded. His popularity as a dramatic poet was great; the charm, grace, melody, and sweetness of his verse induced the composers to overlook the absence of contrast and strong passion; and in consequence some of his libretti have been set as many as thirty or forty times. See the *Riv. Mus. Ital.* vol. xi. p. 228.

Mozart's 'Clemenza di Tito' is the solitary example of Metastasio's dramas to be seen on the boards at the present day. His poems include twenty-nine dramas, eight oratorios, thirty-nine pièces de circonstance, nearly fifty cantatas and scenas; elegies, idyls, sonnets, canzonas, sestines, terzines, etc., published in nearly fifty different editions.[3] His portrait has often been engraved; that by Mansfield and Heath after Steiner is the best. Burney describes his appearance in 1772 in enthusiastic terms.[4] There are also busts and medallions of him. He was buried in a vault in the Michaeler church, and in 1855 an amateur named Galvagni placed a marble monument to his memory (by Luccardi) in the church of the Minorites, bearing the following lines by the Abbé Guido Ferrari:—

Dat patriam Assisium, nomen Roma, Austria famam,
Plausum orbis, tumulum haec urna Metastasio.

Chronological List of Metastasio's Secular Dramas, with the chief composers and dates of production.

Didone abbandonata. Sarri, 1724; Scarlatti, about 1724; Porpora, 1742; Hasse, 1743; Jommelli, 1745; Bonno, 1752; Piccinni, 1767; Kozeluch, 1795; Paisiello, 1797; Paer, 1810; Mercadante, 1823; Reissiger, 1823.
Siface. Porpora, 1726; Leo, 1737.
Siroe. Vinci, 1726; Handel, 1728; Hasse, 1733; Piccinni, 1759.
Catone in Utica. Vinci, 1727; Leo and Hasse, 1732; Graun, 1744; Jommelli, 1749; Piccinni, 1770.
Ezio. Auletta, 1728; Porpora, 1729; Handel, 1731; Jommelli, 1749; Hasse, 1755; Graun, 1755; Gluck, 1763; Mercadante, 1826.
Semiramide. Vinci, 1729; Porpora, 1729; Hasse, 1747; Gluck, 1748; Meyerbeer, 1819.
Alessandro nell' Indie. Leo, 1727; Vinci, 1730; Handel as ('Poro'), 1731; Hasse (as 'Cleofide'), 1731; Gluck, 1745; Piccinni, 1758 and 1774.
Artaserse. Vinci, 1730; Hasse, 1740; Leo, 1740; Gluck, 1741; Galuppi, 1749; G. Scarlatti, 1763: forty settings in all.
Demetrio. Caldara, 1731; Hasse, 1732; Gluck (as 'Cleonice'), 1742.
Adriano in Siria. Caldara, 1732; Hasse, 1752; twenty-six settings in all.
Issipile. Porpora, 1723; F. Conti, 1732.
Olimpiade. Caldara, 1733; Pergolesi, 1735; Leo, 1740; Wagenseil, 1749; Hasse, 1756; Gassmann, 1764; Jommelli, 1765; Piccinni, 1761 and 1771.
Demofoonte. Caldara, 1733; Leo, 1741; Gluck, 1742; Hasse, 1748; Piccinni, 1762; Paisiello, 1773.
La Clemenza di Tito. Caldara, 1734; Leo, 1735; Hasse, 1737; Wagenseil, 1746; Gluck, 1751; G. Scarlatti, 1760; Mozart, 1791.
Achille in Sciro. Caldara, 1736; Jommelli, 1745; Hasse, 1759.
Ciro riconosciuto. Scarlatti, 1712; Leo, 1727; Caldara, 1736; Jommelli, 1744; Hasse, 1751.
Temistocle. Porpora, 1742; Pacini, 1838.
Zenobia. Predieri, 174[illegible]; Hasse, 1763.
Antigono. Hasse, 1743; Gluck, 1754.
Ipermestra. Hasse, 1744 and 1751; Gluck, 1742; Jommelli, 1752.
Attilio Regolo. Hasse, 1750; Jommelli, 1752.
Il Rè Pastore. Bonno, 1751; Sarti, 1753; Hasse, 1755; Gluck, 1756; Mozart, 1775.
L' Eroe Cinese. Bonno, 1752; Hasse, 1753; Gluck, 1754; Sacchini, 1771; Cimarosa, 1783.
L' Isola disabitata. Bonno, 1754; G. Scarlatti, 1757; Jommelli, 1762; Haydn, 1779; Spontini, 1798.
Nitteti. Jommelli, 1759; Hasse, 1759; Sarti, 1765; Sacchini, 1774.
Alcide al Bivio. Hasse, 1760; Paisiello, 1779.
Il Trionfo di Clelia. Gluck, 1760; Hasse, 1762.
Tetide. Gluck, 1760.
Egeria. Hasse, 1764.
Romolo ed Ersilia. Hasse, 1765.
Il Parnasso confuso. Gluck, 1765.
Il Trionfo d'Amore. Gassmann, 1765.
Partenope. Hasse, 1767.
Il Ruggiero, ovvero L' eroica gratitudine. Hasse, 1771.

Sacred Dramas or Oratorios, performed in the Imperial Chapel, Vienna, in Passion week.

La Passione, etc. Caldara, 1730.
Sant' Elena. Caldara, 1731.
La Morte d' Abel. Caldara, 1732.
Giuseppe riconosciuto. Porsile, 1733.
La Betulia liberata. Reutter, 1734.
Gioas, Rè di Giuda. Reutter, 1735.
Isacco. Predieri, 1740.

One drama, 'Per la Fest. di S. Natale,' composed by G. Costanza, was performed at Rome, 1727, in a theatre with scenery and action. C. F. P.

METHFESSEL, ALBERT GOTTLIEB, born Oct. 6, 1785, at Stadt Ilm, in Thuringia, became Kammermusikus at Rudolstadt, 1810, and was Hofcapellmeister in Brunswick in 1832-42.

[1] 'Metastasio,'=trapassamento, or transition, is a play on Trapassi.
[2] Cappi of Vienna published his 'XXXVI Canzoni a Sole tre voci.'
[3] Vol. i. of *Opere del Signor Abbate Pietro Metastasio*, seventeen small vols. 12mo (Nice, 1785), contains a life by Cristini. A selection of his poems was published in Paris (1804) with the title *Pensieri di Metastasio*. Burney wrote his *Memoirs* (London, 1796).
[4] 'For that time of life [he was about seventy-four] he is the handsomest man I ever beheld. There are painted on his countenance all the genius, goodness, propriety, benevolence, and rectitude which constantly characterise his writings. I could not keep my eyes off his face, it was so pleasing and worthy of contemplation.'—*Present State of Music in Germany*, i. 295.

He published a large number of songs of a popular type, and part-songs for male voices; some of his productions, as for instance, 'Krieger's Abschied,' 'Rheinweinlied' and 'Deutscher Ehrenpreis,' are still popular to a certain extent, and are included in most of the collections. He wrote an opera, 'Der Prinz von Basra' and an oratorio 'Das befreite Jerusalem.' Methfessel died March 23, 1869. M.

METRE, the rhythmic element of Song, as exemplified in Music in the structure of melodious phrases—in Poetry in that of regular verses.

As the rhythm of Poetry is measured by syllables and feet, so is that of Music by beats and bars. The two systems, notwithstanding their apparent difference, may almost be described as interchangeable, since it would be quite possible to express the swing of a melody in dactyls and spondees, or the scansion of a verse in crotchets and quavers. Upon this coincidence Music and Poetry are almost entirely dependent for the intimacy of their mutual relations; and, as we shall presently show, these relations influence pure instrumental composition no less forcibly than vocal music; the themes of a sonata being as easily reducible to metrical feet as those of an opera. Themes which are not so reducible—in other words, melodies which exhibit no rhythmic correspondence with any imaginable kind of poetical verse—may, indeed, be safely assumed to be bad ones. We shall most readily make this position intelligible by considering the syllables and feet which form the basis of poetical metre, and then showing their application to the phrases of a regularly constructed melody.

Syllables are of three kinds; long (–), short (⏑), and common (–⏑). One long syllable is reckoned as the equivalent of two short ones. A common syllable may be treated either as long or short at pleasure. In Classical Prosody the length or shortness of syllables is determined by the laws of quantity. In modern Poetry it is dependent upon accent or stress; all accented syllables being considered long, and all unaccented ones short, whatever may be the quantity of their respective vowels. This distinction is of great importance to the composer; for poetry regulated by quantity has very little affinity with the sister art. The association of what we now call tune, with Sapphics or Elegiacs, would probably be impracticable. But the regular cadence of English or Italian verses, in which the claims of quantity are utterly ignored, seems almost to demand it as a necessity.

The union of two, three, or four syllables constitutes a foot. Four forms only of the dissyllabic foot are possible—

Pyrrhic	⏑ ⏑	Iambus	⏑ –
Spondee	– –	Trochee (or Chorus)	– ⏑

Of trisyllabic feet there are eight varieties—

Tribrach	⏑ ⏑ ⏑	Antibacchius (or Palimbacchius)	– – ⏑
Molossus	– – –		
Dactyl	– ⏑ ⏑	Amphibrachys	⏑ – ⏑
Anapæst	⏑ ⏑ –	Amphimacer (or Cretic)	– ⏑ –
Bacchius	⏑ – –		

Tetrasyllabic feet—always divisible into two dissyllabic members—are sixteen in number—

Proceleusmaticus	⏑ ⏑ ⏑ ⏑	Pæon primus	– ⏑ ⏑ ⏑
Dispondæus	– – – –	Pæon secundus	⏑ – ⏑ ⏑
Diiambus	⏑ – ⏑ –	Pæon tertius	⏑ ⏑ – ⏑
Ditrochæus	– ⏑ – ⏑	Pæon quartus	⏑ ⏑ ⏑ –
Choriambus	– ⏑ ⏑ –	Epitritus primus	⏑ – – –
Antispastus	⏑ – – ⏑	Epitritus secundus	– ⏑ – –
Ionicus a majore	– – ⏑ ⏑	Epitritus tertius	– – ⏑ –
Ionicus a minore	⏑ ⏑ – –	Epitritus quartus	– – – ⏑

Two feet usually constitute a Metre (or *Dipodia*). But in Dactylic Verse each foot is regarded as a complete Metre in itself, even when the characteristic Dactyl is intermixed with feet of some other kind. Each tetrasyllabic foot is also treated, by reason of its composite character, as an entire Metre.

Verses[1] are classed according to the number of Metres they contain: thus, the Monometer, Dimeter, Trimeter, Tetrameter, Pentameter, and Hexameter contain one, two, three, four, five, and six Metres, respectively.

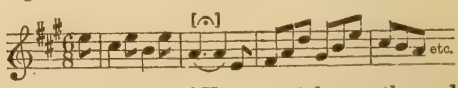
When all the Metres are perfect, the Verse is called Acatalectic. When the last syllable of the last foot is wanting, it is Catalectic. When two syllables are wanting, or an entire foot, it is Brachycatalectic. When a superfluous long syllable is added on, at the end of the Verse, it is called Hypercatalectic.

Most Verses are marked, in or near the middle, by a slight pause called a *Cæsura*, which must necessarily fall, either on a monosyllable or on the last syllable of a word, as in the well-known Alexandrine—

[𝄐]

Which, like a wounded snake, drags its slow length along;

and a similar peculiarity is observable in innumerable well-constructed melodies, as in the Giga of Corelli's Sonata in A—



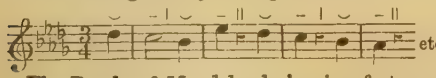
The five species of Verse most frequently used are the Iambic, the Trochaic, the Spondaic, the Anapæstic, and the Dactylic, each of which may be used in the form of a Dimeter, Trimeter, or Tetrameter, either Catalectic, or Acatalectic. But no kind of verse is strictly limited to feet of one particular order. We constantly find an Iambus substituted for a Trochee, or a Trochee for a Spondee. In Dactylic Verse especially, the Spondee is of very frequent occurrence, and the Trochee by no means uncommon. In like manner the phrasing of a melody may, at any moment, be relieved by the introduction of a subordinate figure; though, if the melody be

[1] Throughout this article the word Verse is used in its strict sense, as indicating a single line of Poetry. In common parlance the word is frequently treated as the synonym of stanza; but a stanza is really a combination of several verses.

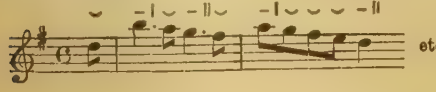
good, the new feature will be no less reducible to rule than the original one.

The variety of Metre permissible in modern poetry is unlimited; and as an equal amount of freedom is claimed in the rhythm of modern music, it would manifestly be impossible to enumerate even a tenth part of the different forms now in common use. Nevertheless, as all are constructed upon the same general principle, the student will find no difficulty in making an analysis of any that may fall under his notice. This analysis cannot be too carefully conducted. Its importance is obvious enough where words have to be set to music; but as we have already intimated it is equally important in other cases; for, without a sound practical acquaintance with the laws of poetical metre, it is not easy to invest even the subject of a fugue with the freshness and individuality which so plainly distinguish the works of the great masters from writings of inferior merit. An instrumental theme, devoid of marked rhythmic character, is never really effective. Great composers seem to have felt this as if by instinct; hence, their subjects are always reducible to metrical feet. All the Metres most common in poetry, and others innumerable, have been used by them over and over again, sometimes in their strictest form, but generally with greater variety of treatment than that allowable in verse, and with a more frequent employment of the various tetrasyllabic feet, every one of which falls into its proper place in the economy of instrumental music. We do not, indeed, always find the foot and the bar beginning together. This can only be the case when the foot begins with a long syllable, and the musical phrase with a strong accent. But in all cases the correspondence between the two modes of measurement is uniform and exact; and to its all-powerful influence many a famous melody owes half its charm. We cannot carefully examine any really fine composition, without convincing ourselves of the truth of this great law, which we will endeavour to illustrate by the aid of a few examples selected from works of universally acknowledged merit.

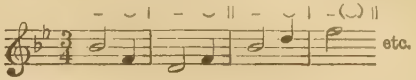
The theme of the Scherzo in Beethoven's *Sonata quasi una Fantasia* in C♯ minor (op. 27, No. 2) is in Iambic Dimeter Acatalectic—the 'Long Metre' of English Hymnologists:—

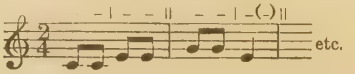


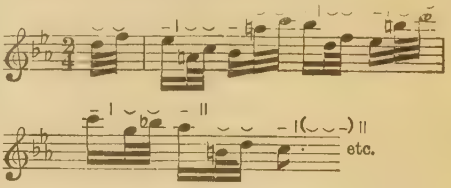
The Rondo of Mendelssohn's pianoforte concerto in G minor (op. 25) also begins in Iambic Dimeter; with the peculiarly happy use of a Pæon quartus, in the fourth, and several subsequent places:—

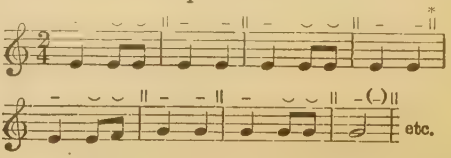
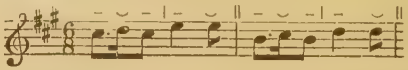


Mozart's Sonata for pianoforte and violin, in B♭, starts in Trochaic Dimeter Catalectic—



The well-known subject of the slow movement in Haydn's 'Surprise Symphony' is in Spondaic Dimeter Catalectic—

The Theme of Weber's *Rondo brillante* in E♭ (op. 62) is in Anapæstic Tetrameter Brachycatalectic, very rigidly maintained—



The slow movement of Beethoven's Symphony in A is in alternate verses of Acatalectic and Catalectic Dactylic Tetrameter, with a Spondee in each of the even places—

A no less captivating alternation of Amphimacers and Trochees is found in the theme of Mozart's pianoforte sonata in A—

It would be easy to multiply examples *ad infinitum*; but these will be sufficient to show, on no mean authority, the importance of a subject which, though too often neglected as a branch of musical education, will well repay a little diligent study. W. S. R.

METRONOME (Germ. *Metronom*, and *Taktmesser*; Fr. *Métronome*. From the Gr. *μέτρον*, 'a measure,' and *νόμος*, 'a law'). An instrument, constructed for the purpose of enabling composers to indicate the exact pace at which they wish their works to be performed.

The great masters of the earlier schools left the *Tempi* of their compositions entirely to the discretion of the executant. In doing this they incurred no risk whatever of misconception; for until the close of the 16th century and even later, the composer was almost always a singer in the choir for which he wrote; and his relations with his fellow-choristers were infinitely closer than those existing between a modern composer and the orchestra under his control. But the change of style introduced

by Claudio Monteverde, added to the impulse given to instrumental music and vocal music with instrumental accompaniments after the beginning of the 17th century, changed these relations very materially. The invention of the Opera brought new ideas into the field. The individuality of the composer began gradually to throw the characteristics of the 'School' into the background; and musicians, no longer guided by traditional laws, soon became alive to the necessity for giving some sort of direction as to the manner in which their pieces were to be sung or played. Hence arose the employment of such words as *Grave, Allegro, Adagio,* and other terms of like import, which have remained in common use to the present day. As the resources of modern art became more fully developed, even these directions were found to be insufficient for their intended purpose. A hundred different varieties of *Allegro* were possible. How was it possible to indicate to the performer which of these the composer intended him to adopt? The number of technical terms was multiplied indefinitely; but it was clear that none were sufficiently explicit to remove the difficulty; and at a very early period the use of the Pendulum was suggested as the only rational means of solving it.

To Étienne Loulié belongs the credit of having first turned this idea to practical account. In a work entitled *Élémens ou principes de Musique, mis dans un nouvel ordre* (Paris, 1696, Amsterdam, 1698) he describes an instrument, called a *Chronomètre,* formed of a bullet suspended to a cord, and provided with means for lengthening or shortening the latter at pleasure, in such a manner as to indicate seventy-two different degrees of velocity. This was a good beginning. Nevertheless, the machine does not seem to have become generally known; for in many curious treatises of later date we find vague glimmerings of similar ideas put forth in apparent ignorance of Loulié's discovery. Joseph Sauveur—the inventor of the word 'Acoustics,' and the author of a series of valuable papers on Music contributed to the *Mémoires de l'Académie* between the years 1700 and 1711—is said to have proposed a *Chronomètre* of his own. In 1732 an article on a species of Musical Time-keeper was contributed to the *Mémoires des Sciences* by Enbrayg. Gabory recommended the use of the Pendulum in his *Manuel utile et curieux sur la mesure du tems* (Paris, 1771). John Harrison's *Description concerning such a machine as will afford a nice and true mensuration of time; as also an account of the Scale of Music* (London, 1775) serves to show that the connection between music and chronometry was not unnoticed in England. Davaux wrote an article on the subject for the *Journal Encyclopédique* in 1784. Not long afterwards, Pelletier made use of the pendulum in a way sufficiently ingenious to call forth a treatise on his invention from Abel Burja of Berlin in 1790. In the same year Breitkopf & Härtel printed, at Leipzig, *Zwölf geistliche prosaische Gesänge, mit Beschreibung eines Taktmessers,* by J. G. Weiske. And enough was done, both in France and in Germany, to show that even before the close of the 18th century, the matter had attracted no small amount of serious attention.

In 1813 Gottfried Weber advocated the use of a pendulum, formed of a small bullet attached to the end of a string, upon which the necessary divisions were marked by knots; the whole being so contrived that it could be carried in the pocket—a far more simple and convenient arrangement than that of Loulié.[1] New plans were proposed by G. E. Stöckel, Zmeskall, and other musicians of reputation, and Beethoven is known to have discussed them with interest. The subject excited an equal amount of attention in England, where many attempts were made to produce a perfect instrument. Dr. Crotch, discarding Loulié's cord, used in place of it a stiff pendulum, formed of a long thin strip of box-wood, graduated in inches and hung upon a suitable frame. Another musical time-keeper invented by Henry Smart is described in the *Quarterly Musical Review* (vol. iii. London, 1821). Both are now obsolete; but the writer remembers seeing instruments of the kind recommended by Dr. Crotch exposed for sale at Messrs. Erat's Harp Manufactory, in Berners Street.

All these inventions failed, however, more or less completely, through the inconvenience caused by the length of the pendulum necessary to produce beats of even moderate slowness. In order to perform sixty oscillations in a minute a pendulum must, in our latitude, be 39·2 inches long. One long enough to execute forty would be difficult to manage. This difficulty, which had long been recognised as a bar to further improvement, was eventually removed through the ingenuity of a celebrated mechanist named Winkel, an inhabitant of Amsterdam, who first entertained the idea of constructing a metronome upon a system before untried, involving the use of a certain kind of double-pendulum, the motions of which are governed by mathematical laws of extreme complexity though, practically considered, the principle is so simple that we trust a very few words may suffice to explain it.

If a rod be suspended from its centre, and equally weighted at both ends, its centres of motion and gravity will coincide, and its position, when at rest, will be perfectly horizontal. But if the weight at one end be diminished, or moved a little nearer to the central pivot than the other, the centre of gravity will be displaced, and the unaltered end will gradually descend, until the

[1] A pocket Metronome was registered by Greaves in 1850, and another, 'scala Mälzl, system Decher,' was patented by Aibl, of Munich. A still further development of this simple kind of metronome, the principle of which is identical with an ordinary tape-measure, but with a spring to fasten the measure at any length, is that now sold by Messrs. J. Curwen & Sons.

rod hangs perpendicularly; the rapidity with which the change of position takes place depending upon the amount of diminution to which the upper weight is subjected, or its nearness to the pivot. In either case, the upper weight will exercise so strong a retarding influence on the lower one, that by carefully adjusting the proportion between weights and distances, it will be found possible to make a double pendulum, of the kind we have described, oscillate as slowly as an ordinary one five or six times its length.

The possibility of constructing a metronome upon this principle is said to have first suggested itself to Winkel about the year 1812; but it is difficult, in the face of conflicting statements, to arrive at a just conclusion as to the circumstances in which his invention was first given to the world. It is indeed, known to have been warmly commended by the Dutch Academy of Sciences, in a report dated Aug. 14, 1815; and, judging from this, we may surmise that it had by that time assumed a complete, if not a perfect form. We have, however, no definite proof of its then condition. It may have been finished, or it may not; but, finished or unfinished, it is certain that Winkel derived very little benefit from his discovery. Johann Nepomuk Maelzel, an accomplished musician and a mechanist of European reputation, had long meditated an improvement upon Stöckel's machine for beating time; and succeeded about this time in producing a species of so-called 'Chronometer,' which fairly satisfied Salieri, Weigl, and even Beethoven himself. Fortified by the approval of these high authorities he determined to bring out his invention in London. Meanwhile, he exhibited it, in company with other mechanical curiosities, in a travelling museum, which he carried about with him from city to city, through some of the principal countries of Europe. Among other places, he visited Amsterdam, where he saw Winkel's instrument. Struck with the superiority of the double-pendulum to the principle adopted in his own time-keeper, he at once offered to purchase the invention. Winkel declined to cede his rights; but Maelzel, having now learned all he wanted to know, proceeded to Paris, patented the double-pendulum in his own name, and in 1816 set up the first metronome manufactory on record. Winkel afterwards obtained possession of one of the Paris instruments; established its identity with his own; and (as Wurzbach states) took advantage of Maelzel's return to Holland to submit his case to the 'Niederländische Akademie' for decision. A Commission was appointed to investigate its merits; and as it was proved that the graduated scale was the only part of the instrument really originated by Maelzel, a formal judgment was recorded in Winkel's favour—too late, however, to do him full justice, for to this day his share in the work is, by common consent, suppressed, and Maelzel is universally regarded as the inventor of the instrument which bears his name.[1]

The first metronomes made at the new manufactory differed so little in any point of vital consequence from those now in daily use, that a description of the one will include all that need be said concerning the other. The most important part of the business is a flat steel rod, about seven and a half inches long, and an eighth of an inch in breadth, pierced, at a distance of about five and a half inches from its upper end, by a hole, through which is passed the pivot upon which it is made to oscillate. This rod—answering to the double-pendulum already described—is suspended, by means of the pivot, in front of a wooden case, and kept in a perpendicular position by a stout leaden bullet, fixed to its shorter end, which, thus weighted, sinks, of course, when at rest, to the lowest place. On its upper and longer end is placed a smaller weight, of brass, made to slide up and down at will, and so proportioned to the lower weight, that, by changing its position the pendulum may be made to execute any number of oscillations, between 40 and 208 in a minute. As a guide to the position of the upper weight, the rod is backed by a graduated scale—really the invention of Maelzel—affixed to the wooden case; and by means of this the instrument may be so adjusted as to beat, silently, for a few minutes, at any required pace. To render it still more effective—capable of beating for a longer time, and with a distinctly audible sound—it is provided with a strong spiral spring, adapted to an escapement exactly similar to that of an ordinary loud-ticking clock.[2] In this form it is complete enough to answer its intended purpose perfectly; nevertheless, an attempt is sometimes made to increase its efficiency still farther, by the addition of a little bell, which can be made to strike at every second, third, fourth, or sixth oscillation of the pendulum, and thus to indicate the various accents, as well as the simple beats of the bar. The scale does not include all the units between 40 and 208—which, indeed, would be a mere useless encumbrance—but proceeds from 40 to 60 by twos, from 60 to 72 by threes, from 72 to 120 by fours, from 120 to 144 by sixes, and from 144 to 208 by eights. In order to indicate the exact *Tempo* in which he wishes his piece to be performed, the composer uses a formula, beginning with the letters M. M.

[1] We are indebted, for most of these particulars, to Mr. A. W. Thayer, whose careful researches have placed him in possession of much valuable information on this subject. Bernsdorf tells a different story, to the effect that Maelzel, unable to overcome some difficulty connected with his improvement of Stöckel's time-keeper, took Winkel into consultation; that Winkel solved the problem for him; and that he then proceeded to Paris and there patented Winkel's invention in his own name.

[2] In the first time-keeper made by Maelzel, in his attempt to improve upon Stöckel's Chronometer, the sound was produced by a lever (*Hebel*), striking upon a little anvil (*Amboss*). This explains a curious expression contained in a letter written by Beethoven to Zmeskall—'*Erste Schwungmann der Welt, und dies ohne Hebel*' ('first swingman of the world, and that without a lever'). For a description of the instrument—known as the 'Stöckel-Maelzel Chronometer'—see the *Allgemeine Musikalische Zeitung* for Dec. 1, 1813.

followed by a musical note, connected by the sign = with a number. The letters signify Maelzel's Metronome. The note implies that the beats of the pendulum are to be understood as representing minims, crotchets, or quavers, as the case may be. The number indicates the place on the graduated scale to the level of which the top of the upper weight must be raised or lowered. Thus 'M. M. ♩ = 60,' would show that the metronome was to be so arranged as to beat minims at the rate of 60 in a minute; 'M. M. ♩ = 100,' that it was to beat crotchets at the rate of a hundred in a minute. Some metronomes are marked with the words *Andante*, *Allegretto*, *Allegro*, etc., in addition to the numbers. This is a new and utterly useless contrivance; for it is evident that if ♩ = 100 be held to indicate *Moderato*, ♩ = 100 will stand for *Allegro*, and 𝅗𝅥 = 100 for *Largo*. The word *Moderato*, therefore, without the minim, crotchet, or quaver to qualify it, means nothing at all; and it is absurd to encumber the scale with it, or with any other technical terms whatever.

By far the best metronomes now attainable are those manufactured in England for Messrs. Cocks, Chappell, Ashdown & Parry, and other well-known music publishers. French metronomes are far less durable than these, and, as a general rule, far less accurate time-keepers, though it is sometimes possible to meet with one which will beat evenly enough as long as it lasts. [For the purpose of silently indicating the time, the tape-measure already mentioned in the footnote, p. 188, and the ingenious and compact apparatus called 'Pinfold's Patent Metronome,' are of great use. The latter has the weight moving on a graduated scale, and a swinging weight below a small tripod.] A very large and loud metronome is made by Messrs. Rudall & Carte, of London, for military bands; and an instrument of this kind may often be used with great advantage when a number of vocal or instrumental performers practise together; for, apart from its primary intention, the metronome is invaluable as a means of teaching beginners to sing or play in time, and will, indeed, make 'good timists' of many who would be a long while learning to count accurately without its aid. W. S. R.

METZLER. The founder of this well-known business was Valentine Metzler, a native of Bingen on the Rhine, who opened a shop in Wardour Street for the sale of flutes and other instruments about the year 1790. He married an Englishwoman, and his only child was George Richard Metzler (1797-1867), so well and kindly remembered by many of the musical profession and trade in this country. [The name Metzler first appears in the London directories in 1812, and the style Metzler & Son was adopted in 1819; V. Metzler probably died in 1840, as the name after 1841 is G. Metzler & Co.] The firm is said to have entered upon music-publishing in 1816, and removed in 1842 to 37 Great Marlborough Street, where, on the site of the original shop, but including neighbouring houses, the present warehouse stands. The only surviving child of George Richard was George Thomas Metzler (1835-79). He gained a practical knowledge of the pianoforte in Germany, and had a distinct literary bias, which he followed as far as opportunity permitted. He became known as a writer of words for songs, Mrs. George March (Virginia Gabriel), Mme. Sainton-Dolby, Henry Smart, and J. L. Hatton having set his graceful lyrics to music. In 1867 Frank Chappell, who had acquired his knowledge of business in the Bond Street firm of that name, joined G. T. Metzler in partnership, and from his suggestion the important agency of Messrs. Mason & Hamlin, which practically introduced the American organ into this country, became a specialty of the Metzler business. [This firm was early in the field with the precursors of the harmonium; their 'improved Seraphines' are advertised in the *Musical World* in 1838.] Frank Chappell died in 1886, and from that date the business was carried on by the trustees of his estate until 1893, when it became a limited company. The new premises referred to were completed and opened in 1878. So comprehensive is their plan that there may be said to be no musical instrument in present use, or even part of a musical instrument, unrepresented in the stock, while the valuable copyrights of the publishing department include all manner of works, from full scores of modern operas to popular instruction books. [About 1810-12 a certain 'Mr. Metzler,' of 9 Newman Street, issued a small oblong book of airs for the flageolet, called 'The Magic Flageolet.' This came out in numbers, many being issued by James Power, and others by Metzler himself, whose name was affixed to many of the pieces.] A. J. H.; additions by F. K.

MEYER, Gregor, was organist of the Cathedral Church at Solothurn in Switzerland in the earlier part of the 16th century. Our whole knowledge of him is derived from Glarean, who in his *Dodecachordon*, 1547, frequently mentions him in terms of the highest respect for his musical abilities, and obtained from him for the purposes of his work various compositions as examples of the proper use of the ecclesiastical modes in polyphonic music, inattention to which Glarean is disposed to censure in the works of Josquin and others. So, for instance, he communicates of Meyer eleven somewhat elaborate settings *a* 4 and 3 of the 'Kyrie' and 'Christe Eleison' as illustrations of the proper use in conjunction of the Æolian and hypo-Æolian modes, also a motet, 'Confitebor Domino,' as an example of the Lydian and hypo-Lydian united, and two settings of the antiphon 'Qui mihi ministrat,' etc., one as an example of

what Glarean describes as the genuine form of the Lydian mode without B flat, and the other in the more commonly used form of the Lydian with the flat. J. R. M.

MEYER-HELMUND, Erik, born at St. Petersburg, April 25, 1861, after learning the rudiments of music from his father, went to Berlin to study composition with Kiel and singing with Stockhausen. He had a successful career as a concert-singer, but his fame, at all events in England, chiefly rests upon his many graceful songs, all of which are of a kind to appeal at once to a large number of hearers, and many of which are written to his own words. The operas 'Margitta' (Magdeburg, 1889), 'Der Liebeskampf' (Dresden, 1892) were very successful; his ballet, 'Rübezahl,' or 'Der Berggeist,' was given at Leipzig with great success; and a one-act burlesque opera, 'Trischka,' was given at Riga in 1894. (Riemann's *Lexikon*; Baker's *Biog. Dict. of Mus.*) M.

MEYERBEER, Giacomo (properly Jakob Liebmann Beer), famous dramatic composer, was born at Berlin, of Jewish parents, Sept. 5, 1791. His father, Herz Beer, a native of Frankfort, was a wealthy banker in Berlin; his mother (*née* Amalie Wulf) was a woman of rare mental and intellectual gifts, and high cultivation. He was their eldest son, and a legacy from a rich relation named Meyer caused his name to take the form in which it was known. He seems to have been the sole member of his family remarkable for musical gifts; but two of his brothers achieved distinction in other lines—Wilhelm as an astronomer, and Michael (who died young) as a poet.

His genius showed itself early. His first instructor was Lauska, an eminent pianoforte player, and pupil of Clementi; and old Clementi himself, although he had long given up teaching, was so much struck, during a visit to Berlin, with the promise displayed in the boy's performance as to consent to give him lessons. As early as seven years old he played in public the D minor Concerto of Mozart, and two years later was reckoned one of the best pianists in Berlin. The fact that, owing to the example and patronage of royalty, music was 'the fashion' in the Prussian capital did not prevent its being regarded by the wealthier classes in the light of a mere pastime, and it is to the credit of the Beers that they not only recognised their son's especial bent, but did their best to give him a sound professional training. It was as a pianist that he was expected to win his laurels, but as he had also, from an early age, shown much talent for composition, he was placed under Zelter for instruction in theory, and subsequently (for Zelter's rigid severity was insupportable to the young prodigy) under Bernard Anselm Weber, director of the Berlin Opera, and a pupil of the then celebrated Abbé Vogler. An amiable, accomplished man, full of enthusiasm for art, Weber was an inspiring companion, but not a competent theoretical teacher for such a pupil. The boy, whose industry was equal to his talent, brought one day to his master a fugue on which he had expended an unusual amount of time and pains, as he thought, with success. So thought Weber, who, proud and joyful, sent off the fugue as a specimen of his pupil's work to his old master, the Abbé Vogler, at Darmstadt. The answer was eagerly looked for, but months elapsed and nothing came. At last there appeared—not a letter, but a huge packet. This proved to contain a long and exhaustive treatise on Fugue, in three sections. The first of these was theoretical, setting forth in rule and maxim the whole 'duty' of the fugue-writer. The second, entitled 'Scholar's Fugue,' contained Meyerbeer's unlucky exercise, dissected and criticised bar by bar, and pronounced bad. The third, headed 'Master's Fugue,' consisted of a fugue by Vogler, on Meyerbeer's subject, analysed like the preceding one, to show that it was good.[1]

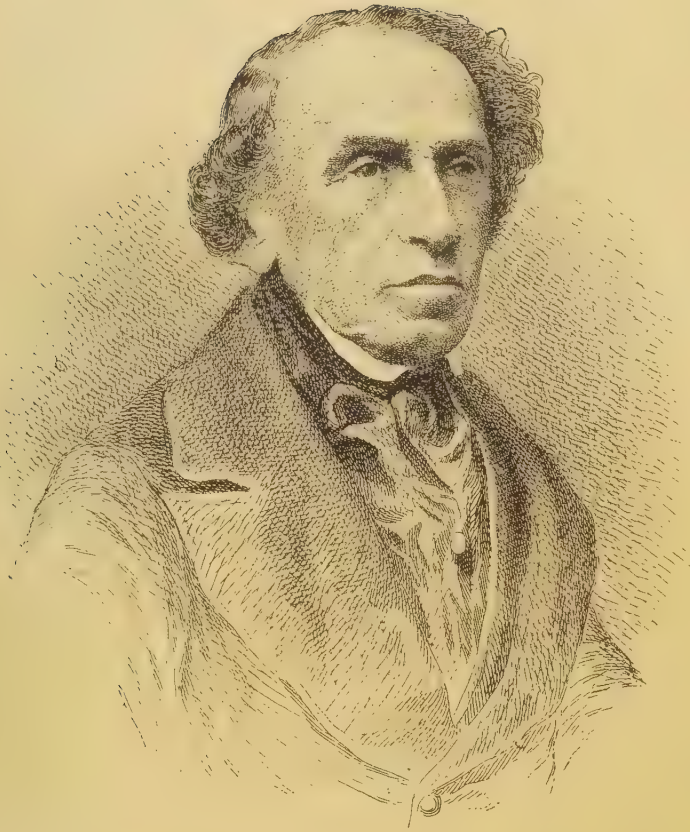
Weber was astonished and distressed; but Meyerbeer set to work and wrote another fugue, in eight parts, in accordance with his new lights. This, with a modest letter, he sent to Vogler. The answer soon came: 'Young man! Art opens to you a glorious future! Come to me at Darmstadt. You shall be to me as a son, and you shall slake your thirst at the sources of musical knowledge.' Such a prospect was not to be resisted, and in 1810 Meyerbeer became an inmate of Vogler's house.

This notorious Abbé, regarded by some people as the most profound theoretician of Germany, by others (including Mozart) as an impudent charlatan, was possessed of some originality, much eccentricity, and unbounded conceit, not so much a learned man as an enthusiast for learning in the abstract, and with a mania for instructing others. His imperturbable self-confidence ('he gives out that he will make a composer in three weeks and a singer in six months,' says Mozart in one of his letters) certainly had an attraction for young ardent minds, for among his pupils were several men of genius. After many years of a wandering, adventurous life, he had settled at Darmstadt, where he was pensioned and protected by the Grand Duke. In his house Meyerbeer had for companions Gänsbacher (afterwards an organist of repute at Vienna), and Carl Maria von Weber, who had studied with Vogler some years before, and was now attracted to Darmstadt by his presence there, and between whom and Meyerbeer, eight years his junior, there sprang up a warm and lasting friendship. Each morning after early mass, when the young men took it in turns to preside at the organ, they assembled for a lesson in counterpoint from the Abbé. Themes were distributed, and a fugue

[1] This treatise was published after Vogler's death. It is unfortunate that his criticism is often unsound, and that his own fugue will not bear close examination.

or sacred cantata had to be written every day. In the evening the work was examined, when each man had to defend his own composition against the critical attacks of Vogler and the rest. Organ fugues were improvised in the Cathedral, on subjects contributed by all in turn. In this way Meyerbeer's education was carried on for two years. His diligence was such that often, when interested in some new branch of study, he would not leave his room nor put off his dressing-gown for days together. His great powers of execution on the pianoforte enabled him to play at sight the most intricate orchestral scores, with a full command of every part. His four-part 'Sacred Songs of Klopstock' were published at this time, and an oratorio of his, entitled 'God and Nature,' was performed in presence of the Grand Duke, who appointed him Composer to the Court. His first opera, 'Jephthah's Vow,' was also written during this Vogler period and produced at Munich in 1813. Biblical in subject, dry and scholastic in treatment, it resembled an oratorio rather than an opera, and although connoisseurs thought it promising, it failed to please the public. A comic opera, 'Alimelek, or the Two Caliphs,' met with a better fate at Stuttgart in 1813. It was bespoken and put in rehearsal by the manager of the Kärnthnerthor theatre in Vienna. To Vienna, in consequence, Meyerbeer now repaired, with the intention of making his appearance there as a pianist. But on the very evening of his arrival he chanced to hear Hummel, and was so much impressed by the grace, finish, and exquisite *legato*-playing of this artist that he became dissatisfied with all he had hitherto aimed at or accomplished, and went into a kind of voluntary retirement for several months, during which time he subjected his *technique* to a complete reform, besides writing a quantity of pianoforte music, which, however, was never published. He made a great sensation on his first appearance, and Moscheles, who heard him at this time, was wont to say that, had he chosen a pianist's career, few *virtuosi* could have rivalled him. But to be a composer was the only goal worthy of his ambition, although at this moment it seemed to recede as he pursued it. The 'Two Caliphs,' performed in Vienna in 1814, had been an utter failure. Dejected, disheartened to such a degree as almost to doubt whether he had not from the first deceived himself as to his vocation, he was somewhat consoled by the veteran Salieri, who reassured him, affirming that he wanted nothing in order to succeed but freedom from scholastic trammels, and, above all, knowledge of the human voice and how to write for it, a knowledge, Salieri added, only to be acquired in Italy. Accordingly, in 1815, Meyerbeer went to Venice. It was Carnival time. Rossini's 'Tancredi' was then at the height of its popularity, and all Venice resounded with 'Di tanti palpiti.' To Meyerbeer, accustomed to associate Italian opera with the dreary works of Nicolini, Farinelli, Pavesi, and others, this was a revelation, and he surrendered spell-bound to the genial charm. Hope awoke, emulation was rekindled. He had no style of his own to abandon, but he abandoned Vogler's without regret, and set to work to write Italian operas. His success was easy and complete. 'Romilda e Costanza' (produced at Padua in 1818, Pisaroni in the leading part), 'Semiramide riconosciuta' (Turin, 1819), 'Eduardo e Cristina' and 'Emma di Resburgo' (Venice, 1820) were all received with enthusiasm by the Italian people, and this at a time when it was difficult for any one but Rossini to obtain a hearing. The last-named opera was played in Germany under the title of 'Emma von Leicester,' and not unsuccessfully. 'Margherita d' Anjou,' the best of these operas, was written for the Scala at Milan and given there in 1820. 'L' Esule di Granata' (1822) made but little impression. 'Almansor' was commenced at Rome, but not completed. In 1823, while engaged in writing the 'Crociato,' the composer went to Berlin, where he tried, but failed, to get a performance of a three-act German opera —'Das Brandenburger Thor.' This was a time of transition in his life. He was wearying of the Italian manner, and he could not be insensible to the murmurs of dissatisfaction which everywhere in Germany made themselves heard at the degradation of his talent by his change of style. Foremost among the malcontents was C. M. von Weber, who had looked on his friend as the hope of that German opera in which were centred his own ardent aspirations, and who in 1815 at Prague, and subsequently at Dresden, had mounted 'The Two Caliphs' with extraordinary care and labour, hoping perhaps to induce him to return to his old path. 'My heart bleeds,' he wrote, 'to see a German composer of creative power stoop to become an imitator in order to win favour with the crowd.' In spite of all this the friendship of the two men remained unshaken. On his way back to Italy Meyerbeer spent a day with Weber, who wrote of it, 'Last Friday I had the happiness of having Meyerbeer with me. It was a red-letter day—a reminiscence of dear old Mannheim. . . . . We did not separate till late at night. He is going to bring out his 'Crociato' at Trieste, and in less than a year is to come back to Berlin, where perhaps he will write a German opera. Please God he may! I made many appeals to his conscience.' Weber did not live to see his wish fulfilled, but the desire which he expressed before his death that an opera he left unfinished should be completed by Meyerbeer, showed that his faith in him was retained to the last.

The 'Crociato' was produced at Venice in 1824, and created a *furore*, the composer being called for and crowned on the stage. In this opera, written in Germany, old associations seem



GIACOMO MEYERBEER
(Jakob Liebmann Beer)

to have asserted themselves. More ambitious in scope than its predecessors, it shows an attempt, timid indeed, at dramatic combination which constitutes it a kind of link between his 'wild oats' (as in after years he designated these Italian works) and his later operas.[1] In 1826 he was invited to witness its first performance in Paris, and this proved to be the turning-point of his career. He eventually took up his residence in Paris, and lived most of his subsequent life there. From 1824 till 1831 no opera appeared from his pen. A sojourn in Berlin, during which his father died, his marriage, and the loss of two children, were among the causes which kept him from public life. But in these years he undertook that profound study of French character, French history, and French art which resulted in the final brilliant metamorphosis of his dramatic and musical style, and in the great works by which his name is remembered.

Paris was the headquarters of the unsettled, restless, tentative spirit which at that epoch pervaded Europe,—the partial subsidence of the ferment caused by a century of great thoughts, ending in a revolution that had shaken society to its foundations. Men had broken away from the past, without as yet finding any firm standpoint for the future. The most opposite opinions flourished side by side. Art was a conglomeration of styles of every time and nation, all equally acceptable if treated with cleverness. Originality was at an ebb; illustration supplied the place of idea. Reminiscence, association, the picturesque, the quaint, 'local colour,'—these were sought for rather than beauty; excitement for the senses, but through the medium of the intellect. Men turned to history and legend for material, seeking in the past a torch which, kindled at the fire of modern thought, might throw light on present problems. This spirit of eclecticism found its perfect musical counterpart in the works of Meyerbeer. The assimilative power that, guided by tenacity of purpose, enabled him to identify himself with any style he chose, found in this intellectual ferment, as yet unrepresented in music, a wellnigh inexhaustible field, while these influences in return proved the key to unlock all that was original and forcible in his nature. And he found a fresh stimulus in the works of French operatic composers, abounding, as they do, in quaint, suggestive ideas, only waiting the hand of a master to turn them to full account.

'He did not shrink, as a man, from the unremitting, insatiable industry he had shown as a boy, and he buried himself in the literature of French opera, from the days of Lulli onwards. . . . It was interesting to see in his library hundreds of opera-scores great and small, many of which were hardly known by name even to the most initiated. . . . In his later works we see that to the flowing melody of the Italians and the solid harmony of the Germans he united the pathetic declamation and the varied, *piquant* rhythm of the French.' (Mendel.) Last, but not least, in his librettist, Eugène Scribe, he found a worthy and invaluable collaborator.

Many vicissitudes preceded the first performance, in 1831, of 'Robert le Diable,' the opera in which the new Meyerbeer first revealed himself, and of which the unparalleled success extended in a very few years over the whole civilised world. It made the fortune of the Paris Opera. Scenic effect, striking contrast, novel and brilliant instrumentation, vigorous declamatory recitative, melody which pleased none the less for the strong admixture of Italian-opera conventionalities, yet here and there (as in the beautiful *scena* 'Robert! toi que j'aime') attaining a dramatic force unlooked for and till then unknown, a story part heroic, part legendary, part allegorical,—with this strange picturesque medley all were pleased, for in it each found something to suit his taste.

The popularity of the opera was so great that the 'Huguenots,' produced in 1836, suffered at first by contrast. The public, looking for a repetition, with a difference, of 'Robert,' was disappointed at finding the new opera quite unlike its predecessor, but was soon forced to acknowledge the incontrovertible truth, that it was immeasurably the superior of the two. As a drama it depends for none of its interest on the supernatural. It is, as treated by Meyerbeer, the most vivid chapter of French history that ever was written. The splendours and the terrors of the sixteenth century,—its chivalry and fanaticism, its ferocity and romance, the brilliance of courts and the 'chameleon colours of artificial society,' the sombre fervour of Protestantism—are all here depicted and endued with life and reality, while the whole is conceived and carried out on a scale of magnificence hitherto unknown in opera.

In 1838 the book of the 'Africaine' was given to Meyerbeer by Scribe. He became deeply interested in it, and the composition and recomposition, casting and recasting of his work, occupied him at intervals to the end of his life. His excessive anxiety about his operas extended to the libretti, with which he was never satisfied, but would have modified to suit his successive fancies over and over again, until the final form retained little likeness to the original. This was especially the case with the 'Africaine,' subsequently called 'Vasco de Gama' (who, although the hero, was an afterthought!), and many were his altercations with Scribe, who got tired of the endless changes demanded by the composer, and withdrew his book altogether; but was finally pacified by Meyerbeer's taking another libretto of his, 'Le Prophète,' which so

[1] It is significant that, with the exception of the 'Crociato,' not one of these early works, so enthusiastically received, held the stage after their composer had left Italy.

forcibly excited the composer's imagination that he at once set to work on it and finished it within a year (1843).

A good deal of his time was now passed in Berlin, where the King had appointed him Generalmusikdirector in 1842. Here he wrote several occasional pieces, cantatas, marches, and dance-music, besides the three-act German opera, 'Ein Feldlager in Schlesien.' The success of this work was magically increased, a few weeks after its first performance, Dec. 7, 1844, by the appearance in the part of the heroine of a young Swedish singer, introduced to the Berlin public by Meyerbeer, who had heard her in Paris,—Jenny Lind.

He at this time discharged some of the debt he owed his dead friend, C. M. von Weber, by producing 'Euryanthe' at Berlin. His duties at the opera were heavy, and he had neither the personal presence nor the requisite nerve and decision to make a good conductor. From 1845 he only conducted—possibly not to their advantage—his own operas, and those in which Jenny Lind sang. [On the conditions of his life at Berlin, see the *Sammelbände* of the *Int. Mus. Ges.* iv. 519.]

The year 1846 was marked by the production of the overture and incidental music to his brother Michael's drama of 'Struensee.' This very striking work is its composer's only one in that style, and shows him in some of his best aspects. The overture is his most successful achievement in sustained instrumental composition. A visit to Vienna (where Jenny Lind achieved a brilliant success in the part of Vielka in the 'Feldlager in Schlesien') and a subsequent sojourn in London occurred in 1847. In the autumn he was back in Berlin, where, on the occasion of the King's birthday, he produced, after long and careful preparation, 'Rienzi,' the earliest opera of his future rival and bitter enemy, Richard Wagner. The two composers had seen something of one another in Paris. Wagner was then in necessitous circumstances, and Meyerbeer exerted himself to get employment for him, and to make him known to influential people in the musical world. Subsequently, Wagner, while still in France, composed the 'Fliegende Holländer,' to his own libretto. The score, rejected by the theatres of Leipzig and Munich, was sent by its composer to Meyerbeer, who brought about its acceptance at Berlin. Without claiming any extraordinary merit for these good offices of one brother-artist to another, we may, however, say that Meyerbeer's conduct was ill-requited by Wagner.

'Le Prophète,' produced at Paris in 1849, after long and careful preparation, materially added to its composer's fame. Thirteen years had elapsed since the production of its predecessor. Once again the public, looking for something like the 'Huguenots,' was disappointed. Once again it was forced, after a time, to do justice to Meyerbeer's power of *transferring himself*, as it were, according to the dramatic requirements of his theme. But there are fewer elements of popularity in the 'Prophète' than in the 'Huguenots.' The conventional operatic forms are subordinated to declamation and the coherent action of the plot. It contains some of Meyerbeer's grandest thoughts, but the gloomy political and religious fanaticism which constitutes the interest of the drama, and the unimportance of the love-story (the mother being the female character in whom the interest is centred), are features which appeal to the few rather than the many. The work depends for its popularity on colouring and chiaroscuro; the airy *verve* of the ballet-music, and the splendid combinations of scenic and dramatic effects in the fourth act, being thrown into strong relief by the prevailing sombre hue.

Meyerbeer's health was beginning to fail, and after this time he spent a part of every autumn at Spa, where he found a temporary refuge from his toils and cares. Probably no great composer ever suffered such a degree of nervous anxiety about his own works as he did. During their composition, and for long after their first completion, he altered and retouched continually, never satisfied and never sure of himself. During the correcting of the parts, the casting of the characters, the 'coaching' of the actors, he never knew, nor allowed any one concerned to know, a moment's peace of mind. Then came endless rehearsals, when he would give the orchestra passages scored in two ways, written in different coloured inks, and try their alternate effect; then the final performance, the ordeal of public opinion and of possible adverse criticism, to which, probably owing to his having been fed with applause and encouragement from his earliest years, he was so painfully susceptible that, as Heine says of him, he fulfilled the true Christian ideal, for he could not rest while there remained one unconverted soul, 'and when that lost sheep was brought back to the fold he rejoiced more over him than over all the rest of the flock that had never gone astray.' This peculiar temperament was probably the cause also of what Chorley calls his 'fidgetiness' in notation, leading him to express the exact amount of a *rallentando* or other inflection of *tempo* by elaborate alterations of time signature, insertions or divisions of bars, giving to many of his pages a patchwork appearance most bewildering to the eye.

Faithful to change, he now challenged his adopted countrymen on their own especial ground by the production at the Opéra-Comique in 1854 of 'L'Etoile du Nord.' To this book he had intended to adapt the music of the 'Feldlager in Schlesien,' but his own ideas transforming

themselves gradually while he worked on them, there remained at last only six numbers of the earlier work. 'L'Etoile' achieved considerable popularity, although it aroused much animosity among French musicians, jealous of this invasion of their own domain, which they also thought unsuited to the melodramatic style of Meyerbeer. The same may be said of 'Le Pardon de Ploermel' (Dinorah), founded on a Breton idyl, and produced at the Opéra-Comique in 1859. Meyerbeer's special powers found no scope in this comparatively circumscribed field. The development of his genius since 1824 was too great not to be apparent in any style of composition, but these French operas, although containing much that is charming, were, like his Italian 'wild oats,' the result of an effort of *will*—the will to be whomsoever he chose.

After 1859 he wrote, at Berlin, two cantatas, and a grand march for the Schiller Centenary Festival, and began a musical drama—never finished—called 'Göthe's Jugendzeit,' introducing several of Goethe's lyrical poems, set to music. His life was overshadowed by the death of many friends and contemporaries, among them his old coadjutor, Scribe, to whom he owed so much.

In 1862 he represented German music at the opening of the London International Exhibition by his 'Overture in the form of a March.' (He had before visited England in 1832.) The next winter he was again in Berlin, still working at the 'Africaine,' to which the public looked forward with impatience and curiosity. For years the difficulty of getting a satisfactory cast had stood in the way of the production of this opera. His excessive anxiety and fastidiousness resulted in its being never performed at all during his lifetime. In October 1863 he returned, for the last time, to Paris. The opera was now finished, and in rehearsal. Still he corrected, polished, touched, and retouched: it occupied his thoughts night and day. But he had delayed too long. On April 23 he was attacked by illness, and on May 2, 1864, he died.

The 'Africaine' was performed after his death at the Académie in Paris, April 28, 1865. When it appeared in London (in Italian) on the 22nd July following, the creation by Pauline Lucca of the part of Selika will not soon be forgotten by those who had the good fortune to see it.

The work itself has suffered somewhat from the incessant change of intention of its composer. The original conception of the music belongs to the same period as the 'Huguenots'—Meyerbeer's golden age—having occupied him from 1838 till 1843. Laid aside at that time for many years, and the book then undergoing a complete alteration, a second story being engrafted on to the first, the composition, when resumed, was carried on intermittently to the end of his life. The chorus of Bishops, and Nelusko's two airs, for instance, were written in 1858; the first duet between Vasco and Selika in 1857; while the second great duet took its final form as late as the end of 1862. The excessive length of the opera on its first production (when the performance occupied more than six hours) necessitated considerable curtailments detrimental to coherence of plot. But in spite of all this, the music has a special charm, a kind of exotic fragrance of its own, which will always make it to some minds the most sympathetic of Meyerbeer's works. It is, in fact, the most purely *musical* of them all. None is so melodious or so pathetic, or so free from blemishes of conventionality; in none is the orchestration so tender: it may contain less that is surprising, but it is more imaginative; it approaches the domain of poetry more nearly than any of his other operas.

It is common to speak of Meyerbeer as the founder of a new school. Fétis affirms that, whatever faults or failings have been laid to his charge by his opponents, one thing—his originality—has never been called in question. 'All that his works contain,—character, ideas, scenes, rhythm, modulation, instrumentation,—all are his and his only.'

Between this view and that of Wagner, who calls him a 'miserable music-maker,' 'a Jew banker to whom it occurred to compose operas,' there seems an immeasurable gulf. The truth probably may be expressed by saying that he was unique rather than original. No artist exists that is not partly made what he is by the 'accident' of preceding and surrounding circumstances. But on strong creative genius these modifying influences, especially those of contemporary Art, have but a superficial effect, wholly secondary to the individuality which asserts itself throughout, and finally moulds its environment to its own likeness. Meyerbeer's faculty was so determined in its manifestations by surrounding conditions, that, apart from them, it may almost be said to have had no active existence at all. He changed music as often as he changed climate, though a little of each of his successive styles clung to him till the last. A born musician, of extraordinary ability, devoted to Art and keenly appreciative of the beautiful in all types, with an unlimited capacity for work, helped by the circumstance of wealth which in many another man would have been an excuse for idleness, he seized on the tendencies of his time and became its representative. He left no disciples, for he had no doctrine to bequeath; but he filled a gap which no one else could fill. As a great actor endows the characters he represents with life—since to the union of his personality with the outlines suggested by the dramatist, they do in fact owe to him their objective existence, and are said to be *created* by him—so Meyerbeer, by blending his intellect with the outlines and suggestions of a certain epoch, gave to it a

distinct art-existence which it has in his works and in his only. His characters stand out from the canvas with—his contemporary eulogists say—the vividness of Shakespeare's characters; we should say rather of Scott's. The literary analogue to his operas is to be found, not in tragedy, they are too realistic for that, but in the historical novel. Here the men and women of past times live again before our eyes, not as they appear to the poet, who 'sees into the life of things,' but as they appeared to each other when they walked this earth. This is most compatible with the conditions of the modern stage, and Meyerbeer responds to its every need.

It is consistent with all this that he should have been singularly dependent for the quality of his ideas on the character of his subject. His own original vein of melody was limited, and his constructive skill not such as to supplement the deficiency in sustained idea. This defect may have been partly owing to the shallow pedantry of his instructor, at the time when his youthful talent was developing itself. Wagner (whose antipathy to Meyerbeer's music was rather intensified than otherwise by the fact that some of the operatic reforms on which his own heart was set were first introduced, or at least attempted, by that composer) compares him to a man who, catching the first syllable of another man's speech, thereupon screams out the whole sentence in a breath, without waiting to hear what it really should have been! However this may be, Meyerbeer's own ideas rarely go beyond the first syllable; the rest is built up by a wholly different process, and too often—as though his self-reliance failed him at the crucial point—a melody with a superbly suggestive opening will close with some conventional phrase or vulgar *cadenza*, all the more irritating for this juxtaposition. As a striking case in point it is enough to adduce the baritone song in 'Dinorah.' The first phrase is beautiful. The second, already inferior, seems dragged in by the hair of its head. The third is a masterly augmentation—a *crescendo* on the first. The fourth is a tawdry platitude. Something of the same sort is the case with his harmonies. He often arrests the attention by some chord or modulation quite startling in its force and effect, immediately after which he is apt to collapse, as if frightened by the sudden stroke of his own genius. The modulation will be carried on through a sequence of wearisome sameness, stopping short in some remote key, whence, as if embarrassed how to escape, he will return to where he began by some trite device or awkward makeshift. His orchestral colouring, however, is so full of character, so varied and *saisissant* as to hide many shortcomings in form. His grand combinations of effects can hardly be surpassed, and are so dazzling in their result that the onlooker may well be blinded to the fact that what he gazes on is a consummate piece of mosaic rather than an organic structure.

But in some moments of intense dramatic excitement he rises to the height of the situation as perhaps no one else has done. His very defects stand him here in good stead, for these situations do not lend themselves to evenness of beauty. Such a moment is the last scene in the fourth act of the 'Huguenots,' culminating in the famous duet. Here the situation is supreme, and the music is inseparable from it. Beyond description, beyond criticism, nothing is wanting. The might, the futility, the eternity of Love and Fate—he has caught up the whole of emotion and uttered it. Whatever was the source of such an inspiration (and the entire scene is said to have been an afterthought) it bears that stamp of truth, which makes it a possession for all time. If Meyerbeer lives, it will be in virtue of such moments as these. And if the 'Prophète' may be said to embody his intellectual side, and the 'Africaine' his emotional side, the 'Huguenots' is perhaps the work which best blends the two, and which, most completely typifying its composer, must be considered his masterpiece.

Presenting, as they do, splendid opportunities to singers of dramatic ability, his operas hold the stage, in spite of the exacting character which renders their perfect performance difficult and very rare. They will live long, although many of the ideas and associations which first made them popular belong already to the past.

Subjoined is a list of his principal works:—

OPERAS AND DRAMATIC PIECES.

1. Jephtha's Gelübde (performed 1811); 2. Les Amours de Tevelinde (in German, Monodrama for Soprano, Chorus, and Clarinet obbligato, in which the instrumentalist figured as a dramatic personage); 3. Alimelek, or The Two Caliphs (German, Wirth und Gast), 1813; 4. Romilda e Costanza, 1818; 5. Semiramide riconosciuta, 1819; 6. Emma di Resburgo, 1819; 7. Margherita d'Anjou, 1820; 8. L'Esule di Granata, 1822; 9. Das Brandenburger Thor, 1823; 10. Il Crociato in Egitto, 1824; 11. Robert le Diable, 1831; 12. Les Huguenots, 1836; 13. Ein Feldlager in Schlesien, 1840; 14. Struensee (overture and entr'actes), 1846; 15. Le Prophète, 1849; 16. L'Etoile du Nord, 1854; 17. Le Pardon de Ploermel (Ital. Dinorah), 1859; 18. L'Africaine, 1864.

An Oratorio—Gott und die Natur (performed 1811).

Choruses to the Eumenides of Aeschylus.

CANTATAS AND VOCAL MUSIC.

Seven sacred cantatas of Klopstock, for four voices, unaccompanied.

An Gott. Hymn, by Gubitz. For four voices.

Le Génie de la Musique à la Tombe de Beethoven. For Solos and Chorus.

Cantata, for four voices. Written for the inauguration of Gutenberg's statue at Mainz.

Cantata, 'Maria und ihr Genius.' Composed for the silver wedding of Prince and Princess Charles of Prussia. For Solos and Chorus.

Serenade, 'Braut geleite aus der Heimath.' Composed for the wedding of Princess Louise of Prussia. For eight voices, unaccompanied.

La Festa nella Corte di Ferrara. Grand Cantata, with tableaux.

March of the Bavarian Archers. Cantata for four voices and Male Chorus, with accompaniment of brass instruments.

Ode to Rauch the sculptor. Solos, Chorus, and Orchestra.

Festal Hymn. Composed for the silver wedding of the King of Prussia. Four voices and Chorus.

Freundschaft. Quartet for men's voices.

The 91st Psalm, for eight voices. Composed for the Choir of Berlin Cathedral. Published, in score, by Brandus, at Paris.

Pater Noster, for four voices, with organ accompaniment.

Twelve Psalms, for Double Chorus, unaccompanied. (MS.)

Stabat Mater. (MS.)

Miserere. (MS.)

Te Deum. (MS.)

SONGS.

A large number of Songs with PF. accompaniment, among which the best known are perhaps 'Le Moine' (for Bass) and 'Das Fischermädchen.' The whole of them were published together with 'Le Génie de la Musique à la tombe de Beethoven,' in one volume, entitled 'Quaranto Mélodies à une et plusieurs voix,' by Brandus, at Paris.

'Neben Dir,' Song, for Tenor voice, with Violoncello obbligato.
'Des Jäger's Lied,' for Bass voice, with Horns obbligati.
'Dichter's Wahlspruch,' Canon for three voices.
'A Venezia,' Barcarole.
'Des Schäfer's Lied,' for Tenor voice with Clarinet obbligato.
And many others of less importance.

INSTRUMENTAL MUSIC.

First Dance, with Torches (Fackeltanz), for brass orchestra. Composed for the King of Bavaria's wedding, 1846.
Second ditto, for the wedding of Princess Charlotte of Prussia, 1850.
Third ditto, for the wedding of Princess Anne of Prussia, 1853.
Grand March, for the Schiller Centenary Festival, 1859.
Overture, in the form of a March, for the opening of the International Exhibition in London, 1862.
Coronation March, 1863.
A quantity of FF. music, written in youth, all unpublished.

[The best memoirs of Meyerbeer are those of A. de Lassalle (1864), A. Pougin (1864), H. Blaze de Bury (1865), H. Mendel (1868), J. Weber (1898). In Berlioz's posthumous volume, *Les Musiciens*, interesting articles are to be found at pp. 83 and 106.] F. A. M.

MEZZO, MEZZA (Ital.), 'half' or 'medium'; whence MEZZA VOCE, 'with restrained force,' and MEZZO SOPRANO, the female voice intermediate to the Soprano and Contralto. J. H.

MI CONTRA FA. See TRITONE.

MICHAEL, ROGIER, born at Bergen just within the borders of Dutch Brabant, was the son of a certain Simon Michael, who is described as Mechanicus and Musicus to the Emperor Ferdinand I. The date of Rogier's birth is not given. He is first mentioned as being before 1574 in the service of the Markgraf of Ansbach as tenor singer. In 1575 he became tenor singer at the Electoral Chapel at Dresden, and in 1587 became capellmeister to the Elector. For some years before his death about 1619, owing to Michael's age and growing infirmities, the Elector was obliged to send for Michael Praetorius, and afterwards Heinrich Schütz, to take his place on all important occasions. Heinrich Schütz definitely succeeded Michael in 1619. The second part of the Dresden Gesangbuch of 1593 contains fifty-two choralbearbeitungen by Michael, which Otto Kade describes as simple four-part settings, *nota contra notam*, with the chorale melody in the discant; but, judging from the specimen Kade himself gives in his *Beilagen zu Ambros*, a setting of 'Ein' feste Burg,' we cannot call them simple harmonic settings in the modern sense, as they have also something of the freedom of the motet style. Another work not preserved complete, is a book of Introits for Sundays and Festivals, set as motets for five voices, 1603. A few other occasional works, printed and MS., are enumerated in the *Quellen-Lexikon*. J. R. M.

MICHAEL, TOBIAS, son of Rogier Michael, was born at Dresden in 1592. He was first a soprano singer at the court chapel in Dresden, and receiving his further education at Schulpforta and Wittenberg, became in 1619 capellmeister at Sondershausen. In 1631 he succeeded Johann Hermann Schein as cantor and musikdirector of the Thomaskirche at Leipzig. He died 1657. His chief work is 'Musikalischer Seelenlust,' of which the 'Erster Theil,' 1634-35, contains thirty sacred pieces, *a* 5, in the madrigal style, and the 'Ander Theil,' 1637, fifty pieces, *a* 1-6, in the concerto style for voices and instruments. Other occasional and MS. works are enumerated in the *Quellen-Lexikon*. J. R. M.

MICHELI, ROMANO, born in Rome about 1575, studied music there under Francesco Soriano, and acquired fame among his contemporaries as a learned contrapuntist. Doni (*Annotazioni*, Roma, 1640, p. 395) describes him as a 'peritissimo contrapuntista, ed allievo in questa professione del Soriani.' Printz (*Sing- und Kling- Kunst*, 1690, ch. xii.) also praises Micheli's work 'in dem Stylo canonico.' Micheli made a tour of all the more important towns in Italy—Milan, Ferrara, Bologna, Venice, Florence, and Naples; he met many celebrated musicians, with whom there was much friendly rivalry in the pastime of composing music on given themes. In the preface to *Musica vaga*, 1615, he gives an account of his travels; he was warmly received in Venice, and adds 'non solo darmi occasione di comporre diverse opere ecclesiastiche a mio beneplacito, ma anche alcuni motetti con oblighi, e canoni diversi, datomi da ciascheduno il soggetto, come in essi motetti e canoni è annotato.' In 1616 he was maestro di cappella at the church of Concordia, Modena. He became a priest; in 1610 he was already a 'clerico,' and in 1621 was placed for a time at Aquileia. He returned to Rome in 1625 as maestro di cappella at S. Luigi de' Francesi. One of Banchieri's *Lettere armoniche*, Bologna, 1628, p. 50, is addressed to 'Sig. D. Romano Micheli, Roma' (Parisini, i. 4). In 1659 he was still alive at the age of eighty-four.

Micheli took part in an amusing squabble as to the relative merits of German and Italian composers, between the Italian organist Marco Scacchi and Paul Syfert, organist at Danzig. The latter asserted that Italian compositions were of a trivial character, and that their authors should go to Danzig and study genuine music. Micheli promptly sent copies of his musical works to both Syfert and Forster of Danzig, with a request that they would test Italian work before they condemned it. The effect was immediate, a polite reply was received in Feb. 1647, and the matter then dropped. Scacchi himself was not so ready to acknowledge Micheli's pre-eminence. The work, 'Canoni musicali composti sopra le vocali di più parole da Romano Micheli romano, del qual modo di comporre egli è inventore,' Roma, 1645, roused him to publish a protest (Warsaw, March 16, 1647) against the assumption that Micheli was the originator of this type of canon, which could be traced to a much earlier date. Micheli replied by the publication of a collection of canons, full of the most ingenious devices, entitled 'La potestà pontificia diretta dalla santissima Trinità.' The manuscript inscribed 'Canoni musicali di Romano Micheli romano,' was preserved in the library

of S. Agostino (Baini, *Mem. stor. crit.* ii. 34, note 473).

List of works :—

Psalmi ad officium vesperarum musicis notis expressi, et ternis vocibus decantandi. Una cum parte organica. Romano Michaele clerico romano auctore. Liber primus. Romae. J. B. Roblectum, 1610. 4to.

Musica vaga et artificiosa continente motetti con obligbi, e canoni diversi, etc. Di D.R.M. rom. Venetia. Giacomo Vincenti, 1615. Folio. Is in the British Museum; the music, writes Burney (*Hist. of Music*, iii. 319), shows nothing but 'toil and pedantry.'

Salmi per i vesperi a tre voci in concerto da cantarsi in diversi modi . . . con il basso continuo per l' organo. Libro secondo. Opera terza. Venetia. Magni, 1615. 4to.

Completa a sei voci con tre tenori concertata all' uso moderno con il basso continuo per l' organo di D.R.M. rom. maestro di cappella nella cattedrale di Concordia. Venetia. 1616. Fétis gives an edition of 1618.

Lettera di R.M. rom. alli . . . sig. eccellentiss. musici della cappella di N.S. ed altri musici romani miei Patroni osservandissimi. Venetia. G. Vincenti, 1618. Contains a canon in twelve parts.

Madrigali a sei voci in canone, con la resolutione delle parti, nel quale per mezzo de gli accidenti l' armonia discende un' tuono e di poi ascende il tuono già disceso, potendosi anco cantare per i suoi riversi, come li musici periti sanno; studio curioso non più veduto. Con un avviso a tutti li Sig. musici di Roma. Dato in luce da R.M. rom. Beneficiato nella metropoli d' Aquileia. Roma. Soldi, 1621. Contains the madrigal 'O voi che sospirate,' which was afterwards printed by Angelo Berardi both in his *Miscellanea musicale*, Bologna, 1689, p. 60, and in his *Arcani musicali*, 1690, p. 14; he describes it as written 'con nobilissimo artificio.'

Certezza d' artificii musicali, non più fatti, contenuti nelli dieci obligbi della messa a dieci voci; con la risposta all' opposizione, fatta dal Sig. A. Antonelli, musico in Roma, sopra la quantità di essi obbligbi. Dato in luce da R.M. rom. Beneficiato nella metropoli di Aquileia. Venetia. Bonfadino, 1621. 4to.

Copia di lettera con manoscritta mandata dal Sig. A. Antonelli musico in Roma a me R.M., etc., con la risposta fatt'agli nelle presente stampe, etc. Venetia. Bonfadino, 1621. 4to.

Vivit Deus. Canones super plurium verborum vocalibus: quod artificium componendi, neque in Italia, nec alibi Lactenus visum est nounullaque curioso artificio ad musices peritissimos pertinentia. Auctore R.M. rom. Opus sextum. Romae. L. Grignani, 1649. Folio.

Avviso inviato da me R.M. insieme col foglio reale del canone musicale Fons Signatus, alli famosi e peritissimi sig. musici d' Italia e di tutti gl' altri Regni, etc. Roma. Grignani, 1650. 4to. This work gives approximately the date of Micheli's birth as it was written 'nella sua rignardevole età di anni 75' (Parisini, i. 89).

Canone musicale a quattro voci, ad honore della concettione della B.V.M., composto sopra le vocali di nuovo, e curioso artificio, etc. Opera et inventione pellegrina di R.M. rom. Roma, L. Grignani. 1650.

Baini also mentions the following three works:—

Li salmi a quattro voci. Venetia, 1638.

Le messe a quattro voci. Roma, 1650.

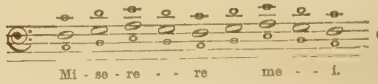
Li respon-ori a cinque voci. Roma, 1658.

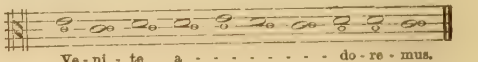
Kircher, *Musurgia universalis*. Roma, 1650, i. pp. 583-4 prints a canon in thirty-six parts, distributed among nine choirs, composed by Micheli, 'one of those who had revived the forgotten art of writing canons.'

MSS. In the Dresden Library, MS. 375b, an aria scored for voice and instruments. (Eitner.)

In the British Museum, Add. MS. 11,588, ff. 143, 149, 'Canon di Romano Micheli,' 1615; and 'Canone del Metallo, dal Romano Micheli'; both from Micheli's *Musica vaga et artificiosa*, 1615. C. S.

MICROLOGUS (from the Gr. adj. μικρολόγος, 'having regard to small things'—from μικρός, 'little,' and λόγος, 'a word'; Lat. *Sermo brevis*, an 'Epitome,' or 'Compendium'). A name given by two celebrated authors to works containing on epitome of all that was known of music at the time they were written.

I. The Micrologus of Guido d' Arezzo is believed to have been compiled about the year 1024. Valuable MS. copies of this curious work are preserved in the Vatican Library, as well as in the Bibliothèque Nationale at Paris, and in other European collections. The treatise was printed in 1784 by Gerbert, Prince Abbot of S. Blasien, in his great work entitled *Scriptores ecclesiastici de musica*; and in 1876 Hermesdorff published a copy of the original text at Treves, side by side with a German translation. Considerable variations occur in the ancient MSS.; but full dependence may be placed upon the readings given in the two printed editions we have mentioned. The work is divided into twenty chapters, some of which throw great light, both upon the state of musical science at the time of its production, and upon its subsequent progress. The first chapter is merely introductory; the second treats of the different kinds of Notes; and the third, of 'the Disposition of the Monochord,' which the author strongly recommends as a means of teaching Choristers to sing in tune [see MONOCHORD]; and it is worthy of notice, as a chronological 'landmark,' that Guido here uses the long-since universally rejected division of Pythagoras, which resolves the Perfect Fourth (*Diatessaron*) into two Greater Tones and a Limma, instead of the truer section of Ptolemy, who divides it into a Greater and Lesser Tone and a Semitone. Chapter V. treats of the Octave (*Diapason*), and of the seven letters by which its sounds are represented. Chapters XVIII. and XIX., entitled, *De Diaphonia, id est Organi precepta*, and *Dictae Diaphoniae per exempla probatio*, are filled with still more interesting matter, and contain a detailed description of the method pursued in accompanying a Plain-song Melody with Discant—here called *Diaphonia* or *Organum*. Earlier authorities had decreed that, with the exception of the Octave, no intervals were admissible in Discant, but the Perfect Fourth, and its inversions, the Perfect Fifth, used as in the following example—quoted in the Micrologus—in which the Plain-song occupies the middle part :—

But Guido, though he speaks of the Fourth as the most important interval, permits also the use of the Major Second and the Major and Minor Third; and gives the following example of the manner in which they may be introduced :—



Neither in the chapters we have selected for our illustration, nor in any other part of the work do we find any mention whatever of the Harmonic Hand, the Solmisation of the Hexachord, or the use of the lines and spaces of the stave; nor do Guido's other writings contain any allusion to these aids to science sufficiently explicit to identify him as their inventor. His claim to this honour rests entirely on the authority of Franchinus Gafurius, Vicentino, Glareanus, Vincenzo Galilei, Zarlino, and other early writers, whose verdict in his favour is, however, so unanimous, that it would be dangerous to reject the traditions handed down to us through so many consentient records. [An admirable edition of Guido's *Micrologus* was prepared by Dom Ambrogio Amelli, O.S.B., Prior of Monte Cassino, and published in 1904.]

II. A less celebrated but scarcely less valu-

able treatise entitled *Musice active Micrologus* was printed at Leipzig in 1517, by Andreas Ornithoparcus (or Ornitoparchus)—a German musician, of acknowledged eminence, whose true patronymic in its mother tongue was Vogelsang or Vogelgesang.

[The following are the various editions through which it passed :—

1. Leipzig, Jan. 1517. The colophon runs as follows :—

Excussum est hoc opus Lipsiae in aedibus Valentini | Schuman. Mēse Januario, Anni virginei partus De | cimiseptimi supra sesquimillesimū Leone de | cimo pont. max. ac Maximiliano | gloriosissimo Impatore orbi terras | praesidentibus. |

This is the first edition, and only one copy is known to exist, viz. in the Bibliothèque Nationale at Paris, the whole of sheet A of which is wanting. It was described by Fétis, who, however, confuses it with the second edition.

2. Leipzig, Nov. 1517. Described in Panzer (ix. 496). The colophon is :—

Excussum est hoc opus, ab ipso authore denuo castigatum, | recognitumq; Lipsie in edibus Ualentini Schumanni, calco- | graphi solertissimi : Mense Nouēbr: Anni virginei partus de- | cimi septimi supra sesquimillesimū. Leone decimo Pont. Max. | ac Maximiliano inuictissimo impatore orbi terras p̄sidētibus. |

This edition, though the colophon clearly proves the contrary, is generally described as the first. Copies of it are in the British Museum ; Kgl. Bibliothek, Berlin ; Hofbibliothek, Darmstadt ; Library of St. Mark's, Venice ; University of Bonn, and one was in the 'Rosenthal Antiquariat,' Munich, May 1888.

3. Leipzig, 1519. The colophon runs :—

Excussum est hoc opus: denuo castigatum recognitumq; | Lipsie in edibus Ualentini Schumanni : calcographi solertissi | mi : Mense Aprili ; Anni virginei partus vndeuigesimi supra | sesquimillesimum. |

There are copies of this at Berlin (Royal Library), Munich (Royal Library), Königsberg (see *Monatshefte für Musikgeschichte*, 1870, p. 47), Göttingen (University Library), and Brussels (see *Catalogue de la Bibliothèque de F. J. Fétis*, p. 621). A copy is said (*Monatshefte*, viii. p. 22) to be in the Rathsschulbibliothek of Zwickau. Fétis says there is an edition of 1521 at the Bibliothèque Nationale in Paris, though on inquiry the only copy found there was that of Jan. 1517. The colophon he quotes is that of the 1519 edition, but he seems to have imagined that 'undevigesimi' meant twenty-one, instead of nineteen. His statement has been copied by Mendel.

4. Cologne, 1533. The title-page runs :—

Andræ Ornitoparchi Meyningensis, De arte cantandi micrologus, libris quatuor digestus, omnibus musicæ studiosis non tam utilis quam necessarius, diligenter recognitus. Coloniæ, apud Joannem Gymnicum, anno 1533.

A copy of this edition is in the Bibliothèque du Conservatoire Nationale de Musique, Paris (see M. Weckerlin's *Catalogue*, p. 209).

5. Cologne, 1535. An edition without colophon, similar to the preceding. A copy is in the Royal Library at Munich.

6. Gerber (*Lexicon*, ed. 1813, iii. p. 618) quotes Schacht's *Bibl. Music.* (1687) to the effect that there exists an edition in oblong 8vo, printed by Johannes Gymnicus at Cologne in 1540, but no copy of this is known to exist.]

This work, written in the quaint Latin peculiar to the 16th century, contains the substance of a series of Lectures delivered by the author at the Universities of Heidelberg, Mainz, and Tübingen ; and is divided into four separate books. The First Book, comprising twelve Chapters, treats of the different kinds of Music, of the clefs, the Ecclesiastical Modes, the Hexachords, the rules of Solmisation and Mutation, the various Intervals, the Division and Use of the Monochord, the laws of *Musica ficta*, Transposition, and the Church Tones. [See MODES, THE ECCLESIASTICAL ; HEXACHORD ; SOLMISATION ; MUTATION ; MUSICA FICTA ; ORNITHOPARCUS ; TONES, THE GREGORIAN.]

The second Book, divided into thirteen Chapters, treats of Measured Music, [see MUSICA MENSURATA], and contains an amount of information even more valuable than that conveyed in Morley's *Plaine and Easie Introduction*, inasmuch as it is expressed in more intelligible language, and freed from the involutions of a cumbrous and frequently vague and meaningless dialogue. In the second chapter of this Book the author describes eight kinds of notes—the Large, Long, Breve, Semibreve, Minim, Crotchet, Quaver, and Semiquaver. The third chapter is devoted to Ligatures ; and, as the Ligatures in common use at the beginning of the 16th century differed in some particulars from those employed in the time of Palestrina, the rules here given are of inestimable value in deciphering early compositions. [See NOTATION.]

In the fourth and fifth chapters of the second Book the author defines the various species of Mood, Time, and Prolation ; and, complaining as bitterly as Morley does, of the diversity of the signs by which they are represented, [see MOOD, PROLATION, TIME] ; proceeds to give his readers directions, which will be found exceedingly useful to those who wish to score the works of Josquin des Prés and other writers who flourished before the middle of the 16th century. The remaining chapters treat of Augmentation, Diminution, Rests, Points, Proportion, and other matters of deep interest to the student of ancient music.

The third Book, disposed in seven chapters, is devoted to the consideration of Ecclesiastical Music, and chiefly to the Accents used in reciting the Divine Office. [See INFLEXION, vol. ii. pp. 466, etc.]

The fourth Book, in eight chapters, contains an epitome of the Laws of Counterpoint ; and treats in detail of the difference between Consonances and Dissonances, the 'General Precepts of Counterpoint,' the nature of different voices, the formation of Cadences, the 'Special Precepts

of Counterpoint,' the use of rests in Counterpoint and the different styles of singing. On this last point the author's remarks are cruelly caustic. He tells us that the English carol, the French sing, the Spanish weep, the Italians of Genoa caper, other Italians bark; but 'the Germans, I am ashamed to say, howl like wolves.'

In 1609 our own John Dowland printed a correct though deliciously quaint English translation in London; and it is through the medium of this that the work is best known in this country. Hawkins, indeed, though he mentions the Latin original, gives all his quotations from Dowland's version. W. S. R.; with additions in square brackets by W. B. S.

MIDAS. A famous work of the second period of English ballad opera. It is a classical extravaganza, and a parody of Italian opera. Its first appearance on the English boards was at Covent Garden in 1764, though it is possible that, as O'Keeffe in his *Recollections* (1826), vol. i. p. 54, gives as a first cast one different from the first published copy, it may have been placed upon the stage in Dublin, where the author of the libretto, Kane O'Hara lived.

The music was selected from popular melodies, and the piece held the stage for many years. It was revised and acted at Drury Lane, Oct. 25, 1802, when Michael Kelly took the part of 'Apollo,' previously filled by Vernon, and by Mattocks. Another revival took place at Covent Garden in 1814, Sinclair taking 'Apollo.' The pretty song 'Pray Goody please to moderate the rancour of your Tongue,' appears in the opera, the air of which has been variously ascribed to Rousseau, Oswald, and Burney. The music of the opera was first published by Walsh; the revised edition of 1802 by Birchall. F. K.

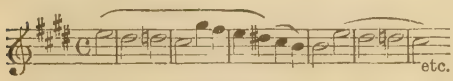
MIDDLE C. (i.) The note, *c'*, indicated by the C clef, or by the first ledger line below the treble stave, and the first above the bass stave. (ii.) The key upon the organ manuals sounding the same note at 'eight-foot pitch,' a key two octaves above the lower or CC key. The word is also used of the middle C upon the pedalboard (*i.e.* sounding the note *c* at eight-foot pitch), but only when special reference is made to that clavier. T. E.

MIDLAND INSTITUTE SCHOOL OF MUSIC. The Birmingham and Midland Institute was incorporated by Act of Parliament in the year 1854, 'for the diffusion and advancement of Science, Literature, and Art.' The foundation-stone was laid by the Prince Consort in the year 1855. The Institute consists of two principal departments: 'General' and 'Industrial.' The latter is of a strictly educational nature, and supplies the benefits of an Evening College; while nearly all the day classes are devoted to individual tuition in musical subjects. The School of Music is one of the most important and interesting developments in the activity of the Institute during recent years. There is a very capable staff of teachers, who give instruction in the various branches of the Art, including Mr. Max Mossel (Violin); Herr Willy Lehmann, and Herr Johann C. Hock (Violoncello); Dr. Rowland Winn, Madame Marie Fromm, Mr. G. H. Manton, Mr. G. Halford, Mr. Rutland Boughton (Piano); Mr. C. W. Perkins, and Mr. W. F. Newey (Organ); Mr. G. A. Breeden, Mr. F. W. Beard, and Mr. J. L. Robinson (Singing); Mr. Alfred Gaul, Dr. Winn, Mr. Halford, and Mr. Boughton (Theory), etc. Collective classes are held in the evenings in the following subjects: Singing, Harmony, Counterpoint, Rudiments, Elocution, Orchestral Instruments, etc. In 1900 Mr. Granville Bantock was appointed the first Principal of the School of Music, and a reorganisation of a Students' Choir, Orchestra, Operatic Class, Fortnightly Rehearsals, and Terminal Concerts, with an Annual Concert at the Town Hall, was effected. In 1903 Sir Edward Elgar accepted the honorary position of Visitor to the School, and has evinced his personal interest in the work of the School, not only as a member of the Committee, but by personally conducting the Students' Orchestra at a Town Hall Concert. A Chamber Music Class for the practice of Sonatas, Trios, Quartets, etc., is under the direction of Mr. Max Mossel, and interesting concerts of the work of this class are given at the close of each session. The Operatic Class, in the charge of the Principal and Mr. H. A. Breeden, has given performances of Mozart's 'Magic Flute'; Gluck's 'Orpheus'; and 'Iphigenia in Aulis.'

Examinations are held at the end of every session, and certificates are awarded to successful students in the Honours, First, and Second Grades. The examinations are conducted in accordance with a prescribed Syllabus, modelled on that of the Associated Board, by the Principal and a Visiting Examiner, assisted by members of the teaching staff. Mr. Ivor Atkins (Worcester); Dr. G. R. Sinclair (Hereford); Dr. Herbert Brewer (Gloucester); and Mr. Frederick Corder (London) have officiated in the capacity of Visiting Examiner during recent years. The work presented at the Students' Concerts is carefully selected from the Classics, and recognised Masters of Music, and performances have been given of such works as Bach's 'Magnificat,' 'Sleepers, wake,' 'Bide with us'; Brahms's 'Song of Destiny,' 'Rhapsody'; Beethoven's 'Choral Fantasia,' Pianoforte Concertos; Haydn's and Mozart's Symphonies, etc. The number of individual students at the present time is about 700, and increases annually, while the work of the students, and the results obtained, afford encouragement to those interested in the progress of music in the Midlands. G. B.

MIDSUMMER NIGHT'S DREAM MUSIC, by Mendelssohn, consists of two parts. (i.) The

Overture was written between July 7 and August 6, 1826, with the latter of which dates the score (in the Berlin Bibliothek) is signed. It appears from Marx's statement (*Erinn.* ii. 231-33) that the work, as we possess it, is a second attempt. The former one, of which the first half was completed, began with the four chords and the fairy figure. On these followed a regular overture, in which the theme



represented the proceedings of the lovers. Nothing else has survived. The Bergomask dance and other most characteristic features are all new, and appear to have been the result of the representations of Marx, who urged that the overture should not only be formed on the subject of the play but should adopt it as a Programme. It was first performed in public at Stettin in Feb. 1827. Mendelssohn brought it with him to London in 1829, and it was played under his direction at a concert given by Drouet at the Argyll Rooms, on June 24, Midsummer night. On returning from the concert the score was left in a hackney coach and irrecoverably lost [but see p. 582].

The coincidence between the melody at the close of the overture and that in the 'Mermaid's song' in the Finale to the second act of Weber's 'Oberon' is no doubt a mere coincidence. Weber's sketch of the Finale was finished in Dresden on Jan. 7, 1826,[1] immediately after which he started for London; and it is very improbable that any of the *motifs* of the opera should have become known before its performance, April 12, 1826. But apart from this, it is so extremely unlike Mendelssohn to adopt a theme from another composer, that we may be perfectly sure that the idea was his own. He introduces it in the beginning of the work, at the first *fortissimo*; it then twice recurs in the course of the working, and appears in an extended form as a cantilène in the coda. Mendelssohn appears to have felt some difficulty as to the notation of the overture. He first wrote it with the fairy subject in quavers; he then published an arrangement for the PF. with Cramer & Co., which has the fairy subject in semiquavers; and lastly returned to the original notation, in which the score is printed. These alterations of course do not affect the actual sound of the theme. The score was published with those of the 'Hebrides' and 'Meeresstille,' as '3 concert overtures,' by Breitkopfs, in March or April 1835.

(ii.) The music for the Play was composed in 1843 in obedience to the desire of the King of Prussia, and was produced on the stage at the New Palace at Potsdam, on Oct. 14 of that year, after eleven rehearsals. It contains 12 numbers—Scherzo; Fairy march; 'You spotted snakes' for two sopranos and chorus; Melodrama; Intermezzo; Melodrama; Notturno; Andante; Wedding march; Allegro commodo; Bergomask dance; Finale. Its first performance at the Philharmonic was under the composer's direction, May 27, 1844. [The march was played on the organ, on the Sunday following, by Dr. E. J. Hopkins. See *Mus. Times*, 1899, p. 122.] G.

[1] Weber's *Life*, by his son, ii. 639, 643.

MIGNON. Opéra-comique in three acts, words by MM. Carré and Barbier, founded on 'Wilhelm Meister'; music by Ambroise Thomas. Produced at the Opéra-Comique, Paris, Nov. 17, 1866, and in London, at Drury Lane, July 5, 1870. M.

MIKADO, THE. Comic opera in two acts; words by W. S. Gilbert, music by Sir Arthur Sullivan. Produced at the Savoy Theatre, March 14, 1885. M.

MILAN. A school of music was founded at Milan in 1483 by Lodovico Sforza, Duke of Milan. Some writers affirm that this was the first public school of music in Italy, but that of Bologna, founded in 1482 by Pope Nicholas V., preceded it by one year. Franchino Gafurio of Lodi was the first public professor of music in Milan. Costanza Porta, the pupil of Willaert, Zarlino, Caimo, Gastoldi, Biffi, and others, were also eminent composers in the old Lombard school of music, but Claudio Monteverde (born at Cremona, 1570) was the first to found a new epoch in this school, and to make it one of the richest and most powerful in Italy. He first attracted the notice of the Duke of Mantua by his performance on the viola; and by his direction, and applying himself to the study of composition under Ingegneri, the Maestro di Cappella of that Court, he became a considerable composer for the Church. The result of his studies appears in some valuable innovations in the old rules of counterpoint, which, although they excited much cavil and discussion at the time, were soon adopted not only by dilettanti but by professors.

Besides making these important discoveries, he is considered to be one of the first inventors of recitative in the Musical Drama. Orazio Vecchi, born about 1550, was another writer of operatic music of the Lombard school. His opera of 'L' Amfiparnaso,' was one of the earliest operatic representations. These and many other writers of dramatic music were formed in the Lombard school, which was also illustrated by composers for the Church, such as Viadana, Noscimbeni, Simpliciano Olivo, Giuseppe Vignati, Antonio Rosetti, Gio. Andrea Fioroni, etc. etc.

In the first part of the 18th century the famous school of singing of Giuseppe Ferdinando Brivio flourished at Milan, but there does not seem to have been any special 'Accademia' or Conservatorio for public musical instruction till

the year 1807, when, by a decree of Napoleon Buonaparte, the present Royal Conservatorio of Milan was established.

By order of the viceroy, Eugène Beauharnais, the building annexed to the church of Santa Maria della Passione, formerly a convent, was set apart for the new musical institute. It was opened on Sept. 8, 1808, and formally inaugurated by the Marquis de Brème, minister of the interior; and it was to be modelled on the pattern of the old Conservatorios of Naples.

The first president of the Conservatorio was Bonifazio Asioli, chosen by the celebrated Gian Simone Mayr, who traced out the rules for the new institution; and the first professors of the various branches of musical instruction were Federigi, Secchi, Ray, Piantanida, Negri, Rolla, Sturioni, Andredi, Adami, Belloli, Buccinelli. In 1814, on account of the large increase of pupils, two extra professors were nominated. During the years 1848 and 1849, when the Austrians were in Milan, the Conservatorio was also occupied by their troops, but the musical instruction of the pupils was carried on in the private houses of the professors. In 1850 the Conservatorio was reopened under the presidency of Lauro Rossi on a larger scale, with a considerable change in its form of government, and fresh provision was made for instruction in the organ, the harp, the history and philosophy of music. In 1858 a school of instruction in singing for the performers at the royal theatres was likewise added.

An Academical Council was instituted in 1864, to determine what prizes should be distributed to the pupils, and every year those who distinguish themselves most at the yearly examinations receive a monthly pension arising out of the endowment of the Institution. In this same year the 'Società del Quartetto' was formed, of which many of the most notable musicians of the present day are honorary members. Every year this society causes six or eight concerts of classical music to be performed, and offers a prize for the best musical composition on a given subject. The 'Scuole popolari' for the lower classes of the people, at the cost of the State, are also offshoots of the great Milanese Conservatorio.

The programme of musical instruction in the Royal Conservatorio, as translated from the report of January 1873, of the president, Signor Lodovico Melzi, comprehends two kinds of instruction in music, artistic and literary, and these may again be subdivided into a preliminary and a superior course of instruction in either of these two branches.

The Conservatorio professes to give a complete musical and a fair literary education. The musical instruction is directed by twenty-nine professors, and by about thirty teachers selected from the best pupils of both sexes. For the literary branch there are seven professors. There are two other professors, one for deportment, pantomime, and ballet, the other for drill.

Each pupil previous to admission must pass through a preliminary examination to see if he has any capacity for the branch of musical instruction he intends to pursue. This examination when passed only gives the pupil a right to enter the Conservatorio probationally for a year, and not till he has passed the second examination at the end of the probationary year is he admitted as a pupil. On admission he pays an entrance fee of twenty lire, and every year, until his studies are completed, he pays to the Institute five lire monthly, with the exception of the months of September and October.

Nine years are allowed to each pupil for study in composition, and for attaining proficiency in *stringed instruments*, ten years for wind instruments, eleven years for instruction in singing. [For the opera-house at Milan, see SCALA, LA.] C. M. P.

MILANOLLO, TERESA and MARIA, two exceptionally gifted youthful violinists. Domenica Maria Teresa—the elder and better known of the two sisters—was born in Savigliano near Turin on August 28, 1827, and died (Mme. Parmentier) in Paris, Oct. 25, 1904. Her sister Maria, whose career was suddenly cut short at the age of sixteen, was born in Savigliano, July 19, 1832, and died in Paris, Oct. 21, 1848. Their father, according to Fétis, was a poor carpenter, and his little daughters were two out of thirteen children. Teresa's talent asserted itself at the age of four, the child being so powerfully influenced by a violin solo played at High Mass one Sunday that she never rested until her father gave her a violin. Then followed lessons from a native violinist, Giovanni Ferrero, under whose tuition she remained for about a year, making astounding progress. Her talent was so precocious that her father began to think seriously about her musical education, and in order to give her the advantages of better tuition, the Milanollos migrated to Turin, when the little girl—scarcely six—received instruction from Gebbaro and Mora, two violinists attached to the Capella Carlo Alberto. While in Turin she made a few public appearances which confirmed the high opinion which had already been formed of her talent, but the recompense she received was quite inadequate to alleviate the poverty of the Milanollo family. After a year of struggle and trial in Turin, Milanollo père resolved to tempt fortune by taking Teresa to Paris. Full of hope but with very small means, he and his wife and their two children—Teresa seven and Maria three—left Turin. They crossed the Alps on foot, and in spite of cold, hunger, and fatigue, pursued their journey without a stop until they reached Marseilles. Here their future aspirations for Teresa were strengthened by her successful appearance at four concerts. Armed with an

introduction to Lafont, they finally arrived in Paris in 1837. Lafont at once recognised Teresa's gifts, made her one of his pupils, allowed her to play five times at the Opéra-Comique concerts, and took her on tour with him through Holland and Belgium. At these appearances, besides playing solos, she often joined her master in duets. After a severe illness in Amsterdam, which prevented her from finishing the tour, she reappeared at the Hague, and played to the Prince of Orange, who presented her with a handsome diamond ornament. From Holland she went to England; played in Covent Garden Theatre at five concerts; received some tuition from the Anglo-Italian violinist, Mori, and then toured in the provinces and Wales, playing at forty concerts in less than a month. For this fatiguing undertaking the child received no recompense, owing to the harpist, Boscha, absconding with all the profits. Previously to this, Teresa had started giving her sister Maria violin lessons. Maria's gifts were also of a high order, though her style was quite different. Teresa's playing was full of warmth and feeling, while Maria's was brilliant and sparkling, characteristics which caused them to be nicknamed Mademoiselle Adagio and Mademoiselle Staccato. After Maria's début in Boulogne at the age of six, the two sisters were inseparable, and travelled together everywhere, playing in France, Holland, and Belgium. In 1839 they returned to Paris. Teresa assumed an incognito so as to take lessons from Habeneck. Habeneck respected her wish to keep her name hidden from the public for a space of study, and never divulged his discovery that his pupil was Teresa Milanollo. A year later, the sisters appeared again in public at Rennes, Nantes, and Bordeaux, where they gave twelve concerts with great success. In Paris they played before King Louis Philippe at Neuilly, and at Habeneck's special request made a most successful appearance at the Paris Conservatoire. At this concert, which took place on April 18, 1841, Teresa played a Polonaise by Habeneck, gaining an enthusiastic reception, and receiving particular compliments from Cherubini and Auber, who were of the audience. Making the acquaintance of De Bériot at Boulogne, she received some lessons from him, and then travelled with her sister in Belgium and Germany, played before the King of Prussia, gave twelve concerts at Frankfort, and in 1843 arrived in Vienna, where they created a furore at twenty-five concerts. In the same year they returned to their native country, and on June 9, 1845, appeared in London at the Philharmonic Concert, but in spite of their great continental reputation, the London critics rather condemned what they considered to be an exaggerated style. In 1848, after continued touring, they returned to Paris; in the same year Maria, who was just sixteen and had been ailing for some months, suddenly died of rapid consumption, and was buried in the Cemetery of Père Lachaise. Teresa was so overcome with grief at the loss of her companion that she retired from public life for some time, remaining mostly on an estate which her father had bought near Malezeville, in Lorraine. Gradually she resumed her concert appearances, which she continued with remarkable success in Germany and Italy, until 1857, when she married, on April 16, an eminent French military engineer, Monsieur Charles Joseph Théodore Parmentier (born at Barr, [Lower Rhine] March 14, 1821). After her marriage she abandoned the concert platform and followed the fortunes of her husband, who had been a distinguished soldier, and had seen service in the Crimea, and was also an excellent amateur musician (see Fétis, *Biog.*). During the lifetime of Maria the sisters were greatly interested in the poor of Lyons, and as soon as Teresa had roused herself from the grief which her sister's death caused her, she exerted herself in establishing her 'Concerts des Pauvres,' which she carried out in a systematic manner in almost every town in France. Her plan was to give a concert, for which the wealthy purchased tickets, and immediately to follow the first with a second concert at which the audience was composed of poor people entirely. She would first charm them by her playing, and at the conclusion, money, food, and clothing—which had been purchased out of the receipts of the former concert—were distributed. From 1878 until her death Mme. Parmentier lived quietly in Paris.

Compositions: Ave Maria, chorus for male voices; Fantaisie-élégiaque for violin; two romances; Transcriptions and variations for violin and pianoforte.

Fétis, *Biographie des Musiciens*; A. C. Lahee's *Famous Violinists of To-day and Yesterday*; A. M. Clarke's *Fiddlers Ancient and Modern*; *Les Sœurs Milanollo, études biographiques, artistiques et morales* (Lyons, 1847); *Theresa Milanollo et Maria Milanollo*, par C. M. (Nantes, n.d.). E. H-A.

MILDER-HAUPTMANN, Pauline Anna, a celebrated German singer and tragic actress, the daughter of Milder, a courier in the Austrian service, was born at Constantinople, Dec. 13, 1785. She lived afterwards at Vienna, where, having lost her father, she was compelled to enter the service of a lady of rank as lady's maid. Her fine voice and handsome person attracted the notice of Schikaneder, the well-known Viennese manager, who urged her to enter the profession, offering to be responsible for her musical education and to superintend her début on the stage. The offer was accepted, and she became the pupil of an Italian singing-master named Tomascelli, and subsequently of Salieri. She made her first public appearance on April 9, 1803, as Juno, in Süssmayer's opera, 'Der Spiegel von Arkadien.' As an artist, she

seems to have profited but little by instruction. With the kind of Oriental indolence that always distinguished her, she was content to rely for success on her splendid natural gifts, which were such as to procure for her, almost at once, an engagement at the Imperial Court theatre. That the part of 'Fidelio' should have been written for her is sufficient testimony to the capabilities of the organ which caused old Haydn to say to her, 'Dear child, you have a voice like a house!'

Her fame spread rapidly, and in 1808 she made a brilliantly successful professional tour, obtaining, on her return to Vienna, a fresh engagement at Court as *prima donna assoluta*. In 1810 Anna Milder married a rich jeweller named Hauptmann. Her greatest series of triumphs was achieved at Berlin, where she appeared in Gluck's 'Iphigenia in Tauris' in 1812. After singing with equal éclat in other great German towns, she contracted, in 1816, a permanent engagement with the royal theatre of Berlin, where for twelve years she reigned supreme. She played in all the principal rôles in the répertoire, but her great parts were those of the classical heroines of Gluck—Iphigenia, Alcestis, Armida — for which she was pre-eminently fitted, both by her imposing presence, and by her magnificent soprano voice, full, rich, and flawless, which both in amount and quality seems to have left nothing to desire. It was, however, unwieldy, and this natural inflexibility so little overcome by art as to be incapable of the simplest trill or other florid embellishment. At times, especially in her later years, she attempted some lighter parts, such as Mozart's Donna Elvira, and Susanna, but her lack of execution prevented her from succeeding in these as she did in Weigl's opera, 'Die Schweizerfamilie' (made celebrated by her impersonation of Emmeline), or in the broad declamatory style of Gluck. Although 'Fidelio' became one of her principal rôles, her performance in this opera was never, either vocally or dramatically, irreproachable. Thayer (*Life of Beethoven*, ii. 290) relates a conversation with her, in 1836, when she told him what 'hard fights' she used to have with the master about some passages in the Adagio of the great scena in E major, described by her as 'ugly,' 'unvocal,' and 'inimical (*widerstrebend*) to her organ.' All was in vain, however, until in 1814 she declared herself resolved never again to appear in the part, if she had to sing this ungrateful air as it stood—a threat which proved effective.

Her manner in society is described as cold and apathetic, and her degree of musical culture so small that she could only learn her parts by having them played to her over and over again. In spite of this (in which indeed she is not singular), she was as much admired by composers and critics as by the court and the public. Zelter describes her golden voice as 'positively belonging to the class of rarities,' and herself as 'the only singer who gives you complete satisfaction.' There is no doubt that her success and steady hold on the public favour had a most important influence in upholding German opera and the classical style, and in counteracting the frivolous fashion for foreign talent of every kind which reigned at Berlin.

Chorley tells an amusing story, on the authority of an eye-witness, of an occasion when Mme. Milder's stately calm was for a moment overcome during one of her magnificent impersonations of Gluck's heroines. 'At the moment where Blum, the bass singer, who used to strengthen himself for the part of Hercules upon champagne, was carrying off the colossal Alcestis from the shades below, Queen Milder, aware of the risk she ran in arms so unsteady, and overpowered with sudden terror, exclaimed, "Herr Jesu! Ich falle!" This exclamation elicited a simultaneous roar from all parts of the theatre. And from that day forward, Milder was *led*, not carried, from the stage by the God of Strength.' (*Modern German Music*, vol. i. p. 186.)

In 1829 she abdicated her sceptre in Berlin, owing to misunderstandings and differences with the opera-director, Spontini. She then visited Russia, Sweden, and Denmark, but her voice was failing fast. Her last public appearance was at Vienna in 1836, two years before her death, which happened at Berlin on May 29, 1838. F. A. M.

MILITARY BAND. See WIND BAND.

MILITARY DRUM is another term for the side drum. [See DRUM, 3, vol. i. p. 732.] V. DE P.

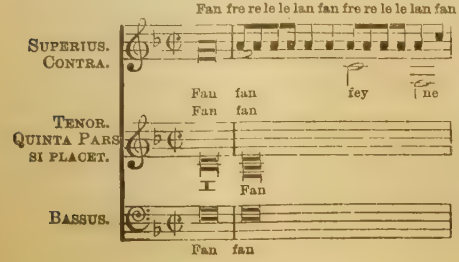
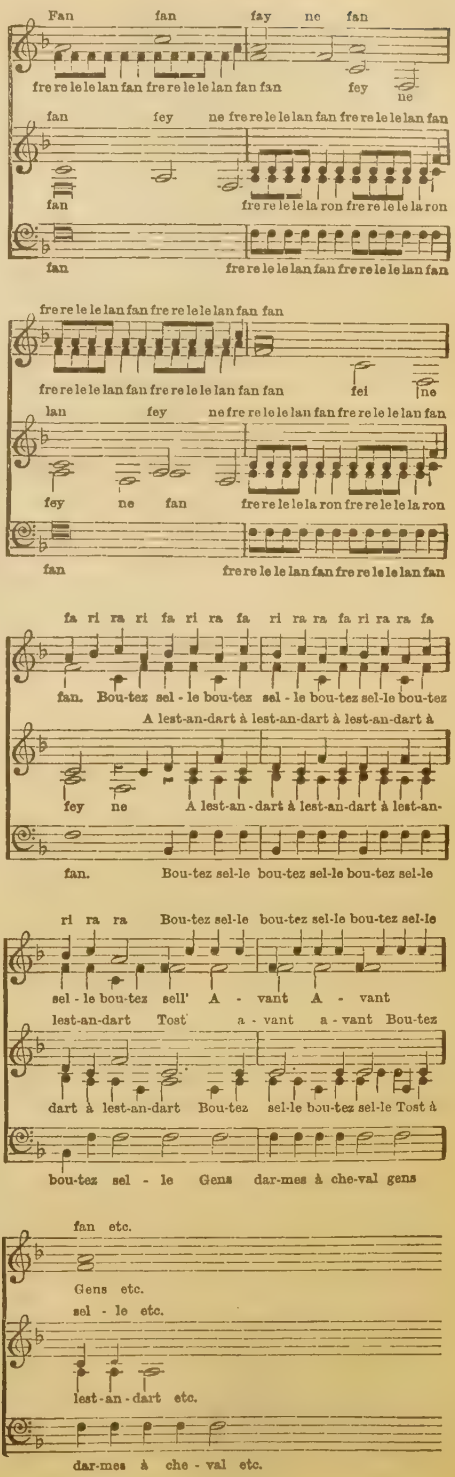
MILITARY SOUNDS AND SIGNALS. The use of musical instruments in war by the ancients—a use which is found in all countries and at all times—appears to have been more as an incentive to the courage of the troops than as a means of conveying orders and commands. It is in the 13th century of our era that we first find undoubted evidence of the sounding[1] of trumpets in a field of battle as a signal for attack. At the battle of Bouvines (1215) the French charge was signalled in this manner, and numerous other instances are to be found in the chronicles of the period. For the next 200 years at least, the instrument used for signalling seems to have been the trumpet alone. The question of the introduction of the drum into Europe is one involving too much discussion to be entered upon here, but it may be mentioned as a fact that the first clear evidence of its use is the passage in Froissart (Bk. I. Pt. i. chap. 322) describing how, in the year 1347, Edward III. and his company entered

[1] In connection with this word we have an instance of Tennyson's extreme accuracy in the choice of terms. Where the bugle is used as a mere means of awakening the echoes he says—

'*Blow* bugle, *blow*, set the wild echoes flying';

but where it is to be used as a signal he employs the strictly correct term—

'Leave me here, and when you want me, *sound* upon the bugle-horn.'

into Calais 'à grand foison de menestrandies, de trompes, de tambours, de nacaires, de chalemies et de muses'—no mean military band to attend the king of 'unmusical' England! It is in Italy that the drum seems first to have been used for signalling purposes. Macchiavelli, in several passages in his *Art of War* (written for Lorenzo de' Medici in 1521), clearly states that the drum commands all things in a battle, proclaiming the commands of the officer to his troops. He also recommends the use of trumpets and flutes, the latter being apparently an idea of his own borrowed from the Greeks; he would give the signals to the trumpets, followed by the drums, and advises that the cavalry should have instruments of a different sound from those used by the infantry. This use by the Italians of both trumpets and drums is confirmed by a passage in Zarlino (*Istitutioni Armoniche*, Venice, 1558, pt. i. cap. 2), 'Osservasi ancora tal costume alli tempi nostri; perciocche di due esserciti l' uno non assalirebbe l' inimico, se non invitato dal suono delle Trombe e de' Tamburi, overo da alcun' altra sorte de' musicali istrumenti.' It was in all probability from Italy that the earliest musical signals came: spread over Europe by mercenaries, they were modified and altered by the different troops which adopted them, but the two signalling instruments were everywhere the same (with perhaps the exception of Germany, where the fife seems to have been introduced), and the names given to the different sounds long retained evidence of their Italian origin. The first military signals which have been handed down to us in notation are to be found in Jannequin's remarkable composition, 'La Bataille,' which describes the battle of Marignan (1515), and was published at Antwerp in 1545, with a fifth part added by Verdelot. [See vol. ii. p. 526.] A comparison of this composition with the same composer's similar part-songs 'La Guerre,' 'La prinse et reduction de Boulogne' (fifth book of Nicolas du Chemin's Chansons, 1551; Eitner, *Bibl. d. Sammelwerke*, 1551 i.), or Francesco di Milano's 'La Battaglia,' would be most interesting, and would probably disclose points of identity between the French and Italian military signals. The second part of Jannequin's 'Bataille' (of which the first ten bars are given here in modern notation) evidently contains two trumpet calls, 'Le Bouteselle' and 'A l'Etendart.'


Fan fan fay ne fan
fre re le le lan fan fre re le le lan fan fan fey ne
fan fey ne fre re le le lan fan fre re le le lan fan
fan fre re le le la ron fre re le le la ron
fan fre re le le lan fan fre re le le lan fan
fre re le le lan fan fre re le le lan fan fan fei ne
lan fey ne fre re le le lan fan fre re le le lan fan
fey ne fan fre re le le la ron fre re le le la ron
fan fre re le le lan fan fre re le le lan fan
fa ri ra ri fa ri ra fa ri ra ra fa ri ra ra fa
fan. Bou-tez sel - le bou-tez sel - le bou-tez sel-le bou-tez
A lest-an-dart à lest-an-dart à lest-an-dart à
fey ne A lest-an - dart à lest-an-dart à lest-an-
fan. Bou-tez sel-le bou-tez sel-le bou-tez sel-le
ri ra ra Bou-tez sel-le bou-tez sel-le bou-tez sel-le
sel - le bou-tez sell' A - vant A - vant
lest-an-dart Tost a - vant a - vant Bou-tez
dart à lest-an-dart Bou-tez sel-le bou-tez sel-le Tost à
bou-tez sel - le Gens dar-mes à che-val gens
fan etc.
Gens etc.
sel - le etc.
lest-an-dart etc.
dar-mes à che - val etc.

In the same year in which Jannequin's 'Bataille' was published, we find in England one of the earliest of those 'Rules and Articles of War' of which the succession has been continued down to the present day. These 'Rules and Ordynaunces for the Warre' were published for the French campaign of 1544. Amongst them are the following references to trumpet signals. 'After the watche shal be set, unto the tyme it be discharged in the mornynge, no maner of man make any shouting or blowing of hornes or whisteling or great noyse, but if it be trumpettes by a special commaundement.' 'Euery horseman at the fyrst blaste of the trumpette shall sadle or cause to be sadled his horse, at the seconde to brydell, at the thirde to leape on his horse backe, to wait on the kyng, or his lorde or capitayne.' There is here no mention of drums, but it must be remembered that by this time the distinction of trumpet sounds being cavalry signals and drum-beats confined to the infantry was probably as generally adopted in England as it was abroad. In a Virginal piece of William Byrd's preserved at Christ Church, Oxford, and called 'Mr. Birds Battel,' which was probably written about the end of the 16th century, we find different sections, entitled 'The Souldiers Summons,' 'The March of the footemen,' 'The March of the horsemen,' 'The Trumpetts,' 'The Irish March,' and 'The Bagpipe and the Drum.' The first and fifth of these contain evident imitations of trumpet sounds which are probably English military signals of the period, the combination of bagpipes and drums being a military march. Jehan Tabourot, in his valuable *Orchésographie* (1588),[1] says that the musical instruments used in war were 'les buccines et trompettes, litues et clerons, cors et cornets, tibies, fifres, arigots, tambours, et aultres semblables' (fol. 6*b*), and adds that 'Ce bruict de tous les dicts instruments, sert de signes et aduertissements aux soldats, pour desloger, marcher, se retirer: et à la rencontre de l'ennemy leur donne cœur, hardiesse, et courage d'assaillir, et se defendre virilement et vigourousement.' Tabourot's work also mentions that it was the custom among certain German troops for the cavalry to use kettledrums. The illustrations to the 1566 edition of L. Fronsperger's *Kriegsbuch* give more than one example of this. Similarly in Rabelais we find a description of the Andouille folk attacking Pantagruel and his company, to the sound of 'joyous fifes and tabours, trumpets and clarions.' But though from these passages it would seem as if signals were given by other instruments than the drum and trumpet, there can be no doubt that if this was the case, they were soon discontinued. 'It is to the voice of the Drum the Souldier should wholly attend, and not to the aire of the whistle,' says Francis Markham in 1622; and Sir James Turner, in his *Pallas Armata* (1683), has the following:—'In some places a Piper is allowed to each Company; the *Germans* have him, and I look upon their Pipe as a Warlike Instrument. The Bag-pipe is good enough Musick for them who love it; but sure it is not so good as the *Almain* Whistle. With us any Captain may keep a Piper in his Company, and maintain him too, for no pay is allowed him, perhaps just as much as he deserveth.'

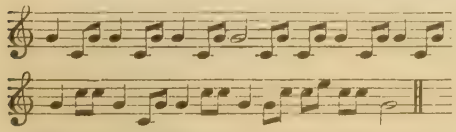
In the numerous military manuals and works published during the 17th century, we find many allusions to and descriptions of the different signals in use. It would be unnecessary to quote these *in extenso*, but Francis Markham's *Five Decades of Epistles of Warre* (London, 1622) demands some notice as being the first work which gives the names and descriptions of the different signals. In Decade I., Epistle 5, 'Of Drummes and Phiphes,' he describes the drum signals as follows: 'First, in the morning the discharge or breaking up of the *Watch*, then a preparation or Summons to make them repaire to their colours; then a beating away before they begin to march; after that a *March* according to the nature and custom of the country (for diuers countries have diuers Marches), then a *Charge*, then a *Retrait*, then a *Troupe*, and lastly a *Battalion*, or a *Battery*, besides other sounds which depending on the phantasttikenes of forain nations are not so useful.' He also states that a work upon the art of drumming had been written by one Hindar; unfortunately of this no copy apparently exists. Markham is no less explicit with regard to Trumpet Sounds than he is with Drum Signals: 'In Horse-Troupes . . . the *Trumpet* is the same which the *Drum* and *Phiph* is, onely differing in the tearmes and sounds of the Instrument: for the first point of warre is *Butte sella*, clap on your saddles; *Mounte Cauallo*, mount on horseback; *Tucquet*, march; *Carga, carga*, an Alarme to charge; *A la Standardo*, a retrait, or retire to your colours; *Auquet*,[2] to the Watch, or a discharge for the watch, besides diuers other points, as Proclamations, Cals, Summons, all which are most necessary for euery Souldier both to know and obey' (Dec. III., Ep. 1). It is noticeable in this list that the names of the trumpet sounds evidently point to an Italian origin, while those of the drum signals are as clearly English. To the list of signals given by Markham we may add here the following, mentioned only in different English works, but in which, unfortunately, no musical notes are given: Reliefe, Parado, Tapto, (*Count Mansfields Directions of Warre*, translated by W. G. 1624); March, Alarm, Troop, Chamadoes and answers thereunto, Reveills, Proclamations (Du Praissac's *Art of Warre*, Englished by J. Cruso, 1639); Call, Preparative, Battle, Retreat (W. Barriffe's *Military Discipline: or the Young Artillery Man*, second edition,

[1] See Orchésographie.

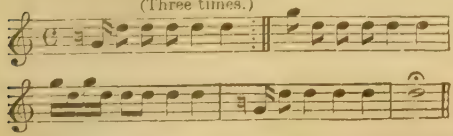
[2] Auquet, *i.e. Au guet*—to the watch.

1639, and Elton's *Compleat Body of the Art Military*, 1650); Take Arms, Come to Colours, Draw out into the Field, Challenge, General, Parley (*English Military Discipline*, 1680); Gathering (Turner's *Pallas Armata*, 1683).

To return to those signals, the notes of which have come down to us, the earliest collection extant is to be found in the second book of Mersenne's *De Instrumentis Harmonicis*, Prop. xix. (1635), where the following cavalry signals are given—L'entrée; Two Boute-selles; A cheval; A l'estendart; Le simple cavalquet; Le double cavalquet; La charge; La chamade; La retraite; Le Guet. Of these signals (copies of which will be found in a MS. of the 17th century in the British Museum, Harl. 6461) we give here the first Boute-selle:—



The next collection known is that of Girolamo Fantini, Trumpeter to Ferdinand II., Duke of Tuscany, whose work is entitled *Modo per imparare a sonare di tromba tanto di guerra quanto musicalmente in organo, con tromba sordina, col cimbalo e ogn' altro istrumento; aggiuntovi molte sonate, come balletti, brandi, capricci, serabande, correnti, passaggi e sonate con la tromba e organo insieme* (Frankfurt, 1636). This rare work, to which M. Georges Kastner first drew attention in his *Manuel de Musique Militaire*, contains specimens of the following trumpet calls—Prima Chiamata di Guerra; Sparata di Butta Sella; L'accavallo; La marciata; Seconda Chiamata che si và sonata avant la Battaglia; Battaglia; Allo Stendardo; Ughetto; Ritirata di Capriccio; Butte la Tenda; Tutti a Tavola. Some of these are very elaborate. The Boute-selle, for instance, consists of an introduction of four bars in common time, followed by a movement in 6–4 time, twenty-nine bars long, which is partly repeated. We give here one of the shorter signals, 'Allo Stendardo':—



With regard to the German signals of this period, and indeed with regard to the whole history of military music in Germany, we are reluctantly compelled to treat the subject very cursorily, owing to the almost total want of material. It has been seen that the use of the kettledrum for the cavalry came from Germany, and frequent allusions are made in French works of the 18th century to the superiority of German military music. But owing perhaps to the more general musical intelligence of the soldiers, the different signals seem to have been handed down orally to a greater extent than they were with other nations. It is said that their signals were better in point of form than those of other nations, and that they were often derived from popular Volkslieder, etc. Their musical superiority they retain to the present day. An interesting point with regard to the German signals is the habit the soldiers had of inventing doggerel verses to them. Some of these rhymes are said to be very ancient, going back so far as the 16th century. The verses were not confined to the signals of their own armies, but were sometimes adapted to those of their traditional enemies, the French. Freiherr von Soltau gives several of these in his work on German Volkslieder (Leipzig, 1845). The following are some of the most striking:—

Wahre di bure
Di garde di kumbt. (1500.)

Hüt dich Bawr ich kom
Mach dich bald davon. (16th cent.)

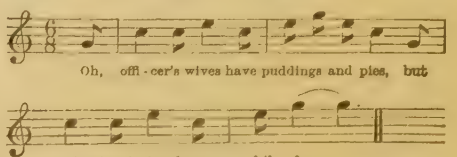
Zu Bett zu Bett
Die Trommel geht
Und das ihn morgen früh aufsteht,
Und nicht so lang im Bette lêht.
(Prussian Zapfenstreich, or Tattoo.)

Die Franzosen haben das Geld gestohlen,
Die Preussen wollen es wieder holen!
Geduld, geduld, geduld!
(Prussian Zapfenstreich.)

Kartoffelsupp, Kartoffelsupp,
Und dann und wann ein Schöpfenkop',
Mehl, mehl, mehl. (Horn Signal.)[1]

Another probable reason of the scarcity of old collections of signals in Germany is that the trumpeters and drummers formed a very close and strict guild. The origin of their privileges was of great antiquity, but their real strength dates from the Imperial decrees confirming their ancient privileges, issued in 1528, 1623, and 1630, and confirmed by Ferdinand III., Charles VI., Francis I., and Joseph II. Sir Jas. Turner (*Pallas Armata*, Lond. 1623)[2] has some account of this guild, from which were recruited the court, town, and army trumpeters. Their privileges were most strictly observed, and no one could become a master-trumpeter except by being apprenticed to a member of the guild.[3]

[1] In England similar nonsense rhymes are invented for some of the calls. Their chief authors and perpetuators are the boy buglers. The following Officer's Mess Call is an example:—



Of recent years several collections of Trumpet and Bugle Sounds with adapted words have been published; that by A. C. Atherley (1902) is especially complete.

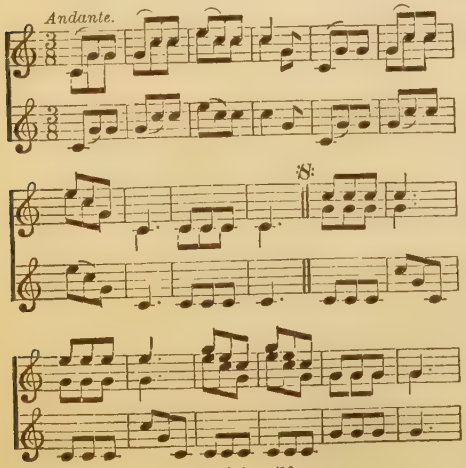
[2] See also *Ceremoniel u. Privilegia d. Trompeter u. Paucker* (Dresden, no date. Quoted in Weckerlin's *Musiciana*, p. 110).

[3] Further information on this subject will be found in Mendel, *sub voce* 'Trompeter,' and in the work quoted in that article, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauken-Kunst* (Halle, 1795).

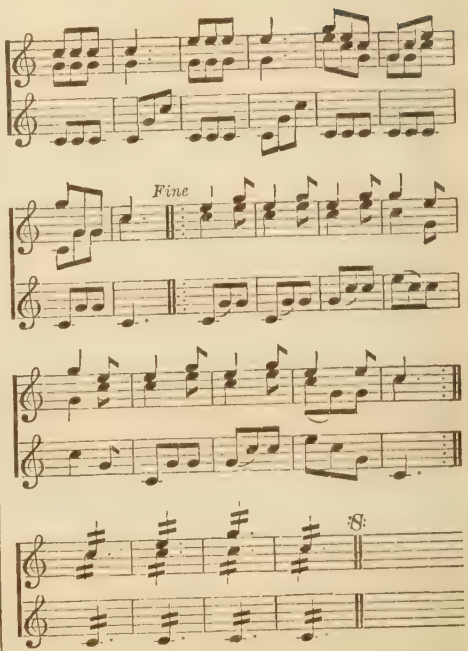
Returning to France, we find from the time of Louis XIV. downwards a considerable number of orders of the government regulating the different trumpet and drum signals. Many of these have been printed by M. Kastner in the Appendix to his *Manuel*, to which work we must refer the reader for a more detailed account of the various changes which they underwent. In 1705 the elder Philidor (André) inserted in his immense autograph collection [see PHILIDOR], part of which is now preserved in the Library of the Paris Conservatoire, many of the 'batteries et sonneries' composed by himself and Lully for the French army. The part which Lully and Philidor took in these compositions seems to have been in adapting short airs for fifes and hautbois to the fundamental drum-beats. See the numerous examples printed in Kastner's *Manuel*.

From this time the number and diversity of the French signals increased enormously. Besides Philidor's collection, a great number will be found in Lecocq Madeleine's *Service ordinaire et journalier de la Cavalerie en abrégé* (1720), and Marguery's *Instructions pour les Tambours*, for the most part full of corruptions, and too often incorrectly noted. Under the Consulate and Empire the military signals received a number of additions from David Buhl,[1] who prepared different sets of ordonnances for trumpets, drums, and fifes, which were adopted by the successive French governments during the first half of the 19th century, and still form the principal body of signals of the French Army.

The French signals are much too numerous for quotation in these pages. They are superior to the English in the three essentials of rhythm, melody, and simplicity, but in all three respects are inferior to the German. Perhaps the best French signal is 'La Retraite,' played as arranged for three trumpets.



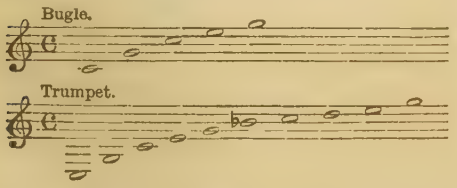
[1] See vol. i. p. 416.



Returning to the English signals, after the Rebellion and during the great continental wars of the 18th century, the English army underwent many changes, and was much influenced by the association of foreign allies. The fife had fallen into disuse, but was reintroduced by the Duke of Cumberland in 1747. Fifes were first used by the Royal Artillery, who were instructed in playing them by a Hanoverian named Ulrich. They were afterwards adopted by the Guards and the 19th, and soon came into general use. Grose (*Military Antiquities*) alleges that the trumpet was first adopted in 1759 by the Dragoons instead of the hautbois; but this is evidently an error, as by an order of George II., dated July 25, 1743, 'all Horse and Dragoon Grand Guards are to sound trumpets, and beat drums, at marching from the Parade and Relieving.' On the formation of light infantry regiments, drums were at first used by them, in common with the rest of the army, but about 1792 they adopted the bugle for signalling purposes. 'Bugle Horns' are first mentioned in the *Rules and Regulations for the Formations, Field-Exercise, and Movements, of His Majesty's Forces*, issued June 1, 1792. In December 1798 the first authorised collection[2] of trumpet-bugle Sounds was issued, and by regulations dated Nov. 1804 these Sounds were adopted by every regiment and corps of cavalry in the service. The bugle was afterwards (and still

[2] In James Gilbert's *Bugle Horn Calls of Riflemen*, etc. (London, 1804) the author states that he was 'in the year 1795 the First that Arranged and Published the compleat Duty of the Trumpet and Bugle Horn for the Light Horse Regiments and Associations throughout Great Britain.'

is) used by the Royal Artillery, and about the time of the Crimean campaign was used by the cavalry in the field, although the trumpet is still used in camp and quarters. The use of the drum[1] for signalling is almost extinct in our army, except for parade purposes to convey orders, but combined with the fife (now called the flute), it is used for marching purposes. Like many other musical matters connected with the British army, the state of the different bugle- and trumpet-sounds calls for considerable reform. The instruments used are trumpets in E♭ and bugles in B♭, and though the former are said to be specially used by the Horse Artillery and Cavalry, and the latter by the Royal Artillery and Infantry, there seems to be no settled custom in the service, but—as in the similar case of the different regimental marches—one branch of the service adopts the instrument of another branch whenever it is found convenient. The two collections of Sounds formerly published for the respective use of the Mounted Services and Garrison Artillery and the Infantry, have been superseded, since Dec. 1902, by *The Trumpet and Bugle Sounds for the Army*, which was compiled under the direction of the Commandant, Royal Military School of Music, and is issued by authority. In this all calls have been assimilated, so that they can be sounded either by trumpet or by bugle. The work contains Regimental Calls, War and Peace Calls, for all arms, and Instructions for Trumpeters and Buglers. The sounds are formed by different combinations of the open notes of the bugle[2] and trumpet. Their scales are as follows:—



The B♭ of the trumpet is, however, never used. Many of the English signals are intrinsically good, while many are quite the reverse; and they are noted down without much regard to the manner in which they should be played. A comparison with the sounds used by the German army (especially the infantry signals) shows how superior in this respect the latter are, the rests, pauses, marks of expression, and tempi being all carefully printed, and the drum-and-fife marches being often full of excellent effect and spirit, while in the English manuals attention to these details is more the exception than the rule.

In conclusion we must refer the reader who would further investigate this subject to Kastner's *Manuel général de Musique Militaire* (Paris, 1848), where are to be found a large number of the signals and sounds in use in the different European armies in the author's time, as well as much information on the subject of military music in general—a subject which has been hitherto strangely neglected in both Germany and England. Some little information will also be found in Mendel's *Lexikon* (arts. 'Militair-Musik,' and 'Trompeter'). The present writer is much indebted to the kindness of Col. Thompson and Col. Barrington Foote, past and present Commandants of the Military School of Music, Kneller Hall; Lionel Cust, Esq.; Lieut. A. J. Stretton; Mr. J. A. Browne, bandmaster of the South Metropolitan Schools, and Messrs. H. Potter & Co., who have furnished information for this article. The last-named firm publish a *Drum, Flute, and Bugle Duty Tutor*. W. B. S.

MILLER, Edward, Mus.D., born at Norwich in 1731, studied music under Dr. Burney, and was elected organist of Doncaster, July 25, 1756, upon the recommendation of Nares. He graduated as Mus.D. at Cambridge in 1786. He died at Doncaster, Sept. 12, 1807. His compositions comprise elegies, songs, harpsichord sonatas, flute solos, psalm tunes, etc., and he was the author of 'The Elements of Thorough-bass and Composition,' 1787, and a *History of Doncaster*, 1804. In his 'Psalms of David for the use of Parish Churches' occurs the famous hymn-tune 'Rockingham.' See *Musical Times*, 1901, p. 736. W. H. H.

MILLICO, Giuseppe, a good composer and better singer, was born in 1739 at Terlizzi (Poviglio), Modena. Gluck, who heard him in Italy, thought him one of the greatest soprani of his day, and, when Millico visited Vienna in 1772, and was attached to the court theatre, Gluck showed his estimation of him by choosing him as singing-master for his own niece. In the spring of that year Millico had already come to London, where, however, he found the public but little disposed in his favour. Though a judicious artist and a most worthy man, he was not an Adonis, and his voice had received its greatest beauties from art (Burney); 'Of a singularly dark complexion, ill-made, and uncommonly plain in features' (Lord Mount-Edgcumbe). By the end of the season, Millico had reversed the first unfavourable impression, and his benefit was a bumper. He had then appeared in 'Artaserse' and 'Sofonisba,' and he took part in 'Il Cid' and 'Tamerlano' in the following year. In 1774 he appeared here in 'Perseo,' after which he went to Berlin. In 1780 he was in Italy again, attached to the Neapolitan Court, where he is said to have profited by his own influence to oppress other artists. Fétis gives a list of his compositions, including three operas, three cantatas, a collection of canzonets, published in London (1777),

[1] Some of the Drum-beats will be found in vol. i. p. 733 of this Dictionary.
[2] See vol. i. p. 416.

and other pieces. [The canzonets are apparently a small oblong quarto publication of Italian songs, 'Six Songs with an accompanyment (*sic*) for the Great or Small harp, fortepiano, or harpsichord . . . dedicated to the Hon. Mrs. Hobard by Giuseppe Millico,' issued originally by Welcker and republished by Birchall at a much later date. F. K.] J. M.

MILLÖCKER, Karl, a most prolific composer of operettas, was born in Vienna on May 29, 1842, and was educated in the Conservatorium der Musikfreunde there. After being capellmeister at Graz in 1864, and at the short-lived Harmonietheater in Vienna two years later, Millöcker was, in 1869, appointed conductor of and composer to the Theater-an-der Wien, for which he accomplished all of his most brilliant work. The list of his compositions is very long. It includes, besides a number of musical farces and the collection of pianoforte pieces, which were issued as the *Musikalische Presse* in monthly parts, the operettas 'Der todte Gast,' and 'Die Beiden Binder,' written for Graz; 'Diana,' produced at the Harmonietheater; 'Fraueninsel,' brought out at Buda-Pesth; 'Ein Abenteuer in Wien,' 'Das Verwunschene Schloss,' with dialect songs, 'Gräfin Dubarry,' 'Der Bettelstudent' (1882), which enjoyed an enormous vogue in Germany and Austria especially, and was produced at the Alhambra Theatre, April 12, 1884; 'Der Feldprediger,' 'Der Vice-admiral,' 'Die Sieben Schwaben,' 'Der arme Jonathan,' 'Das Sonntagskind,' 'Gasparone,' and a host of other operettas. Millöcker's music was piquant and cheerful, and aimed at popularity, which it very easily attained. He died at Baden, near Vienna, Dec. 31, 1899. R. H. L.

MILLS, Robert Watkin, born March 4, 1856, at Painswick, Gloucestershire, was taught singing by Edwin Holland in London, by S. Blasco in Milan, and on his return to London by Blume. On May 17, 1884, he made his début at a Crystal Palace concert, and on the 21st he made a single appearance on the stage at Birmingham with the Carl Rosa Company as Balthazar in an English version of 'La Favorite,' and was offered a permanent engagement, which he declined in favour of a concert career. On Jan. 1, 1885, he created a favourable impression at the Albert Hall in the 'Messiah.' On Feb. 14 he first appeared at the Popular Concerts. In the autumn of the same year he sang at the Birmingham Festival in the production of Stanford's 'Three Holy Children,' etc. From that time until the present he has been a favourite baritone singer at all the principal concerts and festivals, and since 1894 has made several tours in Canada, the United States, and Australasia, etc., with the greatest success (*Brit. Mus. Biog.*, etc.). A. C.

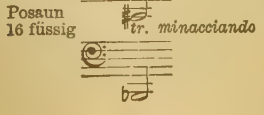
MILLS, Sebastian Bach, a pianist, English by birth, but a resident of the United States for the last thirty years of his life, where he made a highly honourable record as an artist. He was born in Cirencester, on March 1, 1838. He showed evidence of decided musical talent at an early age, and when he was seven years old played the pianoforte before Queen Victoria. His first teachers were his father and Cipriani Potter; later he studied at the Conservatorium in Leipzig, under Moscheles, Plaidy, Rietz, and Hauptmann, and then came within the circle of young men who were so strongly influenced by Liszt. Mills's first professional engagement was as organist of the Roman Catholic cathedral at Sheffield, which he took in 1855. He did not drop out of sight, however, as a public pianist, and in 1858 he appeared as solo performer at the Gewandhaus in Leipzig. In 1859 he went to New York, making his first appearance there at a concert of the Philharmonic Society on March 26, in Schumann's A minor concerto. His success was immediate and well-founded, and, indeed, so great was the favour with which he was received in the United States that he decided to settle in New York, and soon gained a national reputation as pianist and teacher. In 1859, 1867, and 1878 he made brilliant and successful concert tours in Germany. His appearances in the United States were frequent, and he was an especial favourite in New York, where he played every season in the Philharmonic Society's concerts from 1859 down to 1877, his last performance being on Nov. 24 of the latter year. It is a record that has only one parallel in the Society's history, viz., that of Mr. Richard Hoffman (see vol. ii. p. 414). During his long period of activity Mr. Mills did yeoman's service in the cause of good music in the United States that has been gladly recognised there by all lovers of the art. The Philharmonic Society elected him an honorary member in 1866. He went to Wiesbaden in the summer of 1898 in quest of health, and there suffered a stroke of paralysis which caused his death on Dec. 21. R. A.

MILTON, John, son of Richard Milton, a well-to-do yeoman of Stanton St. John, near Oxford, was born about 1563. Aubrey says that he was brought up at Christ Church, Oxford; the fact that his name is not found in the University registers does not make this impossible, for they were carelessly kept at that time. Perhaps it was at Oxford that he received a gold medal and chain from a Polish prince, in reward for an 'In Nomine' of forty parts, as related by his grandson Phillips on the authority of the poet; this prince, it has been conjectured, may have been Albertus Alasco, vaiode or palatine of Siradia in Poland, who visited Oxford in 1583, and was entertained by the University with 'learned recreations.' Milton was 'cast out by his father, a bigoted Roman Catholick, for abjuring the Popish tenets,' and accordingly went to London to seek his fortune. In 1595 he

was apprenticed to James Colbron, a member of the Scriveners' Company, and on Feb. 27, 1599 (1600), was himself admitted to the freedom of the Company. He married Sarah Jeffrey about the same date, and settled in Bread Street. Of his children (five of whom were baptized at Allhallows, Bread Street) three survived; John, the poet; Christopher, the judge; and a daughter, Ann, who married Edward Phillips and was the mother of Edward and John Phillips, the authors. About the year 1632, Milton, who had acquired a considerable fortune, retired to Horton in Buckinghamshire. In 1634 he was elected to the Mastership of the Scriveners' Company, but avoided serving the office. (For particulars as to his business career, and a lawsuit brought against him and his partner which was decided in their favour, see Masson's *Life of Milton* vol. i.) On April 3, 1637, Milton's wife died at Horton, and soon afterwards his son Christopher came with his family to live with him, until at some date between Jan. 1639-40 and August 1641 he moved with them to Reading. Here he remained till the taking of Reading by Lord Essex's forces in 1643, when he went to live in London with his son the poet, at first in Aldersgate Street, and later in a house in the Barbican, where he died. He was buried in the chancel of St. Giles', Cripplegate, on March 15, 1646-47.

Milton's musical abilities are alluded to in his son's poem 'Ad Patrem.' His compositions display sound musicianship, but are of no remarkable interest. The following were printed in his lifetime. In 'The Triumphs of Oriana,' 1601, 'Fair Oriana in the morn,' *a* 6. In Leighton's 'Teares or Lamentacions,' 1614, 'Thou God of might,' *a* 4 (printed by Burney); 'O Lord behold,' *a* 5; 'O had I wings,' *a* 5 (printed by Hawkins); and 'If that a sinner's sighs,' *a* 5. For Ravenscroft's Psalter, 1621, he set two Psalm-tunes, one of them twice over. Of his other compositions, 'When David heard' and 'I am the Resurrection' (both *a* 5) have been printed in No. xxii. *Old English Edition*, from B.M. Add. MSS. 29,372-7, which also contain 'O woe is me,' *a* 5, 'Precamur sancte Domine,' 'How doth the Holy City,' and 'She weepeth continually' (all *a* 6). At Christ Church, Oxford, are 'If ye love me,' *a* 4, and five Fancies in five and six parts. G. E. P. A.

MINACCIANDO, 'threateningly'; a term used once by Beethoven, in a letter to Schott, dated Jan. 28, 1826 (Nohl, *Neue Briefe Beethoven's*, p. 282), in which, after some playful abuse, the following postscript occurs:—



M.

MINGOTTI, REGINA, a very celebrated singer, whose family name was VALENTINI, was born at Naples, of German parents, in 1728. Her father, an officer in the Austrian service, being ordered to Graz in Silesia in the same year, took his daughter with him. Here he died, leaving her to the care of an uncle, who placed her in the Ursuline Convent, where she received her first instruction in music. At the age of fourteen, however, she lost her uncle by death, and the pension which ensured her an asylum with the nuns ceased with his life. Compelled to return to her family, she spent some time very unhappily.

In order to escape from this miserable life, though still a mere child, she married Mingotti, an old Venetian musician, impresario of the Dresden opera. Perceiving all the advantage that might be derived from the great gifts of his young wife, Mingotti placed her at once under the tuition of Porpora, where she made rapid progress in her art. From a slender salary, she soon rose to receiving more considerable pay, while her growing popularity aroused the jealousy of a powerful and established rival, the celebrated Faustina, who actually vacated the field and left Dresden for Italy. Soon afterwards the younger singer went also to Italy, and obtained a lucrative engagement at Naples. There she appeared with great éclat (1748) in Galuppi's 'L'Olimpiade,' astonishing the Italians no less by the purity of her pronunciation than by the beauty of her voice and style. Engagements were immediately offered her for many of the great Italian operas, but she refused all in order to return to Dresden, where she was already engaged. Here she played again in 'L'Olimpiade' with enormous success. Faustina and her husband, Hasse the composer, were also now again in Dresden; and Burney tells an anecdote which, if true, shows that their jealous feelings towards Mingotti had not ceased. [See HASSE, vol. ii. p. 339, and Burney, *Present State* (*Germany*), i. 157.] From Dresden she went to Spain (1751), where she sang with Gizziello in the operas directed by Farinelli, who was so strict a disciplinarian that he would not allow her to sing anywhere but at the Opera, nor even to practise in a room that looked on the street! Burney illustrates this with another anecdote, too long to quote here.

After spending two years in Spain, Mingotti went to Paris, and thence to London for the first time. Her arrival here retrieved the fortunes of the opera in England, which were in a languishing condition. In Nov. 1755, Jommelli's 'Andromaca' was performed, but 'a damp was thrown on its success by the indisposition of Mingotti' (Burney). She told that writer, indeed, in 1772, 'that she was frequently hissed by the English for having a toothache, a cold, or a fever, to which the good people of England will readily allow every human being is liable except an actor or a singer.' She seems to have been a very accomplished singer and actress; her only fault,

if she had one, being a little want of feminine grace and softness.

Her contentions with Vaneschi, the manager, occasioned as many private quarrels and feuds as the disputes about Handel and Buononcini, Gluck and Piccinni, or Mara and Todi. Mingotti addressed a letter 'to the town,' but in such cases 'not a word which either party says is believed' (Burney). Mingotti (with Giardini) carried the same company through the next winter with great éclat,—but little profit, in spite of appearances; and, after this season, the new managers gave up the undertaking.

At the close of the season of 1763, Signora Mattei left England, and Giardini and Mingotti again resumed the reins of opera-government, and Mingotti sang in 'Cleonice' ('in the decline of her favour'—Burney), 'Siroe,' 'Enea e Lavinia,' and 'Leucippe e Zenocrita.' And here the reign of Giardini and Mingotti seems to have ended, after an inauspicious season (Burney). She afterwards sang with considerable success in the principal cities of Italy, but she always regarded Dresden as her home, during the life of the Elector Augustus. In 1772 she was settled at Munich, living comfortably, well received at court, and esteemed by all such as were able to appreciate her understanding and conversation. It gave Dr. Burney 'great pleasure to hear her speak concerning practical music, which she did with as much intelligence as any *maestro di Cappella* with whom he ever conversed. Her knowledge in singing, and powers of expression, in different styles, were still amazing. She spoke three languages, German, French, and Italian, so well that it was difficult to say which of them was her own. English she likewise spoke, and Spanish, well enough to converse in them, and understood Latin; but in the three languages first mentioned she was truly eloquent.' She afterwards played and sang to him 'for near four hours,' when he thought her voice better than when she was in England.

In 1787 Mingotti retired to Neuburg on the Danube, where she died in 1807, at the age of seventy-nine. Her portrait in crayons, by Mengs, is in the Dresden Gallery. It represents her, when young, with a piece of music in her hand; and, if faithful, it makes her more nearly beautiful than it was easy for those who knew her later in life to believe her ever to have been. 'She is painted in youth, plumpness, and with a very expressive countenance.' The dog in Hogarth's 'Lady's Last Stake' is said to be a portrait of Mingotti's dog. J. M.

MINIM (Lat. and Ital. *Minima*; Fr. *Blanche*; Germ. *Halbe Note*, whence the American term, Half-note). A note equal in duration to the half of a Semibreve and divisible into two Crotchets (Semiminimae majores) or four Quavers (Semiminimae minores).

The Minim derives its name from the fact that, until the invention of the Crotchet, it was the shortest note in use. We first find it mentioned early in the 14th century by Joannes de Muris; though Morley says it was employed by Philippus de Vitriaco, who flourished during the latter half of the 13th. Its form has undergone but little change in modern times. It was always an open note with a tail. Formerly its head was lozenge-shaped, and its tail turned always upwards; now the head is round, inclining to oval, and the tail may turn either upwards or downwards.

In ancient music the Minim was always imperfect; that is to say, it was divisible into two Crotchets only, and not into three. As time progressed, a quasi-exception to this rule was afforded by the *Hemiolia minor*; but it was never used in ligature. [See HEMIOLIA; LIGATURE; NOTATION.]

The Minim Rest resembles that of the Semibreve, except that it is placed above the line instead of below it—a peculiarity which is observed in the oldest MSS. in which Minims occur. W. S. R.

MINNESINGER, or MINNESÄNGER, were the German counterpart of the Troubadours, but of somewhat later date. They flourished in the 12th and 13th centuries, and were succeeded by the MEISTERSINGER (see p. 103). The Minnesinger were almost exclusively of noble or gentle birth, and to modern musicians, the names of Walther von der Vogelweide, Wolfram von Eschenbach, and Tannhäuser are the most familiar, from the dramas of Wagner. The work of F. H. von der Hagen, *Minnesänger* (1838-56), is the best authority on the subject. The name implies that love was the principal subject dealt with in the songs of these knightly minstrels. [See MEISTERSINGER, SONG (Germany).] M.

MINOR. When intervals have two forms which are alike consonant or alike dissonant, these are distinguished as major and minor. The minor form is always a semitone less than the major.

The consonances which have minor forms are thirds and sixths; the dissonances are seconds, sevenths and ninths; of these the minor thirds and sixths are the roughest of consonances, and the minor second is the roughest and the minor seventh the smoothest of dissonances.

Minor scales are so called because their chief characteristic is their third being minor. Minor tones are less than major by a comma. [See MAJOR, p. 31, DAY, vol. i. p. 674, and HELMHOLTZ, vol. ii. p. 378.] C. H. H. P.

MINOR CANONS, priests in cathedrals and collegiate churches whose duty it is to superintend the performance of daily service. They are not of the chapter, but rank after the canons and prebendaries. They were formerly called vicars choral, and were originally appointed as deputies of the canons for church purposes, their number being regulated by the number of the capitular members. Laymen

were frequently appointed as vicars choral, but it is necessary that minor canons should be in holy orders. According to the statutes, they should also be skilled in church music. (Hook's *Church Dictionary*.) W. B. S.

MINORE (Ital. *Minor*) is used as a warning sign in music which changes suddenly into the tonic (or sometimes the relative) minor of the original key, and in which the change of signature might escape the observation of the performer. It is most commonly found, like its counterpart, MAGGIORE (see p. 23) in variations. M.

MINSTREL (Fr. *Ménétrier*). The name so vaguely used in modern romantic language as the equivalent of musician, had originally a far more definite signification. Its most probable derivation is from *minister*, and at first the minstrels seem to have been employed by the troubadours as their attendants, possibly in order to accompany them on some stringed instrument. Through all the development of music, the idea of an instrumental performer has clung to the name minstrel, who appears to have corresponded in the north of France to the jongleur of the south, and to have performed the same functions. The name minstrel has undergone no such debasing change of meaning as has been the fate of jongleur in its modern form of juggler. [See SONG; TROUBADOUR.] M.

MINUET (Fr. *Menuet*; Ger. *Menuett*; Ital. *Menuetto*). A piece of music in dance rhythm, and of French origin. The name is derived from the French *menu* (small), and refers to the short steps of the dance. The exact date of its first invention is uncertain. According to some authorities it came originally from the province of Poitou, while others say that the first was composed by Lully. In its earliest form the minuet consisted of two eight-bar phrases, in 3–4 time, each of which was repeated; sometimes commencing on the third, but more frequently upon the first, beat of the bar, and of a very moderate degree of movement. The well-known minuet in the first finale of 'Don Giovanni' is a very faithful reproduction of this original form of the dance. [In the matter of pace, it may be instructively compared with the 'allegretto' minuet in his symphony in E flat; at this time there is abundant evidence to show that there were two very different rates of speed adopted for the minuet, the slow tempo being obligatory where actual dancing was intended, and a much quicker measure being used for the minuet as a purely musical composition.] As a complement to the short movement, a second minuet was soon added, similar in form to the first, but contrasted in feeling. This was mostly written in three-part harmony, whence it received its name Trio, a name retained down to the present time, long after the restriction as to the number of parts has been abandoned. A further enlargement in the form of the minuet consisted in the extension of the number of bars, especially in the second half of the dance, which frequently contained sixteen, or even more, bars, instead of the original eight. It is in this form that it is mostly found in the Suite.

In the works of the composers of the 18th century, especially Handel and Bach, the minuet is by no means an indispensable part of the Suite. As compared with some other movements, such as the Allemande, Courante, or Sarabande, it may be said to be of somewhat infrequent occurrence. Its usual position in the Suite is among the miscellaneous dances, which are to be found between the Sarabande and the Gigue, though we exceptionally meet with it in the third Suite of Handel's second set as a final movement, and with three variations. In Handel, moreover, it is very rare to find the second minuet (or Trio) following the first. On the other hand, this composer frequently gives considerable development to each section of the movement, as in the eighth Suite of the second set, where the minuet (written, by the way, as is frequently the case with Handel, in 3–8 instead of 3–4 time), contains thirty-four bars in the first part, and seventy-one in the second. This piece has little of the character of the ordinary minuet excepting the rhythm. Handel also frequently finishes the overtures of his operas and oratorios with a minuet; one of the best-known instances will be found in the overture to 'Samson.'

The minuets of Bach are remarkable for their variety of form and character. In the Partita in B♭ (No. 1) the first minuet contains sixteen bars in the first section and twenty-two in the second; while the second minuet is quite in the old form, consisting of two parts of eight bars each. The minuet of the fourth Partita (in D) has no Trio, and its sections contain, the first eight, and the second twenty bars. In a Suite for Clavier in E♭ (B.-G., xxxvi. p. 12) we find an early example of a frequent modern practice. The first minuet is in E♭ major, and the second in the tonic minor. It may be remarked in passing that Bach never uses the term 'Trio' for the second minuet, unless it is actually written in three parts. In the fourth of the six Sonatas for flute and clavier we meet with another departure from the custom of the day which ordained that all movements of a suite must be in the same key. We here see the first minuet in C major, and the second in A minor—a precedent often followed in more modern works. Another example of the same relation of keys will be found in the fourth of the so-called 'English Suites'—the only one which contains a minuet. Here the first minuet is in F and the second in D minor. Of the six French Suites four have minuets, two of which are worth noticing. In the second minuet

of the first Suite the latter half is not repeated —a very rare thing; and in the third Suite we meet with a genuine Trio in three parts throughout, and at the end the indication 'Menuet da Capo.' Though it was always understood that the first minuet was to be repeated after the second, it is very rare at this date to find the direction expressly given. One more interesting innovation of Bach's remains to be mentioned. In his great Concerto in F for solo violin, two horns, three oboes, bassoon, and strings, will be found a minuet with three trios, after each of which the minuet is repeated. (B.-G. xix. p. 27.) We shall presently see that Mozart, half a century later, did the same thing.

The historic importance of the minuet arises from the fact that, unlike the other ancient dances, it has not become obsolete, but continues to hold a place in the symphony (the descendant of the old Suite), and in other large instrumental works written in the same form. The first composer to introduce the minuet into the symphony appears to have been Haydn; for in the works of this class which preceded his (those of C. P. E. Bach, Sammartini, and others) we find only three movements. And even with Haydn (as also in many of the earlier works of Mozart) we find the minuet at first by no means of invariable occurrence. On the other hand, we sometimes see in the same work two minuets, each with a trio, one before and one after the slow movement. Examples will be met with in Haydn's first twelve quartets (opp. 1 and 2) and also in some of Mozart's serenatas, divertimenti, etc. (Köchel's Catalogue, Nos. 63, 99, 204, 247, and others). The detailed examination of the numerous minuets which Haydn has left us in his quartets and symphonies would be deeply interesting, but would lead us too far. Only a few of the prominent characteristics can be mentioned. While in general retaining the old form of the minuet, Haydn greatly changes its spirit. The original dance was stately in character, and somewhat slow. With Haydn its prevailing tone was light-hearted humour, sometimes even developing into downright fun. The time becomes quicker. While in the earlier works the most frequent indications are *Allegretto*, or *Allegro ma non troppo*, we find in the later quartets more than once a *Presto* (opp. 76 and 77). These minuets thus become an anticipation of the Beethoven scherzo. Curiously enough, in one set of quartets, and in only one (op. 33), Haydn designates this movement 'Scherzando,' in Nos. 1 and 2, and 'Scherzo' in Nos. 3 to 6. As the tempo here is not more rapid than in the other minuets, it is evident that the term only refers to the character of the music, and is not used in the modern sense. As we learn from Pohl's *Haydn* (p. 332) that the composer carefully preserved the chronological order of the quartets in numbering them, we are in a position to trace the gradual development of the minuet through the entire series. We find one of Haydn's innovations in some of the later works, in putting the trio into a key more remote from that of the minuet, instead of into one of those more nearly related (Quartet in F, op. 72, No. 2—minuet in F, trio in D♭; Quartet in C, op. 74, No. 1—minuet in C, trio in A major). This relation of the tonics was a favourite one with Beethoven. In only one of Haydn's quartets (op. 9, No. 4), do we find a trio in three parts, though the name is always given to the second minuet. A curious departure from the ordinary form is to be seen in the quartet in E♭, op. 2, No. 3. Here the trio of the second minuet has three variations, one of which is played, instead of the original trio, after each repetition of the minuet.

It is no uncommon thing in the works of Haydn to meet with another variety of the minuet. The finales of his smaller works are often written in a 'Tempo di Minuetto.' Here the regular subdivisions of minuet and trio, sometimes also the double bars and repeats, are abandoned. In the piano sonatas and trios many examples will be met with. A well-known instance of a similar movement by Mozart is furnished in the finale of his sonata in F for piano and violin. Haydn's predilection for the minuet is further shown by the fact that in several of his sonatas in three movements the minuet and trio replace the slow movement, which is altogether wanting.

With Mozart the form of the minuet is identical with that of Haydn's; it is the spirit that is different. Suavity, tenderness, and grace, rather than overflowing animal spirits, are now the prevailing characteristics. It is in Mozart's concerted instrumental works (serenatas, etc.) that his minuets must be chiefly studied; curiously enough, they are singularly rare in his pianoforte compositions. Of seventeen solo sonatas, only two (those in E♭ and A major) contain minuets; while out of forty-two sonatas for piano and violin, minuets are only found in four as intermediate movements, though in the earlier works a 'Tempo di Minuetto' often forms the finale. In many of the earlier symphonies also we find only three movements, and even in several of the later and finer symphonies (*e.g.* Köchel, Nos. 297, 338, 444, 504) the minuet is wanting. On the other hand, in the serenades and divertimenti, especial prominence is given to this movement. Frequently two minuets are to be found, and in some cases (Köchel, Nos. 100, 203, 250) three are to be met with. The variety of character and colouring in these minuets is the more striking as the form is approximately the same in all. One example will suffice in illustration. In the Divertimento in D (Köchel, 131), for strings, flute, oboe, bassoon, and four horns, there are two minuets, the first

of which has three trios and the second two. The first minuet in D major is given to strings alone; the first trio (also in D major) is a quartet for the four horns; the second (in G) is a trio for flute, oboe, and bassoon; while the third (in D minor) is for the seven wind instruments in combination. After the last repetition of the minuet, a coda for all the instruments concludes the movement. The three trios are as strongly contrasted in musical character as in orchestral colour. Many similar instances might easily be given from the works of Mozart.

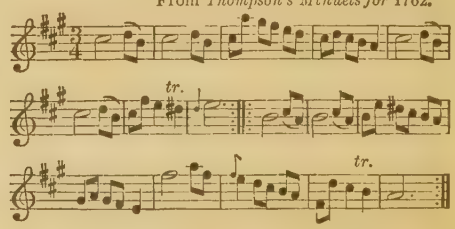
To Beethoven we owe the transformation of the minuet into the Scherzo. Even in his first works this alteration is made. Of the three piano trios, op. 1, the first and second have a scherzo, and only the third a minuet. The examination of the different varieties of the scherzo will be treated elsewhere (SCHERZO); it will be sufficient here to explain that the difference between the minuet and the scherzo is one of character rather than of form. The time is frequently quicker; the rhythm is more varied (see, for instance, the scherzi in Beethoven's Fourth Symphony, in the Sonata, op. 28, and in the Bagatelle, op. 33, No. 2); and sometimes, as in the Seventh and Ninth Symphonies, the form itself is enlarged. Still Beethoven does not entirely abandon the older minuet. Out of sixty-three examples of the minuet or scherzo (not counting those in common time) to be found in his works, seventeen are entitled 'Minuet,' or 'Tempo di Minuetto.' Besides this, in two works (the Piano and Violin Sonata in G, op. 30, No. 3, and the Piano solo Sonata in E♭, op. 31, No. 3), the Tempo di Minuetto takes the place of the slow movement; in the Sonata, op. 49, No. 2, it serves as finale (as with Haydn and Mozart); and in the Sonata, op. 54, the first movement is a Tempo di Minuetto. In these minuets we sometimes find a grace akin to that of Mozart (Sonata, op. 10, No. 3; Septet), sometimes, as it were, a reflexion of the humour of Haydn (Sonata, op. 22); but more often the purest individuality of Beethoven himself. In some cases a movement is entitled 'Minuet,' though its character is decidedly that of the scherzo (*e.g.* in the First Symphony). The only one of the nine symphonies in which a minuet of the old style is to be seen is No. 8. Occasionally we meet in Beethoven with minuets simply entitled 'Allegretto' (*e.g.* Sonata quasi Fantasia, op. 27, No. 2; Trio in E♭, op. 70, No. 2): in other cases the same term is used for what is in reality a veritable scherzo (Sonatas, op. 14, No. 1, op. 27, No. 1). It may be said that with Beethoven the minuet reached its highest development.

The transformation of the minuet into the scherzo, just adverted to, has had an important influence on modern composers. In the large majority of works produced since the time of Beethoven, the scherzo has replaced its predecessor. Occasionally the older form still appears, as in Mendelssohn's 'Italian Symphony,' the third movement of which is a genuine minuet, and in the second movement of Schumann's E♭ Symphony; but with Beethoven the history of the minuet practically closes. One of the best specimens of a modern minuet will be seen in Sterndale Bennett's Symphony in G minor, [and as an instance of completely successful adaptation of the form in quite modern music may be cited the beautiful minuet in the last scene of Verdi's 'Falstaff.'] E. P.

Minuets began to appear in English musical publications in the latter part of the 17th century; one is in Salter's *Genteel Companion for the Recorder*, 1683, and in the first half of the 18th century they were a feature in English dancing. The period of their greatest popularity here, was from about 1730 to 1770, owing, no doubt, to their Court patronage. Annually, on the King's birthday, a special Minuet was composed for the occasion, and this with the other French dances, was published in a small oblong volume issued yearly by such publishers as Walsh and Wright. Later, other music-sellers brought out similar yearly collections. The earliest of these issues of minuets with which the present writer is acquainted, is for 1716, and the latest, Thompson's for 1791. After that date the decline of the minuet as a dance caused such yearly sets to be abandoned. Though so greatly in favour, much of this minuet music was decidedly uninteresting, and as an example of the type common at the middle of the 18th century the following is appended; it is notable as having been used at the Coronation ball of George the Third in 1761—

The Coronation Minuet.

From *Thompson's Minuets for* 1762.



Other minuets of greater musical quality were Martini's; that from 'Ariadne,' Foot's, etc.; these were in great favour for flute and fiddle pieces. F. K.

MIOLAN. See CARVALHO, vol. i. pp. 475-6.

MIRECOURT (Dep. Vosges), a small town in Lorraine, France, which rivals Markneukirchen in Saxony, and Mittenwald in Bavaria, as a centre for the manufacture of cheap musical instruments, principally of the violin class. Four centuries ago this Manchester of Musical-instrument-making—as Geo. Hart terms it—was the home of Tywerens the viol maker, of his pupil Nicolas Renauld (who was employed by

Andreas Amati), of Claude Trevillot, and of Jean and Nicolas Médard, who held appointments at the Court of Louis XIV. These were all clever craftsmen, who built their fiddles with reverential love for their art, and now worthily head the list of notable names connected with the Mirecourt violin manufacture. The nine members of the Vuillaume family, including the great Jean Baptiste, were all born in Mirecourt. Claude Vuillaume, the first known violin maker of the family was born there in 1625. (He married a daughter of François Médard of Nancy.) Six members of the family lived and died as violin makers in Mirecourt, two settled in Paris, and one in Brussels. The brothers François and George Chanot, Simoutre, Lupot, and his pupil Auguste Phillipe Bernardel, Caillot, Maucotel, Miremont, Rambeaux (who settled first in Paris and later returned to Mirecourt) and his successor Menegard; Voirin the bow maker and many other familiar names all belonged to Mirecourt. Owing to the ever-increasing demands for cheap instruments, especially of the violin type, the market value of individual work has greatly diminished all over the world, consequently Mirecourt makers, like others, have been forced to content themselves with making imitations, at moderate prices and working for the wholesale manufacturing houses. The largest manufacturing firm in Mirecourt is that of Mons. Thibouville-Lamy, who employs over 5000 persons, sends out yearly about 40,000 instruments, has a manufactory for strings at Grenelle, another manufactory for brass instruments at La Couture, and trade branches in Paris and London. A little before 1867 Mons. Lamy became sole proprietor of many of the various manufactories in Mirecourt, and by substituting mechanical for manual labour greatly reduced the cost of making a violin. In 1873 he was awarded a medal at the Vienna exhibition for his remarkable 4s. 8d. and 16s. violins. Since then he has received medals in Santiago, Philadelphia, and a gold medal in London in 1885. He was made Chevalier of the Légion d'Honneur, April 10, 1877, and Officer, Jan. 15, 1892. Other manufacturing firms are: Paul Bailly, who has branches in London and Paris; Coutureux & Heroux (established in 1850 by N. Coutureux) who manufacture cheap bows also; L. Gaspard & Co.; Laherte Humbert Frères; Lété, a good guitar maker; and Paul Mougenot, an individual maker of talent, whose son G. Mougenot of Brussels is responsible for a recent pamphlet entitled *The Mercury Stradivarius* (Brussels, 1892).

Mirecourt to-day is undoubtedly the greatest emporium of cheap musical instruments in existence, but besides this it is an excellent school in which many talented amateur and professional makers have been instructed. (Le Comte A. de Pontecoulant's *Organographie*; Heron-Allen's *Violin making as it was and is*; Hart's *The Violin*; Von Lutgendorff's *Die Geigen- und Lautenmacher*; Haweis's *Old Violins*.) E. H-A.

MIREILLE. Opera in five acts; words by M. Carré (from Mirèio, a Provençal poem by Mistral), music by Gounod. Produced at the Théâtre Lyrique, March 19, 1864. Reduced to three acts, with the addition of the waltz, and reproduced Dec. 15, 1864, at the same theatre. In London, in Italian and five acts, as Mirella, at Her Majesty's Theatre, July 5, 1864. G.

MISERERE. The Psalm, *Miserere mei Deus*, as sung in the Sistine Chapel, has excited more admiration and attained a more lasting celebrity than any other musical performance on record. Its effect has been described, over and over again, in sober Histories, Guide-books, and Journals without end; but never very satisfactorily. In truth it is difficult to convey in intelligible language any idea of the profound impression it never fails to produce upon the minds of all who hear it, since it owes its irresistible charm less to the presence of any easily definable characteristic than to a combination of circumstances, each of which influences the feelings of the listener in its own peculiar way. Chief among these are the extraordinary solemnity of the service into which it is introduced, the richness of its simple harmonies, and the consummate art with which it is sung; on each of which points a few words of explanation will be necessary.

The *Miserere* forms part of the service called *Tenebrae*, which is sung, late in the afternoon, on three days only in the year—the Wednesday in Holy Week, Maundy Thursday, and Good Friday. [See TENEBRAE.] The Office is an exceedingly long one, consisting, besides the Miserere itself, of sixteen Psalms and a Canticle from the Old Testament (sung, with their proper Antiphons, in fourteen divisions); nine Lessons; as many Responsories; and the Canticle, Benedictus Dominus Deus Israel. The whole of this, with the exception of the First Lesson, [see LAMENTATIONS] and the Responsories, is sung in unisonous Plain-song; and the sternness of this ancient music forms the most striking possible preparation for the plaintive tones which are to follow, while the ceremonial with which it is accompanied adds immeasurably to the intended effect.

At the beginning of the service the chapel is lighted by six tall candles on the Altar, and fifteen others, placed on a large triangular candlestick in front. Of these last, one is extinguished at the end of each division of the Psalms. The six altar-candles are put out, one by one, during the singing of Benedictus. The only light then remaining is the uppermost one on the triangular candlestick. This is removed, and carried behind the altar, where it is completely hidden from view, though not extinguished. The chapel is by this time so dark

that it is only just possible to discern the red vestments of the Pope as he kneels at his Genuflexorium in front of the altar. Meanwhile, a single soprano voice sings with exquisite expression the Antiphon, 'Christus factus est pro nobis obediens usque ad mortem.' An awful silence follows, during which the Paternoster is said in secret, and the first sad wail of the Miserere then swells, from the softest possible *pianissimo*, into a bitter cry for mercy, so thrilling in its effect that Mendelssohn—the last man in the world to give way to unnatural excitement—describes this part of the Service as 'the most sublime moment of the whole.'

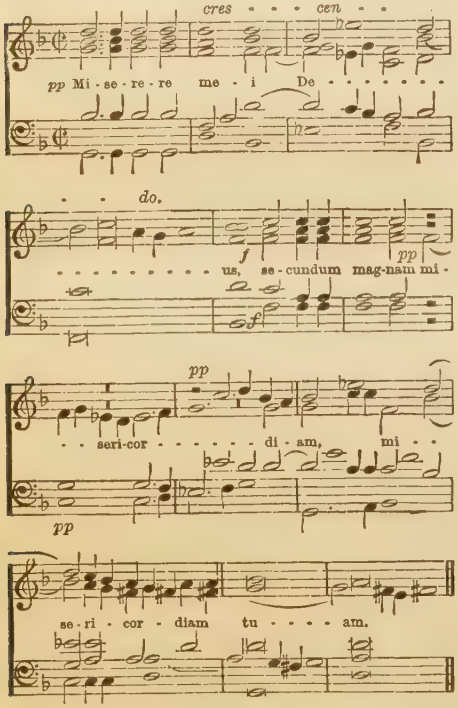
There is reason to believe that the idea of adapting the Miserere to music of a more solemn character than that generally used for the Psalms, and thus making it the culminating point of interest in the service of Tenebrae, originated with Pope Leo X., whose Master of Ceremonies, Paride Grassi, tells us that it was first sung to a Fauxbourdon in 1514. Unhappily no trace of the music used on that particular occasion can now be discovered. The oldest example we possess was composed in 1517 by Costanzo Festa, who distributed the words of the Psalm between two Falsi-bordoni, one for four voices and the other for five, relieved by alternate verses of Plain-song—a mode of treatment which has survived to the present day, and upon which no later composer has attempted to improve. Festa's Miserere is the first of a collection of twelve, contained in two celebrated MS. volumes preserved among the archives of the Pontifical Chapel. The other contributors to the series were, Luigi Dentice, Francesco Guerrero, Palestrina, Teofilo Gargano, Francesco Anerio, Felice Anerio, an anonymous composer of very inferior ability, Giovanni Maria Nanini,[1] Sante Naldini, Ruggiero Giovanelli, and lastly Gregorio Allegri—whose work is the only one of the twelve now remaining in use. So great was the jealousy with which these famous compositions were formerly guarded, that it was all but impossible to obtain a transcript of any one of them. It is said that up to the year 1770 only three copies of the Miserere of Allegri were ever lawfully made—one for the Emperor Leopold I., one for the King of Portugal, and a third for Padre Martini. Upon the authority of the last-named MS. rests that of nearly all the printed editions we now possess. P. Martini lent it to Dr. Burney, who, after comparing it with another transcription given to him by the Cavaliere Santarelli, published it, in 1790, in a work (now exceedingly scarce) called *La Musica della Settimana Santa*, from which it has been since reproduced in Novello's *Music of Holy Week*. The authenticity of this version is undoubted; but it gives only a very faint idea of the real Miserere, the beauty of which depends almost entirely on the manner in which it is sung. A curious proof of this well-known fact is afforded by an anecdote related by Santarelli. When the choristers of the Imperial Chapel at Vienna attempted to sing from the MS. supplied to the Emperor Leopold, the effect produced was so disappointing that the Pope's Maestro di Cappella was suspected of having purposely sent a spurious copy, in order that the power of rendering the original music might still rest with the Pontifical Choir alone. The Emperor was furious, and despatched a courier to the Vatican, charged with a formal complaint of the insult to which he believed himself to have been subjected. The Maestro di Cappella was dismissed from his office; and it was only after long and patient investigation that his explanation was accepted and he himself again received into favour. There is no reason to doubt the correctness of this story. The circumstance was well known in Rome, and the remembrance of it added greatly to the wonderment produced, nearly a century later, by a feat performed by the little Mozart. On the fourth day of Holy Week 1770 that gifted boy—then just fourteen years old—wrote down the entire Miserere after having heard it sung once only in the Sistine Chapel. On Good Friday he put the MS. into his cocked hat and corrected it with a pencil as the service proceeded. And not long afterwards he sang and played it, with such exact attention to the traditional abbellimenti that Cristoforo, the principal soprano, who had himself sung it in the Chapel, declared his performance perfect.

Since the time of Mozart the manner of singing the Miserere has undergone so little radical change that his copy, were it still in existence, would probably serve as a very useful guide to the present practice. Three settings are now used alternately—the very beautiful one by Allegri already mentioned; a vastly inferior composition, by Tommaso Bai, produced in 1714, and printed both by Burney and Novello; and another, contributed by Giuseppe Baini in 1821, and still remaining in MS. These are all written in the Second Mode, transposed; and so closely resemble each other in outward form that not only is the same method of treatment applied to all, but a verse of one is frequently interpolated in performance between two verses of another. We shall, therefore, confine our examples to the Miserere of Allegri, which will serve as an exact type of the rest, both with respect to its general style and to the manner in which the far-famed Abbellimenti are interwoven with the phrases of the original melody. These Abbellimenti are, in reality, nothing more than exceedingly elaborate four-part cadenzas introduced in place of the simple closes of the text, for the purpose of adding to the interest of the performance. Mendelssohn paid close attention to one which he heard in 1831, and minutely described it in

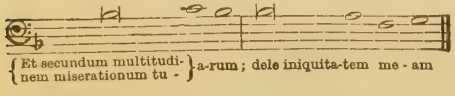
[1] Nanini's work is little more than an adaptation of Palestrina's with an additional verse for nine voices.

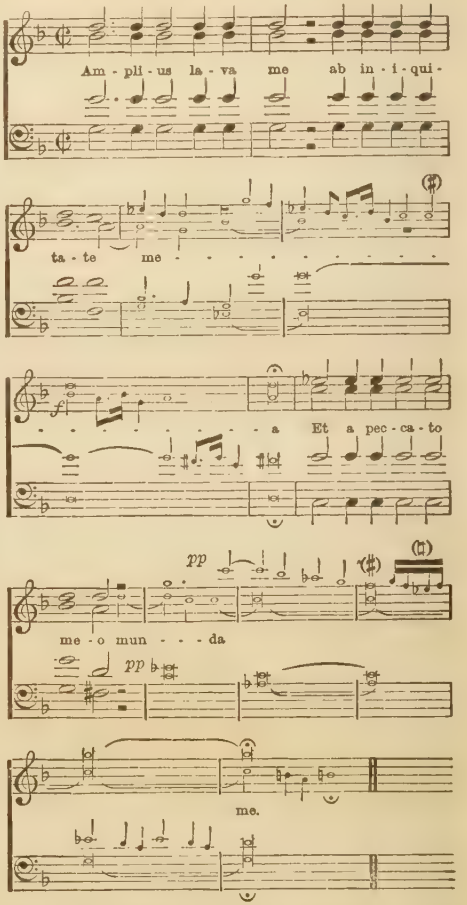
his well-known letter to Zelter; and in 1840 Alessandro Geminiani (*i.e.* Alfieri) published at Lugano a new edition (now long since exhausted) of the music, with examples of all the Abbellimenti at that time in use. Most other writers seem to have done their best rather to increase than to dispel the mystery with which the subject is, even to this day, surrounded. Yet the traditional usage is not so very difficult to understand; and we can scarcely wonder at the effect it produces when we remember the infinite care with which even the choral portions of the Psalm are annually rehearsed by a picked choir, every member of which is capable of singing a solo.

The first verse is sung, quite plainly, to a Fauxbourdon for five voices, exactly as it is printed by Burney and Novello; beginning *pianissimo*, swelling out to a thrilling *forte*, and again taking up the point of imitation *sotto voce*.

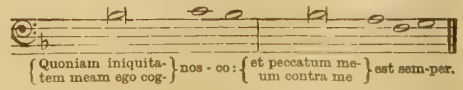


The second verse is sung, in unisonous Plainsong, to the Second Tone transposed.



We first meet with the Abbellimenti in the third verse, which is sung in the form of a Concertino—that is to say, by a choir of four choice solo voices. In the following example the text of the Fauxbourdon is printed in large notes, and the two Abbellimenti—one at the end of each clause—in small ones.[1]

In describing this beautiful passage, Mendelssohn says, 'The *Abbellimenti* are certainly not of ancient date; but they are composed with infinite talent and taste, and their effect is admirable. This one in particular[2] is often repeated, and makes so deep an impression that when it begins an evident excitement pervades all present. . . . The soprano intones the high C in a pure soft voice, allowing it to vibrate for a time, and slowly gliding down, while the alto holds its C steadily; so that at first I was under the delusion that the high C was still held by the soprano. The skill, too, with which the harmony is gradually developed is truly marvellous.'

The unisonous melody of the fourth verse

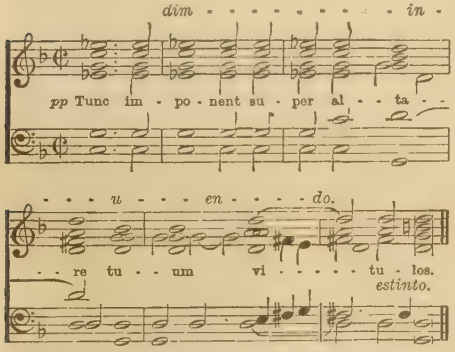


[1] The accidentals in brackets are undoubtedly due to the caprice of individual singers.

[2] That is, the last shown in our example.

serves only to bring this striking effect into still bolder relief.

The fifth verse is sung like the first; the sixth like the second; the seventh like the third; and the eighth like the fourth, and this order is continued—though with endless variations of Tempo and expression—as far as the concluding strophe, the latter half of which is adapted to a double chorus, written in nine parts, and sung very slowly, with a constant *ritardando*, 'the singers diminishing or rather extinguishing the harmony to a perfect point.'[1]



When the last sounds have died away a short Prayer is sung by the Pope; at a signal given by the Master of Ceremonies the last candle is brought forth from its hiding-place behind the Altar, and the congregation disperses. It would be impossible in an article like the present to enter into the symbolical meaning attached, either to the hiding of the candle or to any other part of the ceremony. Suffice it to say that everything has a symbolical meaning, which is explained to some extent in a little pamphlet[2] annually sold in Rome during the Holy Week. That this elaborate system of symbolism tends to predispose the mind of the hearer towards a fuller appreciation of the beauty of the music is undeniable. On the other hand, it will be readily understood that much of the effect produced depends upon the quality of the voices employed—especially that of the sopranos. Fifty years ago a very celebrated sopranist named Mariano sang the higher passages with wonderful delicacy and pathos; but, even with voices of ordinary capacity, the habit of constantly practising together without instrumental accompaniment of any kind leads to a perfection of style quite unattainable by those who are accustomed to lean on the organ for support. [See an article in the *Musical Times* for August 1885.] W. S. R.

MISSA, and MISSA DE ANGELIS. See MASS.

MITCHELL, JOHN, deserves a place in these columns on account of his close connection with musical enterprise in London for many years. He was born there April 21, 1806, and died Dec. 11, 1874. For a large part of his life he was one of the most prominent musical managers and agents in the metropolis. In 1837 he introduced opera buffa at the Lyceum Theatre; including 'Betly,' 'L' Italiana in Algieri,' 'Elisa e Claudio,' and others, for the first time in England. In 1849 and 1850 he opened the St. James's Theatre with an excellent French company for comic opera with 'Le Domino Noir,' 'L'Ambassadrice,' 'La Dame blanche,' 'Zanetta,' 'Richard Cœur de Lion,' 'Le Châlet,' and many other first-rate works. Of the French plays which he produced at the same theatre with Rachel, Regnier, and many other great actors, through a long series of years, this is not the place to speak. In 1842 Rossini's 'Stabat Mater' was brought out under his direction for the first time in England. In 1853 he first brought over the Cologne Choir to England. Few men were better known than John Mitchell in all musical circles. G.

MITTENWALD. A small town in the southern part of the Bavarian Alps, standing almost midway between Munich and Innsbruck, and environed by Partenkirchen, Ammergau, and Bozen.

About the middle of the sixteenth century, Mittenwald, owing to its proximity to Italy, awoke to the developing art of violin-making, and later the Mittenwalders came under the spell of the strange Jacobus Stainer, who came wandering through the woods from Absam near Innsbruck in search of suitable timber for his violins. One boy, by name Matthias Klotz, was so greatly interested in all he heard of the art, that he persuaded his father—Urbino Klotz—to allow him to learn. Authorities differ as to who was Matthias Klotz's master. It is generally accepted that he studied with his countryman Jacobus Stainer, who was at the zenith of his career when Matthias Klotz was a boy. He is also stated to have been a pupil of Nicolas Amati in Cremona, but his relations with either of these masters are not very clearly defined. It is not improbable that he may have received some instruction from both of them; more probably from Jacobus Stainer. In 1684, the year Nicolas Amati died in Cremona, Matthias Klotz commenced work in his native town. He energetically taught his fellow-citizens, who were glad of work—now that the annual fair, which in 1487 had been transferred to Mittenwald, had returned to Bozen—and established an educational school for violin-making in imitation of the Italians. His three sons, George, Sebastian, and Joseph, all followed their father's footsteps, as did also fourteen other members of the Klotz family, extending over a period of more than 200 years. Sebastian—son of Matthias—was the best maker of the family. The

[1] These words are Burney's. Adami's direction is, *L' ultimo verso del Salmo termina a due Cori, e però sarà la Battuta Adagio, per finirlo Piano, smorzando poco a poco l'Armonia.*

[2] *Manuel des Cérémonies qui ont lieu pendant la Semaine Sainte.* (Rome, Imprimerie de Saint-Michel.)

industry which Matthias Klotz initiated has gradually grown from century to century, though its characteristics have utterly changed. The old days of individual makers who sallied forth with their packs on their backs, selling their productions at the nearest markets, have passed away, instead, these violin makers have become merged into the united body of men who work for the large wholesale manufacturing firms which constitute the Mittenwald industry of the present day. The two most important existing factories are those of J. A. Baader & Co., and Neuner & Hornsteiner, which has recently become Altenoder & Neuner.

The amalgamation of the houses of Hornsteiner & Neuner was most happy, for both families have been intimately connected with the violin-making of the past. The Hornsteiners—who outnumbered the Klotz family—held an excellent position as individual makers for over a century. The best maker of the family was Matthias II., who worked between 1765 and 1793. The Neuners' connection dates as far back as the 18th century. Johann Neuner (*fl.* 1760-64)—the first fiddle maker of the name—was amongst those pioneers who took their work as far as Russia for sale. After him came Matthias Neuner, who founded the manufacturing firm of Neuner & Co. in 1812. His son, who was Burgmeister of Mittenwald, became partner in the firm when it joined hands with the Hornsteiners. The factory now employs over 200 workmen, and yearly sends from 15,000 to 20,000 violins, guitars, and zithers to all parts of the world. The name of Baader has been not less intimately associated with violin-making than those of Hornsteiner & Neuner. The firm was founded by Johann Baader in 1770, he was himself an excellent maker, and gave Johann Baptiste Reiter—one of Mittenwald's most distinguished makers—his first instruction in violin-making. Herr Reiter afterwards went to Würtemberg, where he became one of Jean Vauchel's best pupils. On his return to Mittenwald he was made director of the Mittenwald school, which instructs young students in the art of violin-making, and is under Government control. Medals and diplomas were awarded for the violins of Johann Reiter both in Paris and Vienna; he died January 22, 1899. His son is at present almost the only successful individual maker in Mittenwald. His work is of the most finished type, and he preserves the model and style of his father's master, Jean Vauchel. (A complete list of Mittenwald makers, past and present, is to be found in *Die Geigen- und Lautenmacher*, by W. L. von Lutgendorff. Frankfurt, 1904.) Out of eighteen hundred Mittenwalders quite five hundred are violin makers, chiefly working for the factories. Some of the workers make the different portions of the violins, etc., at their homes, and take them to the factories to be put together, but the greater number work in the factories entirely. The manner of procedure is to allot certain sections of the instrument to each workshop. After the wood has been sawn into planks and stored for drying purposes for about six years it is taken to the first workshop, where the outline of some famous Italian maker's model is marked with a pencil, and cut out with a mechanical fret-saw. From here it passes to the scooping room, where the necessary thicknesses of back and belly are scooped out; next the *f* holes are pierced. The ribs are planed to the exact thickness by one set of men, while others cut the strips into the proper lengths. Then comes the bending of the ribs by means of heated irons to the shape of the mould, and so on from one workshop to another until the completed instrument is sent out, ready for use, at the price of about 10s. or less. There has recently been introduced a new system for quickly drying the wood; this is done by means of dipping it in certain acids, but it is hardly a successful practice, as the violins so made rarely last any length of time, and as a rule acquire a most unpleasant smell. (*Vom Fels zum Meer, Mittenwald und seine Geigenmacher*; Emma Brewer's *Mittenwald* in the *Girl's Own Paper*, Nov., Dec. 1888, Feb. and March 1889; H. R. Haweis's *Old Violins*; Von Lutgendorff's *Die Geigen- und Lautenmacher.*) E. H-A.

MIXED BOWINGS. An amalgamation of the various bow strokes, which are technically known to all players of bow instruments. By a judicious mixing of the different bow strokes an artist gives individuality to his manner of phrasing and rendering of a piece of music. The sign which indicates a down stroke is ⊓, and an up stroke, ∨, and the various known bowings which form part of the technique of violin-playing are: The long stroke executed with the whole length. The half-stroke. The rapid detached stroke with the whole bow. The Martelé, or hammered, executed at the tip of the bow. The Sautillé, or skipping stroke executed in the middle of the bow. The Ricochet, a bounding stroke of a staccato nature executed at the tip of the bow. The Legato stroke, two or more notes in one stroke of the bow. The Staccato Stroke, executed at the tip of the bow;—this is really a series of martelé notes taken in one stroke. The Tremolo, a succession of very quick short strokes in the middle of the bow, played entirely with the wrist. And the several manners of playing arpeggios, which are generally executed with varied bowings and rhythms. O. R.

MIXED CADENCE. See CADENCE, IV. vol. i. p. 441.

MIXED MODES. Writers on Plain-song apply this term to tonalities which embrace the entire compass of an Authentic Mode in combination with that of its Plagal derivative; thus the Mixed Dorian Mode extends from **A**

to the next D but one above it; the Mixed Phrygian from B to the next E but one; the Mixed Lydian from C to the next F but one; and the Mixed Mixolydian from D to the next G but one. [See MANERIA.]

A very fine example of Mixed Mixolydian (Modes VII. and VIII. combined) is to be found in the melody of 'Lauda Sion.' [See LAUDA SION, vol. ii. p. 651 ff.]

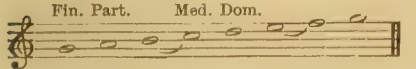
Polyphonic music for unequal voices is always of necessity written in Mixed Modes; since if the treble and tenor sing in the Authentic Mode the alto and bass will naturally fall within the compass of its Plagal congener; and *vice versa*. The composition is, however, always said to be in the Mode indicated by its tenor part. W. S. R.

MIXED VOICES. The English term for a combination of female and male voices, as opposed to 'Equal voices,' which denotes male or female voices alone. Thus Mendelssohn's part-songs for S.A.T.B. are for mixed voices, and those for A.T.T.B. for equal voices. [See EQUAL VOICES, vol. i. p. 787.] G.

MIXOLYDIAN MODE (Lat. *Modus Mixolydius*; *Modus Angelicus*). The Seventh of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL.]

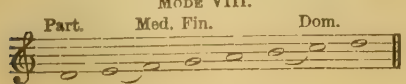
The Final of the Mixolydian Mode is G. Its compass, in the Authentic form, extends upwards from that note to its octave; and its semitones occur between the third and fourth and the sixth and seventh degrees. Its Dominant is D, its Mediant C (B being rejected on account of its forbidden relations with F), and its Participant A. Its Conceded Modulations are B and E, and its Absolute Initials G, B, C, D, and sometimes, though not very frequently, A. The subjoined example will give a clear idea of its most prominent characteristics:—

MODE VII.



In its Plagal or Hypomixolydian form (Mode VIII., *Modus Hypomixolydius*; *Modus perfectus*) its compass lies a Fourth lower—from D to D; and the semitones fall between the second and third and the sixth and seventh degrees. The Dominant of this Mode is C, B being inadmissible by reason of its *Quinta falsa* with F. Its Mediant is F—for which note A is sometimes, though not very frequently, substituted in order to avoid the false relation of *Mi contra Fa* with B. [See MI CONTRA FA.] Its Participant is the lower D. Its Conceded Modulations are the upper D and B, and its Absolute Initials the lower C (below the normal compass of the mode), D, F, G, A, and C.

MODE VIII.



In performance Mode VII. is almost always transposed, in order to escape the high range of its upper notes. Mode VIII., on the contrary, lies well within the compass of ordinary voices.

The Antiphon 'Asperges me,' as given in the Roman Gradual and the Sarum Melody of 'Sanctorum meritis,' printed in the 1904 edition of *Hymns Ancient and Modern*, may be cited as highly characteristic examples of the use of Mode VII.; and an equally perfect illustration of that of Mode VIII. will be found in the melody of 'Iste confessor,' as given in the Roman Vesperal.[1]

In Polyphonic music the Mixolydian Mode is used with great effect both in its Authentic and Plagal form. We can scarcely call attention to a finer instance of the use of the VIIth mode than Palestrina's Missa 'Dies sanctificatus'; or of that of the VIIIth, than his Missa 'Iste confessor.' W. S. R.

MIXTURE. An organ stop ordinarily furnished with from two to five comparatively small pipes to each key. It is compounded of the higher-sounding and therefore shorter members of the 'foundation' and 'mutation' classes of stops, combined or 'mixed,' and arranged to draw together, as in practice they are seldom required to be used separately. The Mixture represents or corroborates the higher consonant harmonic sounds suggested by nature, and in the bass produces tones to the third or fourth octave above the unison or chief foundation tone. As the musical scale ascends the higher harmonics become weak and inaudible to the ear; hence in a Mixture stop it is customary to discontinue the higher ranks as they ascend, one or more at a time, and insert in lieu a rank of lower tone than was previously in the stop, but appearing as a separate stop. This alteration is called a 'break.' These return-ranks serve the best of purposes. In a pianoforte it is well known that the strings increase in number from one in the bass to two higher up, and afterwards to three, to preserve an evenness in the tone. In a similar manner the return-ranks, when well managed, considerably reinforce the strength of the treble part of the organ. [A Full Mixture is generally of three ranks, consisting of the following intervals in relation to the unison:—15, 19, 22, or c'', g'', c''', when c is struck. T. E.] [See MUTATION and J. J. Wedgwood's *Dictionary of Organ Stops*.] E. J. H.

MIZLER (Mitsler), VON KOLOF, LORENZ CHRISTOPH, born at Heidenheim, Würtemberg, July 25, 1711, died at Warsaw, March 1778; was educated at the Gymnasium of Anspach and the University of Leipzig. He was one of Bach's scholars. In 1734 he became a magistrate, and was generally a cultivated and prominent person. His claim to perpetuity is his connection

[1] Care must be taken to distinguish these melodies from the Roman 'Sanctorum meritis,' and the Sarum 'Iste confessor,' which are not in the Modes here indicated.

with the 'Association for Musical Science,' which he founded at Leipzig in 1738 and kept together. Amongst its members were Handel, Bach, and Graun. Bach composed a 6-part Canon and the Canonical Variations on 'Vom Himmel hoch,' as his diploma pieces. Mizler edited a periodical, the *Neu-eröffnete Musik-Bibliothek* (1739-54), wrote a treatise on Thorough Bass (Generalbasslehre), in which he seems to have pushed the connection of music and mathematics to absurdity. (See Spitta, *Bach*, Engl. transl. iii. 22-25.) He translated Fux's *Gradus* into German (1742). [See the *Quellen-Lexikon* for other works.] G.

MOCK DOCTOR, THE. See MÉDECIN MALGRÉ LUI.

MODERATO. 'In moderate time,' or 'moderately.' This direction is used either singly as a mark of time, or as qualifying some other mark of time, as Allegro moderato, or Andante moderato, when it has the result of lessening the force of the simple direction. Thus Allegro moderato will be slightly slower than Allegro alone, and Andante moderato slightly faster than Andante. Moderato alone is never used by Beethoven, except in the doubtful Pianoforte Sonata in G called No. 37. He uses Molto moderato, however, in the Sonata for Pianoforte and Violin, op. 30, No. 3, and Moderato e grazioso in the Menuetto of the Pianoforte Sonata in E♭, op. 31, No. 3. Assai moderato is used in the march from the 'Ruins of Athens,' and Moderato cantabile molto espressivo in the beginning of op. 110. Molto moderato is used by Schubert in the Pianoforte Sonata in B♭, No. 10. Instances of Allegro moderato in Beethoven's works will occur to every one. Allegretto moderato is also very common. Vivace moderato occurs in Bagatelle No. 9 (op. 119). Mendelssohn is very fond of the direction Allegro moderato, using it no less than eight times in the 'Elijah' alone. Schumann very constantly used Moderato alone, translating it into German sometimes by Mässig, and sometimes by Nicht schnell. See the Album, Nos. 3, 5, 13, 16, 19, etc. M.

MODES, THE ECCLESIASTICAL. All mediæval art-music is based upon a system of Eight Modes. This system is the result of a long, intricate and controverted history; and it will be best explained by an historical method of treatment.

The first question that arises is with regard to the antiquity of the Modes. It has been taken for granted that when ancient Greek writers such as Plato and Aristotle speak of certain *Harmoniai* (ἁρμονίαι) distinguished by Greek tribal names as Dorian, Lydian, Phrygian, etc., they are referring to modes such as were in use in the later Middle Ages under those names. In the article GREEK MUSIC reasons have been given to prove that this is a false assumption, and to show that the groups of notes described as Dorian, Phrygian, etc., by the Greek writers of classical times were distinguished from one another by pitch and grouping, and not, properly speaking, by tonality.

Now the mediæval modal system is one which depends on differences of tonality, and is comparatively indifferent to pitch. The history of the mediæval modes is therefore, to a considerable extent, the history of the evolution of tonality. Tonality may be defined as the musical character belonging to a mode or a melody by reason of the mutual relation of the notes employed. It is determined chiefly by three things, (1) the range and sequence of the notes, and their relation to the two fixed points of (2) the Dominant, and (3) the Final.

The early Greek *Harmoniai* or groupings of notes and tetrachords were experimental in character; one of them proved to be more valuable than all the rest, viz. the Octave-system (see MONOCHORD), and it came, in theory at any rate, to supersede all the others, though, they being no doubt associated with particular instruments, continued to be in practical use long after theory had advanced beyond them. This Octave-system represented only one form of tonality. Variety was provided not by differences of tonality but by differences of *genus* (γένος), the enharmonic, the chromatic and the diatonic *genera*. [See GREEK MUSIC.] In the diatonic genus (which alone need be taken into account for the present purpose) the tonality may be roughly described as that of the modern minor scale or mode, for the series of notes presented tones and semitones in the following order ascending

T S T T S T T | T S T T, etc.

equivalent to the white notes of the pianoforte from A upwards.

A reader unaccustomed to the modes and the idea of tonality will realise what this implies by contrasting the T S T T S T T series of intervals of the modern minor scale or mode, with the familiar T T S T T T S series of the modern major scale or mode. This Greek diatonic system, standing, as it did, alone, afforded no sufficient opportunity for any idea of differences in tonality. Yet even so the Greeks began to see that the character of a melody depended upon its reference to a given note of the series. The fixed note in their series of notes was the Mese (μέση), the central note, which served as the hinge or meeting-point for the two conjunct tetrachords of the Octave-system (E–*e*), or in later days for the two octaves of the Perfect System (A–*a*). (See MONOCHORD.) Thus Aristotle called attention (*Probl.* xix. 20) to the way in which the character of a melody depended upon the relation of its notes to the constantly recurring Mese. Here are the first signs of the sense of Tonality, and of a Mese or Dominant; but they are only rudimentary as yet.

The *Harmoniai* and their designations fell into the background as the advance was made first towards the Octave-system and then the Perfect System; thereupon that sense of pitch, to which the early Greeks attached so much significance, was satisfied in a new way, viz., by transposing the Octave-system to different pitches. When thus set at a special pitch it was called τόνος; and it was natural to give to these various τόνοι the same designations which had previously been employed to denote pitch, viz., Dorian, Lydian, etc.

Thus when the old (Dorian, Phrygian, Lydian, etc.) *Harmoniai* or groups went out of vogue, there came up in their place the (Dorian, Phrygian, Lydian, etc.) *Tonoi*, each formed by transposing the Octave-system to the Dorian, the Phrygian, the Lydian, etc. pitch. At this point there appeared upon the scene Aristoxenus of Tarentum, a pupil of Aristotle (*fl. c.* 310), the author of many developments in musical theory. He noted the indefiniteness of the old use of the designations Dorian, Phrygian, etc., and gave them a definite pitch. He made out a scheme of thirteen *Tonoi*, placing one on each semitone of the octave, and he attached to each some one of the old designations. The enumeration is found in two forms in the writings of Cleoneides, a disciple of Aristoxenus; his own account is not extant. In the one form thirteen designations are used, in the other only eight, five of them being utilised for a pair of *Tonoi*.

		Mese.
1 (highest)	Hypermixolydian	*e* Hypermixolydian or Hyperphrygian.
2	Mixolydian	*d*♯ Mixolydian or Hyperionian.
3		*d* Hyperdorian.
4	Lydian	*c*♯ Lydian.
5		*c* Æolian.
6	Phrygian	*b* Phrygian.
7		*a*♯ Ionian.
8	Dorian	*a* Dorian.
9	Hypolydian	G♯ Hypolydian.
10		G Hypoæolian.
11	Hypophrygian	F♯ Hypophrygian.
12		F Hypoionian.
13 (lowest)	Hypodorian	E Hypodorian.

At a later date the Aristoxeneans raised the number to fifteen by adding a Hyperlydian and a Hyperæolian: the *Tonoi* thus fell into three groups of five each, the upper group distinguished by the prefix Hyper and the lower by the prefix Hypo.

This system of *Tonoi* or Keys remained the chief feature of Greek musical theory for the next 500 years. It provided only for one tonality or mode, viz. that represented by the Octave-system, or later by the Perfect System of two octaves; but it provided for it at every possible pitch. (See vol. ii. pp. 226-229.) Meanwhile advances were being made towards a fuller sense of tonality and towards the modal system.

Aristoxenus himself was active in this direction. He showed that as there are in the diatonic genus three different species of tetrachord possible, viz., those represented by the formulas T T S, T S T, and S T T, so there are seven possible species of octave. In the writings of his followers (his own treatise unfortunately breaks off at this point) these are thus described—

1. S T T S T T ^{m} T { Hypate Hypaton to Paramese } (B—*b*) Mixolydian.
2. T T S T T ^{m} T S { Parhypate Hypaton to Trite Diezeugmenon } (C—*c*) Lydian.
3. T S T T ^{m} T S T { Lichanos Hypaton to Paranete Diezeugmenon } (D—*d*) Phrygian.
4. S T T ^{m} T S T T { Hypate Meson to Nete Diezeugmenon } (E—*e*) Dorian.
5. T T ^{m} T S T T S { Parhypate Meson to Trite Hyperbolæon } (F—*f*′) Hypolydian.
6. T ^{m} T S T T S T { Lichanos Meson to Paranete Hyperbolæon } (G—*g*) Hypophrygian.
7. ^{m} T S T T S T T { Mese to Nete Hyperbolæon } (*a*—*a*′) Hypodorian.

These seven octaves were distinguished from one another in range and sequence of intervals; so far they exhibited the first element of tonality. But they were not distinguished from one another by difference of Mese or Dominant, and there is as yet no idea of a Final. The note Mese (= *a*) acted as Dominant throughout, and this accounts for the designations. Mixolydian, signifying high pitch, is given to No. 1 because it has its Mese at the highest point, Lydian at the next highest, and so on. The position is marked above by ^{m}. Thus the designations Mixolydian, Lydian, etc., here appear in inverse order as compared with their use for the *Tonoi* or Keys. The contradiction is more apparent than real. In each case it is the Mese that determines the sense of pitch. In the *Tonoi*, being transpositions of the scale, the Mese varies actually in pitch just as all the other notes of the *Tonos* vary in pitch; and the highest *Tonos* in range is the highest also in pitch. In the Seven Species of Octave, however, being mere sections of a fixed scale, the Mese is at a fixed pitch, and only varies relatively to the other notes of the octave. Consequently the octave which is the lowest in range gives the effect of the highest pitch, since its melodies group round the Mese, which is at the top of the Octave; conversely, the octave which has the highest range, gives the effect of low pitch because of the prevalence of its lowest note. In other words, the designations are given to the *Tonoi* in regard to the actual pitch of the Mese, but to the Seven Species of Octave in regard to the relative pitch of the Mese (see vol. ii. p. 225).

This doctrine of the Seven Species of Octave remained without further development among the disciples of Aristoxenus, until the advent of Ptolemy in the middle of the 2nd century A.D. Differences of pitch were now felt to be of less importance, and distinctions of species were more highly appreciated; the consequence was, that interest was transferred from the *Tonoi* or Keys, which merely gave the same scale at different pitches, to the Seven Octaves which

represented different species. Ptolemy reduced the Tonoi to seven in number, equating them to the Seven Species of Octave, and using transposition as a way of setting all the species at a uniform pitch, but with varying signatures. When this was done it was natural to ascribe to each species a Mese of its own, which should be a real Mese or middle note of the Octave, exercising the same function with regard to it, that the original Mese exercised with regard to the original (Dorian) Octave of the Perfect System. This necessitated the double nomenclature described in vol. ii. p. 229 E. According to the new method (*κατὰ θέσιν*) each species of Octave could have a Mese as its central note, a Nete as its highest note, and so on. As each octave thus acquired its own Mese, which was not as formerly in a varying position but always the central note, the inverted series of denominations formerly given to the Octaves became inappropriate, and the series of names was attached to the Seven Species of Octave in the same order in which it was attached to the *Tonoi* and not in the inverse order.

Thus Ptolemy's Seven Octaves, which we may now begin to call Modes because they are distinguished by their Tonality and valued accordingly, may be set down in tabular form thus: First as seven Modes varying in pitch, but each formed of a section of the Perfect System or white notes of the pianoforte.

			Mese.		
1 (highest).	Mixolydian	(*a*—*a*¹)	*d*	= Paranete Diezeugmenon	Κατὰ δύναμιν.
2.	Lydian	(G—*g*)	*c*	= Trite Diezeugmenon	
3.	Phrygian	(F—*f*)	*b*	= Paramese	
4.	Dorian	(E—*e*)	*a*	= Mese	
5.	Hypolydian	(D—*d*)	G	= Lichanos Meson.	
6.	Hypophrygian	(C—*c*)	F	= Parhypate Meson	
7.	Hypodorian	(B—*b*)	E	= Hypate Meson	Κατὰ θέσιν.

Secondly, reduced by the system of *Tonoi* to uniform pitch but varying in signature.

The successors of Ptolemy, as it appears from the late Byzantine writer Bryennius, came to regard each of these modes as a pair of conjunct tetrachords meeting in Mese; they then added below a Proslambanomenos or disjunct note to make up the octave, thus repeating again the process which had taken place years before in the extension downwards of the two lower conjunct tetrachords of the Perfect System (see MONOCHORD); and the old names of the notes in the Octave were reapplied to each mode in slightly altered form, thus:—Proslambanomenos, Hypate, Parhypate, Lichanos, Mese, Parhypate, Lichanos, Nete.

The main results of these changes were as follows: (1) The Seven Species of Octave of the theorists became seven practical working Modes,[1] distinguished from one another essentially by their different sequence of intervals, and only incidentally by difference of pitch. (2) The Mese became the regular Dominant of the mode: and (3) the modes ranged a note lower than they had previously done owing to the addition of the Proslambanomenos. Thus the Dorian mode is found to have its seat as ever in the octave from E upwards, with *a* as its Mese or Dominant: but it now descends to D. Similarly the Phrygian has *b* for its dominant and E for its lowest note: while the Lydian has *c* and F, the Mixolydian *d* and G.

So far it has been possible to trace the evolution of the modal system in the writings of the theorists. Two out of three chief features of tonality have emerged, viz. (1) the range and succession of the intervals in each mode, and (2) the idea of the Dominant. Hitherto, however, there is no sign of any idea of the importance of the Final, which is the third chief ingredient of Tonality. The conception of the Dominant is traceable back as far as Aristotle, but the significance of the closing note of a melody had not as yet been scientifically recognised, at any rate by the theorists. At this point in the evolution the series of writers on the theory of music, who have hitherto been our guides, to all intents and purposes comes to an end. No Greek writers are forthcoming after the 4th century A.D. until Bryennius in the 14th; the Latin writers do little to fill the gap, at any rate until the 9th. Boethius, Cassiodorus, and Martianus Capella in the 5th and 6th centuries are of little value, as they merely repeat, after the manner of an encyclopædist, such information as they derived from the Greek writers. Happily at this date when the theorists fail, there becomes available for the western history a large collection of actual musical compositions, in which the further evolution of the modal system may be traced.

The developments in the West between the 6th and the 9th centuries are bound up with the great music school (*Schola Cantorum*) of Rome. They go forward in silence; for it is only when the Roman chant reaches the Frankish Empire that the silence is broken by fresh writings of theorists, called forth here, as in the case of the Liturgy, by the new ways recently imported from Rome. The early Roman church was pre-eminently Greek in character and personnel, therefore its church music was not different in this respect from the Roman secular music which clung closely to the Greek traditions. From the 5th or 6th century onward the music school of the Roman Church grew in importance and organisation; and, even when Greek ceased to be the liturgical language

[1] Later followers of Ptolemy added a Hypermixolydian Mode, thus making eight.

of the Roman Church, there is no reason to think that any break came in the continuity of the Greek tradition so far as the music was concerned. The bulk of the so-called Gregorian music (see that heading) was composed in these surroundings, and whatever importations there were at this period from outside, were from Greek sources. It is therefore to be expected that the theory that lies behind the Gregorian music should prove to be in line with the Greek traditions. For a full discussion of the character of this music the reader is referred to the article PLAIN-SONG; but one or two points must be taken into account here.

The bulk of the music falls into two classes, and is either responsorial or antiphonal in its style. Now the responsorial music, which is the older class of the two, is characterised by a Dominant note, which serves as the note on which the greater part of the text is recited; but it sets no great store on the Final. It therefore corresponds with the state of development already reached and expounded. The antiphonal style was of later introduction, coming from the East in the 4th century. Here the Final is of greater moment, for the antiphon consists of a melody, which has no reciting note, and in which, therefore, tonality is largely determined by the close. It is safe, therefore, to suppose that with the progress of the antiphonal style, there went along a growth in the conception and importance of the Final. Meanwhile a transformation from simple to elaborate music was taking place, as musical proficiency grew within the Roman School. The responsorial class of music was more affected by it than the antiphonal. The elaborate embroideries which decorated the chant of the Graduals and other Responds tended to obscure the primitive reciting note; the Final, however, was only brought into greater prominence by the process of elaboration. Consequently, as the music grew more ornate, tonality came to depend more upon the newly conceived Final and less upon the older conception of the Dominant. This change is one which may safely be said to have come about during this intervening period from the 5th to the 8th centuries in which the theorists are silent.

A more difficult change to account for is that by which the so-called 'plagal' modes came into existence in their mediæval form. The germ of them is clearly discernible in the prefix 'Hypo,' which characterised the lowest three of the Seven Modes. But in Ptolemy's time these were not accounted of a different class from the rest; they had the same general character (*mutatis mutandis*); and the prefix merely denoted that they were each in pitch a fourth below the mode with the corresponding designation. The mediæval plagal modes took from these their names and ranges, but they had not their independent position and other characteristics. Each plagal mode depended upon the corresponding authentic mode; it had the same Final, and was so closely related to it, that, when the modes came to be denoted by numbers, it was at first thought more natural to put the two under one number, only distinguishing them from one another by the term 'Authentic' and 'Plagal.' Thus the Greeks reckoned them as four pairs; but the Latins, as they emancipated themselves from Greek influence, came to denote them by the numbers from one to eight.

			Range.	Dominant.	Final.
1st.	First Mode	Authentic (Dorian)	D—*d*	*a*	D
2nd.		Plagal (Hypodorian)	A—*a*	F	D
3rd.	Second Mode	Authentic (Phrygian)	E—*e*	*b*	E
4th.		Plagal (Hypophrygian)	B—*b*	*a*	E
5th.	Third Mode	Authentic (Lydian)	F—*f*	*c*	F
6th.		Plagal (Hypolydian)	C—*c*	*a*	F
7th.	Fourth Mode	Authentic (Mixolydian)	G—*g*	*d*	G
8th.		Plagal (Hypomixolydian)	D—*d*	*c*	G

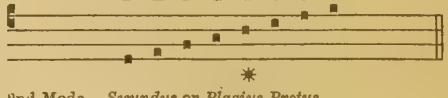
This arrangement of eight modes in four pairs must be subsequent to the evolution of the idea of the Final; for it is the Final that is made the main link between each pair of modes. It also seems to be subsequent to the decay of the Dominant in importance; for while the Dominants of the authentic modes keep to the old line as being the Mese of the mode, those of the plagal modes are determined only with reference to the corresponding authentic Dominant, being normally a third lower.

It is further to be observed that a new mode has been added to the seven, viz. the Hypomixolydian (quite unlike the previous one of that name), which occupies the same octave as the Dorian, but in the new condition of things is entirely unlike it in any other respect.

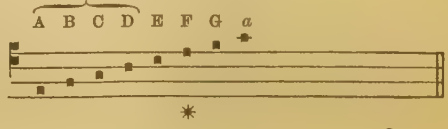
There is also conceived to be a structural difference between authentic and plagal. The extra note that was added to the two conjunct tetrachords in the form of a Proslambanomenos (see above) came to be regarded, when the old Greek tetrachordal system faded, as forming with the lower tetrachord of the two a pentachord or fifth; consequently, each authentic mode was looked upon as a pentachord with a tetrachord above it. This pentachord it shared with its plagal brother; and thus a plagal mode was conversely viewed as a tetrachord with a pentachord above it. In the former case the Dominant (or 'Media' as the Latins called it, $=\mu\acute{\epsilon}\sigma\eta$) was the hinge or meeting-point of the two, and in the latter case the Final. [See also MANERIA, *ante*, p. 41.]

TABLE OF EIGHT MODES.

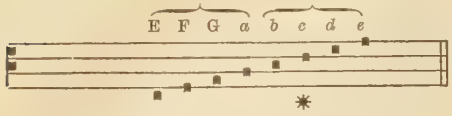
1st Mode. *Primus* or *Authentus Protus.*



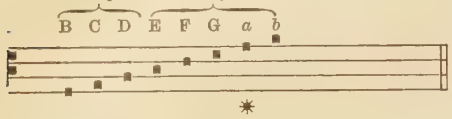
2nd Mode. *Secundus* or *Plagius Protus.*



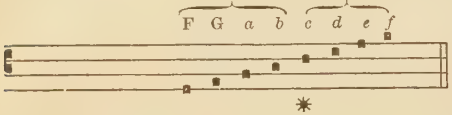
3rd Modo. *Tertius* or *Authentus Deuterus.*



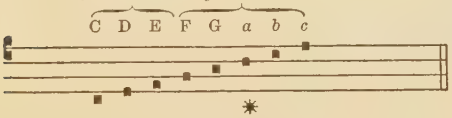
4th Mode. *Quartus* or *Plagius Deuterus.*



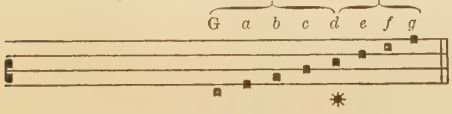
5th Mode. *Quintus* or *Authentus Tritus.*



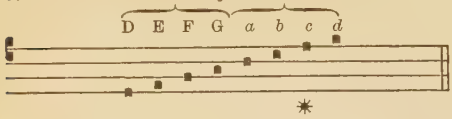
6th Mode. *Sextus* or *Plagius Tritus.*



7th Mode. *Septimus* or *Authentus Tetrardus.*



8th Mode. *Octavus* or *Plagius Tetrardus.*



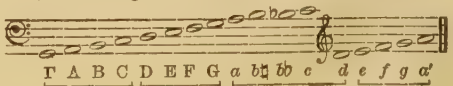
This brief analysis tends to show that, though the exact genesis of the dual system of Authentic and Plagal Modes cannot be traced, it proceeded along very natural lines, and arrived at a very convenient and symmetrical result. The development still went on under the Greek ægis, as the terminology would alone be sufficient to prove. Its date is a matter of more difficulty. The earliest literary mention of the system of Eight Modes, or Octoechus as the latest Greeks called it, is found in a table given in some editions of Boethius; but as there is no mention of it in the text it must be taken to be a later addition. The next mention is to be found in a passage of Alcuin of the end of the 8th century, where the system is spoken of as a matter of common knowledge. Among Greek writers (so far as they have been explored) an even greater conspiracy of silence prevails. So literary evidence is entirely wanting. The history of the Schola Cantorum suggests the 5th or 4th century as a suitable date for such a settlement; and this view of the case is amply borne out by an examination of the Gregorian Music itself.

The older class, the responsorial music, demands in its highly elaborated form an eight-mode system, *e.g.* the Responds of the Hours employ normally for the 'Verse' one of eight set formulas corresponding to the modes. Similarly in the antiphonal music there are the eight Gregorian Tones corresponding also to the modes. (See PSALMODY.) These two facts alone are enough to prove that the music, as we now have it, presupposes the eight-mode system. Now there are many lines of evidence that converge to show that the main bulk and nucleus of this music is to be dated as belonging to the 5th and 6th centuries. A persistent tradition ascribes the final regulation of it to S. Gregory (590 to 604). The festivals and other occasions for which the music was written are as a rule earlier than his date; and the festivals of later origin differ markedly from the pre-Gregorian festivals in having borrowed music instead of original music provided for them; this is especially the case in regard to the Mass. Further, the text of the Latin Bible employed is an ancient one that was for most purposes superseded in the 5th and 6th centuries. These and other considerations all point in the same direction. From them it may be concluded, though with some considerable hesitation owing to the difference of views among students of the question, that the eight-mode system lay behind the great plain-song compositions that form the musical Corpus of the Western Church; and must, therefore, have arisen at least as early as the 5th century.

When literary evidence as to the Modes again becomes available in the Carlovingian era, the system is regarded as an old-established tradition. Greek theory still holds the field, and Aurelian, the first of a new group of writers that gives any full discussion or statement of the Modes, quotes Greek teachers as his authorities. In fact the theory was already so ancient that some of it was no longer intelligible to the Greek teachers, and the actual practice of liturgical singers had in some respects moved away from it. One of the difficulties, therefore, that confronted the Franks, as new disciples of the *Cantilena Romana*, was that of reconciling the practice and the theory; indeed, we owe the treatises written in the 9th century, by such writers as Aurelian, Regino, and Odo, to the fact that such discrepancies existed, and that the Franks desired to reconcile them.

It will be well to sum up what was clear and fixed at this important epoch before going on to discuss what was doubtful or what was changing in practice.

1. The Greek Perfect System was the basis of all. This gave the following possibilities.



The range was ample for vocal purposes; it was even extended on occasions one further note downwards (φ), and several notes upwards;

while the use of the ♭ gave an opportunity not only for transposition but also for obtaining some variety by the use of an accidental. Moreover, by combining transposition and the use of the ♭ some further chromatic effects could be obtained, and were in fact employed.

2. This range was subdivided into tetrachords, and this arrangement accorded with the position of the eight modes, for the lowest tetrachord comprised the four lowest limits of the plagal modes : the next comprised the four finals, and was always so described ; the third in fact comprised the four Dominants (Mese) of the authentic modes, but it was not so described.

3. The doctrine of the Final was very clearly held, though the doctrine of the Dominant had almost entirely dropped out of sight.

4. The distinction between Authentic and Plagal was clearly drawn in theory, though it was being found a difficult task to draw the line in practice. No tradition survived as to the origin of the distinction. (The fable that S. Ambrose made the authentic modes and S. Gregory the plagal is of much later date.) It is only supposed that the plagal were devised to include the melodies of lower range, and no significance is attached to the difference of dominant between the authentic and plagal.

Yet even with all these four points clear, there remained much for the new musicians to do in the way of exposition and development of the modal system. They had before them (1) a great collection of masterpieces which had been in use two hundred years and more, (2) an eight-mode system of Greek origin and unknown antiquity, which even their Greek teachers could not fully explain, and (3) works of theorists (such as we have already had in review) extending only down to the 5th or 6th century and exhibiting the theory at an inchoate stage of development.

The works of Boethius and the rest of the theorists, were, so far as the modes went, far more a source of mystification than of enlightenment. Valiant and clumsy attempts were made by the writers of the 9th and 10th centuries to reconcile the earlier with the later, the past theory and the actual practice (*e.g.* in the nomenclature of the modes); but they only resulted in much confusion both at the time and since. When, however, this element is eliminated from their writings, there remains a real development and a true exposition of the modal system to be found even in the earliest of the Frankish writers ; and when once Guido of Arezzo had had the courage to say that 'the book of Boethius is of no use to singers, but only to philosophers,' emancipation had come, and the road of progress lay open to future generations.

The chief features of the modal system which we have already brought to light, *e.g.* the combination of pentachord and tetrachord in the authentic, and its inversion in the plagal, were duly expounded by these writers. They have also the credit of having resisted an attempt to make twelve modes instead of eight ; they rightly pointed out that twelve were quite unnecessary, granted the power to transpose and the use of the *b*♭. They laboured to expound and maintain the real tonal independence of the modes ; and this in itself was no easy task in the days before Guido when the singers had in the neums no absolute guide as to the intervals and notes which they were to sing.

The chief innovation for which this period was responsible was the change of the Dominant of the third mode from the dubious note *b* to *c* ; it took place in the 10th or 11th century, and, though the improvement was universally accepted in theory and the innovation was adopted in the most prominent position possible, *i.e.* in the case of the reciting note of the third tone, which thenceforward was *c* not *b*, the change was never carried out thoroughly, and plenty of traces of the old use of *b* as Dominant have survived.

The main difficulties that the writers of this period had to face lay in two very practical directions, and were caused by a change in practice. Both the antiphons and the responds had ceased to be used in the old way, and much trouble was caused to the singers in consequence. In many of the responds the custom had arisen of repeating, after the verse or verses, only the latter part of the respond itself instead of the whole. It thus became necessary to lay down rules for the establishing of a proper musical relation between the end of the verse and the opening notes of the repeat. A similar process of shortening had caused the antiphon to be repeated no longer after each verse of the psalm, but only once or twice in the course of the psalmody. Now the endings of the Tones had always been carefully adapted so as to suit the opening phrases of the antiphons ; but when the repetition of the antiphon decayed, this close intimacy was no longer so necessary. This change of custom affected also the view taken of the tonality of the antiphon. As originally used, its opening phrase was all-important ; and it was assigned to this or that mode (and associated therefore with this or that tone) according to the character of its opening. When, however, it came to be used rarely, or only once at the end of the psalm, the end of the antiphon and its Final became far more important than its opening ; consequently, according to the newer plan, its tonality was determined no longer by its *incipit* but by its last note.

The difficulty with the Responds was soon settled once for all, by making, where necessary, some slight but permanent accommodation in the music ; but the other difficulty was a more or less permanent one ; the mediæval Tonals continued to offer varying solutions of it, and out of it there grew such further developments

of modal theory as the settlement of the Absolute Initials, *i.e.* the notes in each mode on which a melody may begin.

The development that produced the sequences (see SEQUENCE) entailed a further modification in the modal theory that went far to break down again the distinction between authentic and plagal. In many cases the sequence-melodies were written, as it were, in two registers; their compass, therefore, exceeded the normal limits assigned to any one mode by the theorists of the 10th to 12th centuries (who in this respect were much more strict than the original writers of the music had been); it then became usual to regard them as being both in the authentic and in the corresponding plagal mode.

This was the last modification of any great moment that plain-song brought to the theory of the modes. Such other modifications as came to it between the 12th and the 16th centuries were due principally to two other causes, (1) the invasion of popular music or the spirit of folk-song, and (2) the growth of harmonised and measured music.

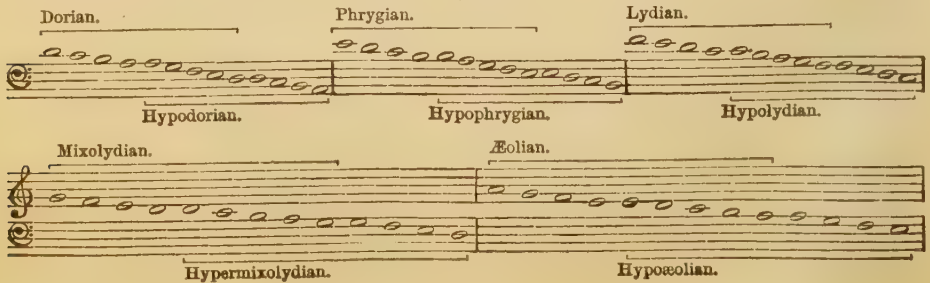
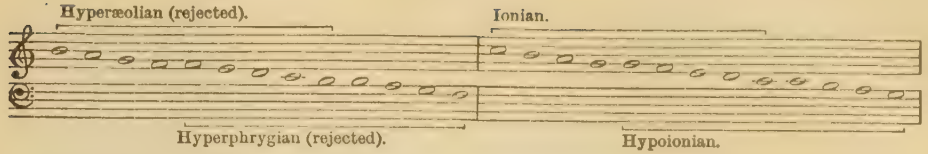
The tonality that was congenial to folk-song especially in France was one that had always been uncongenial to the classical plain-song, viz. the scale which resulted from the uniform use of the ♭ with the fifth and sixth modes, and is identical with the modern major scale or mode. This pair of modes had always been the least used of all the four; without the flat, there was too much tritone in it, even for mediæval ears that were not so sensitive in that respect as modern ones; with the flat, the mode did not much differ from the fourth pair except in having a semitone below the final, *i.e.* in possessing a leading note, which from the point of view of unharmonised music was rather a disadvantage than an advantage. This major scale, however, is the joy of folk-song; and, as such, it tended to invade the art-music and even to claim a place cheek by jowl with the severe ecclesiastical plain-song.

This tendency was still further emphasised by the growing art of harmony. As the perfect close was invented and became the centre of the harmonic art, the leading note became a necessity; the F mode with ♭ (or the C mode without it) became favourites; other modes had to submit to chromatic alteration in the interests of harmony; and though for a surprisingly long time the feeling for the old tonality was so strong that this alteration had to be disguised (see MUSICA FICTA), yet it was clear that eventually it would have to yield before the steady pressure of the advancing art of harmony. The period of the rise of harmony is thus the period of the decay of the old tonality, and of the modal system. The ancient modes gradually disappeared until only the major and minor modes remain. A good deal of richness in melodic beauty was sacrificed in the process, and modern melody, even with all its chromatic freedom, has not such a wide range of variety as the old modal system afforded. No one will doubt that the gains in harmony more than compensated for the losses in melody; but it must be emphasised that all was not clear gain.

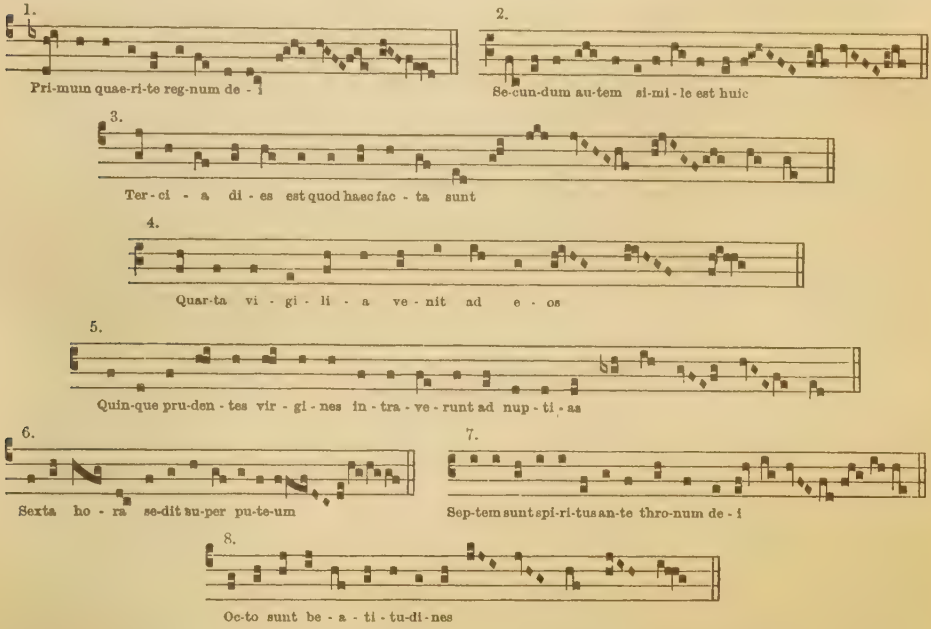
The modal system as handled and transformed by the pioneers of modern harmony is a matter of far less interest, for all was in a continual state of transition; and though at certain points a halt seems to be called and a permanent interest stirred by the genius of Dunstable, or of the great Flemings, or Palestrina and his contemporaries, yet from the point of view of harmony the old modal system cannot be regarded as anything else but a slavery, from which it was desirable that the polyphonic school should work its escape as soon as possible.

In the closing stages of the decay an attempt was made to revive the proposal to reckon twelve (or even fourteen) modes. (See DODECACHORDON.) There was much more to be said for this from the point of view of polyphony in the 16th century than there had been in the 9th from the point of view of plain-song; but the modes were then a vanishing quantity, and the enumeration is only misleading if it is applied to the classical plain-song of earlier days. The Renaissance sent the musicians back afresh to the old writers on musical theory, but the attempts of Gafori and his followers to combine the old and new were as little successful in the 16th century as they had been in the 9th; they added nothing but some fresh elements of confusion to the theory of the modes.

The following tables of the fourteen modes as given by Glareanus may be compared with the table given above to represent the eight modes of the mediæval plain-song:—



The following are the eight representative melodies (or Neums) devised in the later Middle Ages in order to show off the special characteristics of each mode :—


1.
Pri-mum quae-ri-te reg-num de - i
2.
Se-cun-dum au-tem si-mi - le est huic
3.
Ter - ci - a di - es est quod haec fac - ta sunt
4.
Quar-ta vi - gi - li - a ve - nit ad e - os
5.
Quin-que pru-den - tes vir - gi - nes in - tra - ve - runt ad nup - ti - as
6.
Sexta ho - ra se-dit su-per pu-te-um
7.
Sep-tem sunt spi-ri-tus an-te thro-num de - i
8.
Oc-to sunt be - a - ti - tu-di-nes

[The ancient authorities are enumerated in the article headed SCRIPTORES. Among modern writers the following may be named. Greek Music—Westphal, *Harmonik und Melopoie der Griechen*, 1863, and Gevaert, *Histoire de la musique d'antiquité*, Ghent, 1875 and 1881. These writers and their followers are opposed by Monro, *The Modes of Ancient Greek Music*, Oxford, 1894, and Macran, *Harmonics of Aristoxenus*, Oxford, 1902. As regards mediæval music, Gevaert has also put forward a view of the evolution of the mediæval modes out of the ancient in his *Mélopée Antique*, Ghent, 1895—a book of great value even to those who cannot accept his theories. Another view, also based on Westphal, is given by Gaisser in his *Système musical de L'église Grecque* (Rome, 1901). The account given above differs entirely from these as regards the mediæval period, and follows Monro and Macran as regards the earlier history. See GREEK MUSIC, vol. ii. pp. 223 ff.] W. H. F.

Some further points remain to be noticed, more especially in connection with the use of the modes in polyphonic music.

[Besides its Final and Dominant, every mode is distinguished by two other highly characteristic notes—its Mediant and Participant.

The Mediant—so called from its position between the Final and Dominant—is always the third of the scale in the Authentic Modes, unless that note should happen to be B, in which case C is substituted for it. In the Plagal Modes its position is less uniform. The Participant is an auxiliary note, generally in the immediate neighbourhood of the Mediant in Authentic Modes, and, in the Plagal forms, coincident with the Dominant of the corresponding Authentic scale. Some modes have a second Participant; and one has a second Mediant, which, however, is not very frequently used.

Each mode is also influenced by certain notes, called its Modulations or Cadences, which are of two kinds. To these are added two or more subsidiary notes, called Conceded Modulations (*modulationes concessae*), among which we often find the inverted seventh, *i.e.* the seventh taken an octave lower than its true pitch, and, consequently, one degree below the natural compass of the scale.

Upon one or other of these modulations, either regular or conceded, every phrase of every

melody must begin and end, subject only to two further restrictions: (i.) The first phrase must begin on one of a somewhat less ample series of notes, called the Absolute Initials; (ii.) The last phrase can only end on the Final of the mode.

The following table shows the Compass, Final, Dominant, Mediant, Participant, Regular and Conceded Modulations, and Absolute Initials of the tonality with regard to the situation of its Final—to the difference of effect produced by a point of ultimate repose placed in the middle of the scale, as contrasted with that peculiar to one resting on the lowest degree. And a similar difference of expression may be found, even in secular music, if we only examine it carefully. Take, for instance, the three follow-

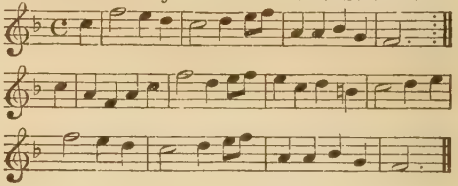
Numbers.	Names of the Modes.	Range.	Fin.	Dom.	Med.	Part.	Modulations: Regular. Mod. Con.	Modulations: Conceded. Absolute Initials.
I.	Dorian.	D—D	D	A	F	G	C[1], E	C[1], D. F. G. A
II.[2]	Hypodorian.	A—A	D	F	E	A. A[3]	C. G	A. C. D. E[4]. F
III.	Phrygian.	E—E	E	C	G	A. B	D[1], F	E, F. G[4]. C
IV.[2]	Hypophrygian.	B—B	E	A	G	C. F	D. B[2]	C. D. E. F. G[4]. A[4]
V.	Lydian.	F—F	F	C	A	G	B. D. E	[5] F. A. C
VI.[2]	Hypolydian.	C—C	F	A	D	C[6]	B[1]. G. B [♭]	C. D[4]. F
VII.	Mixolydian.	G—G	G	D	C	A	B. E	G. A[4]. B. C. D
VIII.[2]	Hypomixolydian.	D—D	G	C	F.A	D	B. D[3]	C.[1] D. F. G. A. C
IX.	Æolian.	A—A	A	E	C	D[6]	G[1], B	G[1]. A. C. D. E
X.[2]	Hypoæolian.	E—E	A	C	B	E. E[3]	G. D	E. G. A. B[4]. C
{ XI.	Locrian.	B—B	B	G	D	E. F	A[1]. C	B. C[4], D. G.
{ XII.[2]	Hypolocrian.	F—F	B	E	D	G. C	A. F[3]	G. A. B. C. D[4]. E[4]
XIII. (or XI.)	Ionian.	C—C	C	G	E	D	F. A. B.	C. D[5]. E. G
XIV. (or XII.)[2]	Hypoionian.	G—G	C	E	A	G[6]	F[1]. D. F.	C. D[5]. G. A

every mode in the series, including the Locrian and Hypolocrian, which, in spite of their manifest imperfection, have sometimes been used in secular music.

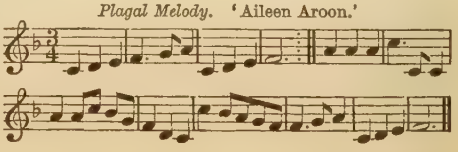
Just as the Greeks assigned a special character to their scales, so in mediæval days theorists assigned to each mode a special epithet descriptive of its æsthetic peculiarities. Thus, the First Mode was called 'Modus Gravis'; the Second, 'Modus Tristis'; the Third, 'Modus Mysticus'; the Fourth, 'Modus Harmonicus'; the Fifth, 'Modus Laetus'; the Sixth, 'Modus Devotus'; the Seventh, 'Modus Angelicus'; and the Eighth, 'Modus Perfectus.'[7] On carefully examining this classification we shall find that the Plagal Modes are everywhere characterised by a calmer and less decided force of expression than their authentic originals; thus, while the latter are described as grave, mystical, joyful, and angelic, the former are merely sad, harmonious, devout, and perfect. The solemn grandeur of the First Mode gives place to the sadness of the Second; while the joy of the Fifth merges, in the Sixth, into devotion. That this distinction can be in no wise dependent upon the position of the semitones is evident; for we have already shown that these are similarly placed, in different modes; it must, therefore, be entirely due to the peculiar aspect of

ing beautiful old melodies, in the Ionian Mode transposed; the first of which lies between the Tonic and its Octave; the second between the Dominant and its Octave; and the third between

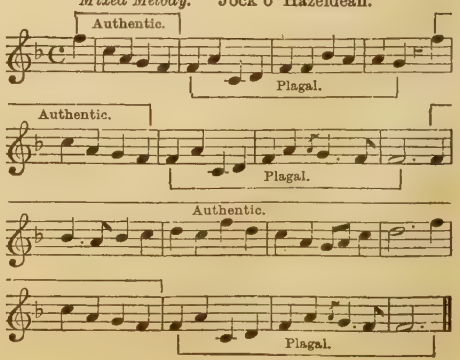
Authentic Melody. 'The Blue-Bell of Scotland.'



Plagal Melody. 'Aileen Aroon.'



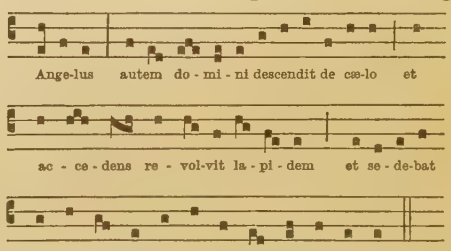
Mixed Melody. 'Jock o' Hazeldean.'



[1] The Inverted 7th. [2] Plagal Modes.
[3] The 5th above the Final.
[4] Rarely used in an Absolute Initial.
[5] Used as an Absolute Initial chiefly in polyphonic music.
[6] The lowest note of the Mode.
[7] Figulus interprets the sentiment of the Modes somewhat differently—in the case of the First Mode, with a very wide difference indeed. His epithets are: i. Hilaris; ii. Moestus; iii. Austerus; iv. Blandus; v. Jucundus; vi. Mollis; vii. Gravis; viii. Modestus. The difference of sentiment between the Authentic and Plagal Modes is even more strongly set forth here than in the more generally received synopsis given above in the text.

the Dominant and the Tonic in the Octave above. Is it possible to deny that, apart from its natural individuality, each of them owes a peculiar character to the position it occupies in the scale?

Now the first of these melodies, lying entirely between the Tonic and its Octave, is strictly Authentic; the second, lying between the Dominant and its Octave, is strictly Plagal; and the third, occupying the entire range of the Mode, from the Dominant below to the Tonic in the next Octave above, is Mixed. Here, then, are three varieties of expression producible by the Ionian Mode alone; and when we remember the number of modes which, in addition to this distinction, obtainable by mere change of position, possess a distinct tonality also, we cannot but be struck with the immense fund of variety with which the Gregorian system is endowed. Moreover, it is not absolutely necessary that the melody should be restricted to the exact compass of an Octave. Originally, as we learn from Hermannus Contractus, no licence was permitted in this matter; but Theogerus, Bishop of Metz, writing about the year 1100, allows the elongation of the scale, whether Authentic or Plagal, to the extent of a tone above and a tone below its normal limits. The same licence is permitted by Hucbaldus of St. Amand and the Abbot Oddo; and it has become a recognised rule that the First Mode may be extended a tone downwards, and a tone, or even a minor third upwards; the Second a tone downwards, and a semitone, tone, or minor third upwards; the Third Mode a major third downwards and a semitone upwards; the Fourth a tone downwards and a semitone upwards; the Fifth a semitone or minor third downwards and a tone upwards; the Sixth a semitone downwards and a tone upwards; the Seventh a tone downwards or upwards; the Eighth a tone downwards or upwards; and so with the later forms; one degree, either upwards or downwards, being always conceded, and a major or minor third, in one direction, very frequently claimed. Guido d'Arezzo's rule is, that 'Though the Authentic Modes may scarcely descend more than a single degree, they may ascend to the octave, the ninth, or even tenth. The Plagal Modes, however, may be extended by carrying them down to the fifth (*i.e.* below the Final); but authority is granted to extend them (upwards) to the sixth or the seventh (*i.e.* above the Final) as the Authentic form rises to the ninth and tenth.'[1] Here, then, we see a new and prolific source of variety, in the elaboration of which the Plagal Modes play a very important part; an advantage which is turned to equally good account in Plain-song and Polyphonic music. Both in Plain-song and Polyphonic music the Modes are used, sometimes at their true pitch, sometimes transposed a fourth higher (or fifth lower) by means of a B flat at the signature. No accidentals are permitted in Plain-song, except an occasional B flat, introduced for the purpose of correcting a Tritonus or a false fifth—the use of both these intervals being strictly forbidden, whether in disjunct or conjunct movement. The *canto fermo*, in polyphonic music, is as strictly subject to the laws of the Mode as a Plain-song melody,—which, in fact, it generally is; but in the counterpoint the use of certain sharps, flats, and naturals is sometimes directly enjoined, in conformity with precepts which will be found fully described elsewhere. (See Musica Ficta.)

In order to ascertain the Mode in which a Plain-song melody is written, observe the last note, which will, of course, show the required Final. Should the compass of the melody lie between that Final and its octave, the Mode will be Authentic. Should it lie between the fifth above and the fourth below, it will be Plagal. Should it extend throughout the entire range, from the fourth below the Final to the octave above it, it will be Mixed. Should there be a B flat at the signature, it will indicate that the Mode has been transposed; and the true Final will then lie a fourth below the written one. For example, the Plain-song

melody 'Angelus autem Domini' has no B flat at the signature. Its last note is G, the Mixolydian Final. Its compass lies between the fifth above that note, and the second below it. It is, therefore, in the Eighth, or Hypomixolydian Mode; and, as its range falls two degrees short of the full downward range of the scale, it belongs to the class of Imperfect Melodies.

To ascertain the Mode of a polyphonic composition, examine the last note in the bass. This will be the Final. Then, should the range of the *Canto fermo*—which will almost always be found in the tenor—lie between the Final and its octave, the Mode will be Authentic. Should it lie between the fifth above and the fourth below, it will be Plagal. Should there be a B flat at the signature, it will show that the Mode has been transposed; and the true Final will then lie a fourth below the last bass note. Thus, Palestrina's Motet, 'Dies sancti-

1 'Autenti vix a suo fine plus una voce descendunt—Ascendunt autem autenti usque ad octavam et nonam, vel etiam decimam. Plagae vero ad quintam remittuntur et intenduntur; sed intensioni sexta vel septima auctoritate tribuitur, sicut in autentis nona et decima.' (*Discipl. Artis Mus.* xiii.)

ficatus,' has no B flat at the signature. The last note in the bass is G. The compass of the *Canto fermo*, as exhibited in the tenor, lies, almost entirely, between that note and its octave. The Motet, therefore, is in the Seventh, or Mixolydian Mode. The same composer's Missa, 'Æterna Christi munera,' has a B flat at the signature, and is, therefore, transposed. The last note in the bass is F, the fourth below which is C—the Ionian Final. The compass of the *Canto fermo*, in the tenor, lies between the transposed Final and its octave. Consequently, the Mass is in the Thirteenth or Ionian Mode, transposed.

According to strict law, it is as necessary for the *Canto fermo* to end on the Final of the Mode as the bass; but, when the last cadence is a very elaborate one, it frequently contents itself with just touching that note, and then glancing off to others, after the manner of what we should now call a *coda*. The neophyte will always, therefore, find the last bass note his safest guide in this particular. (See POLYPHONIA.)

In order to accommodate the range of 'unequal' voices, it constantly happens that the treble and tenor are made to sing in an Authentic Mode, while the alto and bass sing in a Plagal one, and *vice versa*. In these cases the true character of the Mode is always decided by the compass of the *Canto fermo*. W. S. R.]

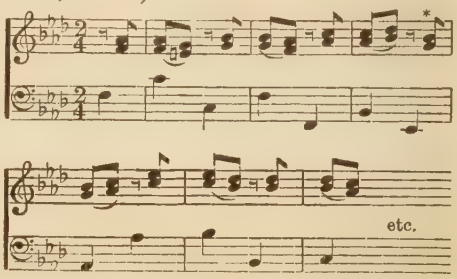
MODULATION is the process of passing out of one key into another.

In modern harmonic music, especially in its instrumental branches, it is essential that the harmonies should be grouped according to their keys; that is, that they should be connected together for periods of appreciable length by a common relation to a definite tonic or keynote. If harmonies belonging essentially to one key are irregularly mixed up with harmonies which are equally characteristic of another, an impression of obscurity arises; but when a chord which evidently belongs to a foreign key follows naturally upon a series which was consistently characteristic of another, and is itself followed consistently by harmonies belonging to a key to which it can be referred, modulation has taken place, and a new tonic has supplanted the former one as the centre of a new circle of harmonies.

The various forms of process by which a new key is gained are generally distributed into three classes—Diatonic, Chromatic, and Enharmonic. The first two are occasionally applied to the ends of modulation as well as to the means. That is to say, Diatonic would be defined as modulation to relative keys, and Chromatic to others than relative. This appears to strain unnecessarily the meaning of the terms, since Diatonic and Chromatic apply properly to the contents of established keys, and not to the relations of different shifting ones, except by implication.

Moreover, if a classification is to be consistent, the principles upon which it is founded must be uniformly applied. Hence if a class is distinguished as Enharmonic in relation to the means (as it must be), other classes cannot safely be classed as Diatonic and Chromatic in relation to ends, without liability to confusion. And lastly, the term Modulation itself clearly implies the process and not the result. Therefore in this place the classification will be taken to apply to the means and not to the end,—to the process by which the modulation is accomplished and not the keys which are thereby arrived at.

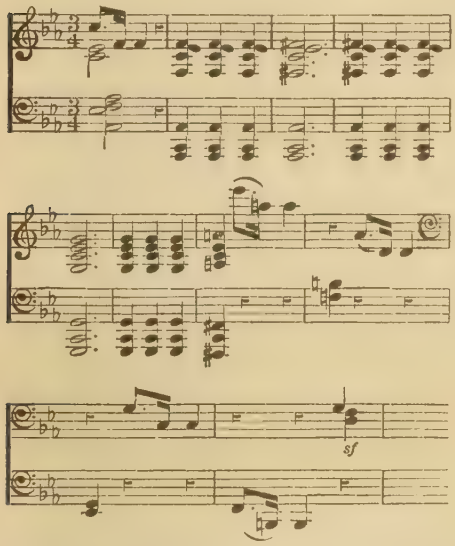
The Diatonic forms, then, are such as are effected by means of notes or chords which are exclusively diatonic in the keys concerned. Thus in the following example (Bach, *Wohlt. Clav.* Bk. 2, No. 12):—



the chord at * indicates that F has ceased to be the tonic, as it is not referable to the group of harmonies characteristic of that key. However, it is not possible to tell from that chord alone to what key it is to be referred, as it is equally a diatonic harmony in either B♭, E♭, or A♭; but as the chords which follow all belong consistently to A♭, that note is obviously the tonic of the new key, and as the series is Diatonic throughout it belongs to the Diatonic class of modulations.

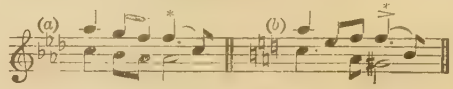
The Chromatic is a most ill-defined class of modulations; and it is hardly to be hoped that people will ever be sufficiently careful in small matters to use the term with anything approaching to clear and strict uniformity of meaning. Some use it to denote any modulation in the course of which there appear to be a number of accidentals—which is perhaps natural but obviously superficial. Others again apply the term to modulations from one main point to another through several subordinate transitions which touch remote keys. The objection to this definition is that each step in the subordinate transitions is a modulation in itself, and as the classification is to refer to the means, it is not consistent to apply the term to the end in this case, even though subordinate. There are further objections based upon the strict meaning of the word Chromatic itself, which must be omitted for lack of space. This reduces the limits of chromatic modulation to such as is effected through notes or chords which are chromatic in relation to the keys in question. Genuine examples of

this kind are not so common as might be supposed; the following example (Beethoven, op. 31, No. 3), where passage is made from E♭ to C, is consistent enough for illustration:—



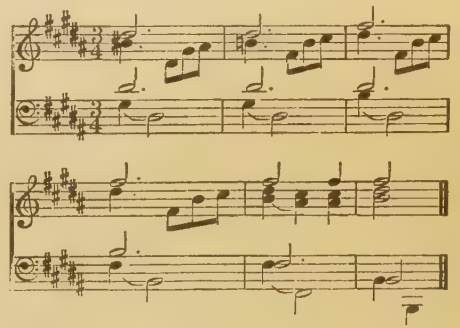
The third class, called Enharmonic, which tends to be more and more conspicuous in modern music, is such as turns mainly upon the translation of intervals which, according to the fixed distribution of notes in the modern system, are identical, into terms which represent different harmonic relations. Thus the minor seventh, G–F, appears to be the same interval as the augmented sixth G–E♯; but the former belongs to the key of C, and the latter either to B or F♯, according to the context. Again, the chord which is known as the diminished seventh is frequently quoted as affording such great opportunities for modulation, and this it does chiefly enharmonically; for the notes of which it is composed being at equal distances from each other can severally be taken as third, fifth, seventh, or ninth of the root of the chord, and the chord can be approached as if belonging to any one of these roots, and quitted as if derived from any other. The passage quoted from the Leonora Overture in the article CHANGE, I. (vol. i. p. 497) may be taken as an example of an enharmonic modulation which turns on this particular chord.

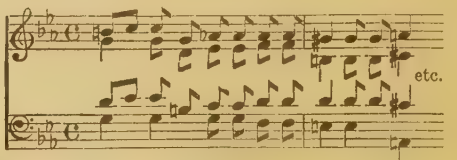
Enharmonic treatment really implies a difference between the intervals represented, and this is actually perceived by the mind in many cases. In some especially marked instances it is probable that most people with a tolerable musical gift will feel the difference with no more help than a mere indication of the relations of the intervals. Thus in the succeeding example the true major sixth represented by the A♭–F in (*a*) would have the ratio 5 : 3 (=125 : 75), whereas the diminished seventh represented by G♯–F♮ in (*b*) would have the ratio 128 : 75; the former is a consonance and the latter, theoretically, a rough dissonance, and though they are both represented by the same notes in our system, the impression produced by them is to a certain extent proportionate to their theoretical rather than to their actual constitution.

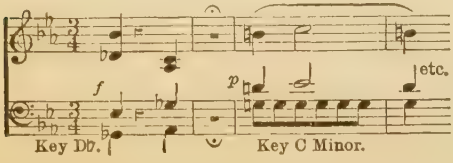
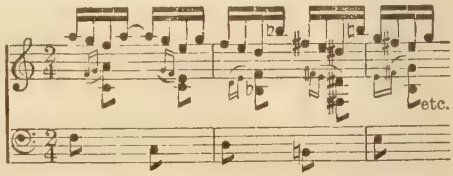


Hence it appears to follow that in enharmonic modulation we attempt to get at least some of the effects of intervals smaller than semitones; but the indiscriminate and ill-considered use of the device will certainly tend to deaden the musical sense, which helps us to distinguish the true relations of harmonies through their external apparent uniformity.

A considerable portion of the actual processes of modulation is effected by means of notes which are used as pivots. A note or notes which are common to a chord in the original key and to a chord in the key to which the modulation is made, are taken advantage of to strengthen the connection of the harmonies while the modulation proceeds; as in the following modulation from G♯ major to B major in Schubert's Fantasie-Sonata, op. 78.



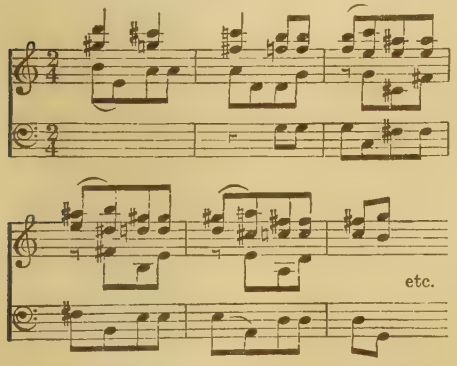
This device is found particularly in transitory modulation, and affords peculiar opportunities for subtle transitions. Examples also occu where the pivot notes are treated enharmonically, as in the following example from the chorus 'Sein Odem ist schwach' in Graun's 'Tod Jesu':

These pivot-notes are, however, by no means indispensable. Modulations are really governed by the same laws which apply to any succession of harmonies whatsoever, and the possibilities of

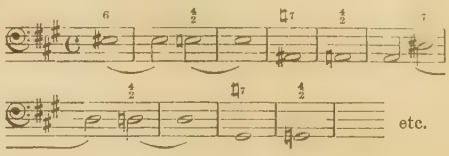
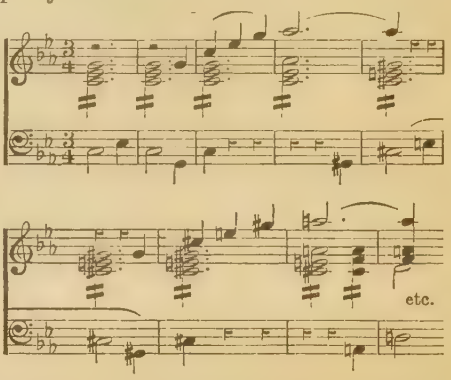
modulatory device are in the end chiefly dependent upon intelligible order in the progression of the parts. It is obvious that a large proportion of chords which can succeed each other naturally—that is, without any of the parts having melodic intervals which it is next to impossible to follow—will have a note or notes in common; and such notes are as useful to connect two chords in the same key as they are to keep together a series which constitute a modulation. But it has never been held indispensable that successive chords should be so connected, though in earlier stages of harmonic music it may have been found helpful; and in the same way, while there were any doubts as to the means and order of modulation, pivot-notes may have been useful as leading strings, but when a broader and freer conception of the nature of the modern system has been arrived at, it will be found that though pivot-notes may be valuable for particular purposes, the range of modulatory device is not limited to such successions as can contain them, but only to such as do not contain inconceivable progression of parts. As an instance, we may take the progression from the dominant seventh of any key to the tonic chord of the key which is represented by the flat submediant of the original key: as from the chord of the seventh on G to the common chord of A♭; of which we have an excellent example near the beginning of the Leonora Overture, No. 3. Another remarkable instance to the point occurs in the trio of the third movement of a quartet of Mozart's in B♭, as follows:—

Other examples of modulation without pivot-notes may be noticed at the beginning of Beethoven's Egmont Overture, and of his Sonata in E minor, op. 90 (bars 2 and 3), and of Wagner's 'Götterdämmerung' (bars 9 and 10). An impression appears to have been prevalent with some theorists that modulation ought to proceed through a chord which was common to both the keys between which the modulation takes place. The principle is logical and easy of application, and it is true that a great number of modulations are explicable on that basis; but inasmuch as there are a great number of examples which are not, even with much latitude of explanation, it will be best not to enter into a discussion of so complicated a point in this place. It will be enough to point out that the two principles of pivot-notes and of ambiguous pivot-chords between them cover so much ground that it is not easy to find progressions in which either one or the other does not occur—and even though in a very great majority of instances one or the other may really form the bond of connection in modulatory passages, the frequency of their occurrence is not a proof of their being indispensable. The following passage from the first act of 'Die Meistersinger' is an example of a modulation in which they are both absent:—

The real point of difficulty in modulation is not the manner in which the harmonies belonging to different keys can be made to succeed one another, but the establishment of the new key, especially in cases where it is to be permanent. This is effected in various ways. Frequently some undoubted form of the dominant harmony of the new key is made use of to confirm the impression of the tonality, and modulation is often made through some phase of that chord to make its direction clear, since no progression has such definite tonal force as that from dominant to tonic. Mozart again, when he felt it necessary to define the new key very clearly, as representing a definite essential feature in the form of a movement, often goes at first beyond his point, and appears to take it from the rear. For instance, if his first section is in C, and he wishes to cast the second section and produce what is called his second subject in the dominant key G, instead of going straight to G and staying there, he passes rapidly by it to its dominant key D, and having settled well down on the tonic harmony of that key, uses it at last as a dominant point of vantage from which to take G in form. The first movement of the Quartet in C, from bar 22 to 34 of the Allegro, will serve as an illustration. Another mode is that of using a series of transitory modulations between one permanent key and another. This serves chiefly to obliterate the sense of the old key, and to make the mind open to the impression of the new one directly its permanency becomes apparent. The plan of resting on the dominant harmony for a long while before passing definitely to the subjects or figures which are meant to characterise the new key is an obvious means of enforcing it; of which the return to the first subject in the first movement of Beethoven's Waldstein Sonata is a strong example. In fact insistence on any characteristic harmony or on any definite group of harmonies which clearly represent a key is a sure means of indicating the object of a modulation, even between keys which are remote from one another.

In transitory modulations it is less imperative

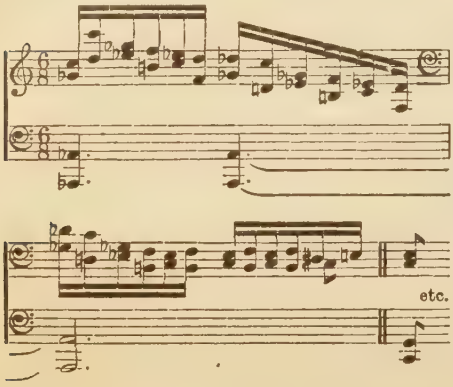
to mark the new key strongly, since subordinate keys are rightly kept in the background, and though they may be used so as to produce a powerful effect, yet if they are too much insisted upon, the balance between the more essential and the unessential keys may be upset. But even in transitory modulations, in instrumental music especially, it is decidedly important that each group which represents a key, however short, should be distinct in itself. In recitative, obscurity of tonality is not so objectionable, as appears both in Bach and Handel; and the modern form of melodious recitative, which often takes the form of sustained melody of an emotional cast, is similarly often associated with subtle and closely-woven modulations, especially when allied with words. Of recitative forms which show analogous freedom of modulation in purely instrumental works, there are examples both by Bach and Beethoven, as in an Adagio in a Toccata in D minor and the Fantasia Cromatica by the former, and in the Introduction to the last movement of the A♭ pianoforte Sonata (op. 110) of the latter.

When transitory modulations succeed one another somewhat rapidly they may well be difficult to follow if they are not systematised into some sort of appreciable order. This is frequently effected by making them progress by regular steps. In Mozart and Haydn especially we meet with the simplest forms of succession, which generally amount to some such order as the roots of the chord falling fifths or rising fourths, or rising fourths and falling thirds successively. The following example from Mozart's C major Quartet is clearly to the point :—



Bach affords some remarkably forcible examples, as in the chorus 'Mit Blitzen und Donner' in the Matthew Passion, and in the last movement of the Fantasia for Organ in G (B.-G. xxxviii. p. 81), in which the bass progresses slowly by semitones downwards from C♯ to D. A passage quoted by Marx at the end of the second volume of his Kompositionslehre from the 'Christe Eleison' in Bach's A major[1] Mass is very fine and characteristic; the succession of transitions is founded on a bass which progresses as follows :—

In modern music a common form is that in which the succession of key-notes is by rising or falling semitones, as in the following passage from the first movement of the Eroica Symphony :—

Of this form there are numerous examples in Chopin, as in the latter part of the Ballade in A♭, and in the Prelude in the same key (No. 17). Beethoven makes use of successions of thirds in the same way; of which the most remarkable example is the Largo which precedes the fugue in the pianoforte Sonata in B♭, op. 106. In this there are fully eighteen successive steps of thirds downwards, most of them minor. This instance also points to a feature which is important to note. The successions are not perfectly symmetrical, but are purposely distributed with a certain amount of irregularity so as to relieve them from the obviousness which is often ruinous to the effect of earlier examples. The divisions represented by each step are severally variable in length, but the sum total is a complete impression based upon an appreciable system; and this result is far more artistic than the examples where the form is so obvious that it might almost have been measured out with a pair of compasses. This point leads to the consideration of another striking device of Beethoven's, namely, the use of a cæsura in modulation, which serves a similar purpose to the irregular distribution of successive modulations. A most striking example is that in the Prestissimo of the pianoforte Sonata in E major, op. 109, in bars 104 and 105, where he leaps from the major chord of the supertonic to the minor of the tonic,

[1] See B.-G. viii. 51.

evidently cutting short the ordinary process of supertonic, dominant and tonic; and the effect of this sudden irruption of the original key and subject before the ordinary and expected progressions are concluded is most remarkable. In the slow movement of Schumann's sonata in G minor there is a passage which has a similar happy effect, where the leap is made from the dominant seventh of the key of D♭ to the tonic chord of C to resume the first subject, as follows:—

In the study of the art of music it is important to have a clear idea of the manner in which the function and resources of modulation have been gradually realised. It will be best, therefore, at the risk of going occasionally over the same ground twice, to give a short consecutive review of the aspect it presents along the stream of constant production.

To a modern ear of any musical capacity modulation appears a very simple and easy matter, but when harmonic music was only beginning to be felt, the force even of a single key was but doubtfully realised, and the relation of different keys to one another was almost out of the range of human conception. Musicians of those days no doubt had some glimmering sense of a field being open before them, but they did not know what the problems were which they had to solve. It is true that even some time before the beginning of the 17th century they must have had a tolerably good idea of the distribution of notes which we call a key, but they probably did not regard it as an important matter, and looked rather to the laws and devices of counterpoint, after the old polyphonic manner, as the chief means by which music was to go on as it had done before. Hence in those great polyphonic times of Palestrina and Lasso, and even later in some quarters, there was no such thing as modulation in our sense of the word. They were gradually absorbing into their material certain accidentals which the greater masters found out how to use with effect; and these being incorporated with the intervals which the old church modes afforded them, gave rise to successions and passages in which they appear to us to wander with uncertain steps from one nearly related key to another; whereas in reality they were only using the actual notes which appeared to them to be available for artistic purposes, without considering whether their combinations were related to a common tonic in the sense which we recognise, or not. Nevertheless, this process of introducing accidentals irregularly was the ultimate means through which the art of modulation was developed. For the musical sense of these composers, being very acute, would lead them to consider the relations of the new chords which contained notes thus modified, and to surround them with larger and larger groups of chords which in our sense would be considered to be tonally related; and the very smoothness and softness of the combinations to which they were accustomed would ensure a gradual approach to consistent tonality, though the direction into which their accidentals turned them was rather uncertain and irregular, and not so much governed by any feeling of the effects of modulation as by the constitution of the ecclesiastical scales. Examples of this are given in the article HARMONY; and reference may also be made to a Pavin and a Fantasia by our great master, Orlando Gibbons, in 'Parthenia,' republished in the 'Trésor des Pianistes,' in Pauer's 'Old English Music,' and (Fantasia alone) in Dannreuther's *Ornamentation*. In these there are remarkably fine and strong effects produced by means of accidentals; but the transitions are to modern ideas singularly irregular. Gibbons appears to slip from one tonality to another more than six times in as many bars, and to slide back into his original key as if he had never been away. In some of his vocal works he presents broader expanses of distinct tonality, but of the power of the effect of modulation on an extended scale he can have had but the very slightest possible idea. About his time and a little later in Italy, among such musicians as Carissimi and Cesti, the outlines of the modern art were growing stronger. They appreciated the sense of pure harmonic combinations, though they lost much of the force and dignity of the polyphonic school; and they began to use simple modulations, and to define them much as a modern would do, but with the simplest devices possible. Throughout the 17th century the system of keys was being gradually matured, but their range was extraordinarily limited, and the interchange of keys was still occasionally irregular. Corelli, in the latter part of it, clearly felt the relative importance of different notes in a key and the harmonies which they represent, and balanced many instrumental movements on principles analogous to our own, though simpler; and the same may be said of Couperin, who was his junior by a few years; but it is apparent that

they moved among accidentals with caution, and regarded what we call extreme keys as dangerous and almost inexplorable territory.

In the works of the many sterling and solid composers of the early part of the 18th century, the most noticeable feature is the extraordinary expanse of the main keys. Music had arrived at the opposite extreme from its state of a hundred years before ; and composers, having realised the effect of pure tonality, were content to remain in one key for periods which to us, with our different ways of expressing ourselves, would be almost impossible. This is in fact the average period of least modulation. Handel is a fairer representative of the time than Bach, for reasons which will be touched upon presently, and his style is much more in conformity with most of his contemporaries who are best known in the musical art. We may take him, therefore, as a type ; and in his works it will be noticed that the extent and number of modulations is extremely limited. In a large proportion of his finest choruses he passes into his dominant key near the beginning—partly to express the balance of keys and partly driven thereto by fugal habits ; and then returns to his original key, from which in many cases he hardly stirs again. Thus the whole modulatory range of the Hallelujah Chorus is not more than frequent transitions from the Tonic key to the key of its Dominant and back, and one excursion as far as the relative minor in the middle of the chorus, — and that is all. There are choruses with a larger range, and choruses with even less, but the Hallelujah is a fair example to take, and if it is carefully compared with any average modern example, such as Mendelssohn's 'The night is departing,' in the 'Hymn of Praise,' or 'O great is the depth,' in 'St. Paul,' or the first chorus in Brahms's Requiem, a very strong impression of the progressive tendency of modern music in the matter of modulation will be obtained. In choruses and movements in the minor mode, modulations are on an average more frequent and various, but still infinitely less free than in modern examples. Even in such a fine example as 'The people shall hear,' in 'Israel,' the apparent latitude of modulation is deceptive, for many of the changes of key in the early part are mere repetitions ; since the tonalities range up and down between E minor, B and F♯ only, each key returning irregularly. In the latter part it is true the modulations are finely conceived, and represent a degree of appreciation in the matter of relations of various keys, such as Handel does not often manifest.

Allusion has been made above to the practice of going out to a foreign key and returning to the original again in a short space of time. This happens to be a very valuable gauge to test the degrees of appreciation of a composer in the matter of modulation. In modern music keys are felt so strongly as an element of form, that when any one has been brought prominently forward, succeeding modulations for some time after must, except in a few special cases, take another direction. The tonic key, for instance, must inevitably come forward clearly in the early part of a movement, and when its importance has been made sufficiently clear by insistence, and modulations have begun in other directions, if it were to be quickly resumed and insisted on afresh, the impression would be that there was unnecessary tautology ; and this must appear obvious on the merest external grounds of logic. The old masters, however, must, on this point, be judged to have had but little sense of the actual force of different keys as a matter of form ; for in a large proportion of examples they were content to waver up and down between nearly related keys, and constantly to resume one and another without order or design. In the 'Te gloriosus' in Graun's Te Deum, for instance, he goes out to a nearly related key, and returns to his tonic key no less than five several times, and in the matter of modulation does practically nothing else. Even Bach occasionally presents similar examples, and Mozart's distribution of the modulations in 'Splendente te Deus' (in which he probably followed the standing classical models of vocal music) are on a similar plan, for he digresses and returns again to his principal key at least twelve times in the course of the work.

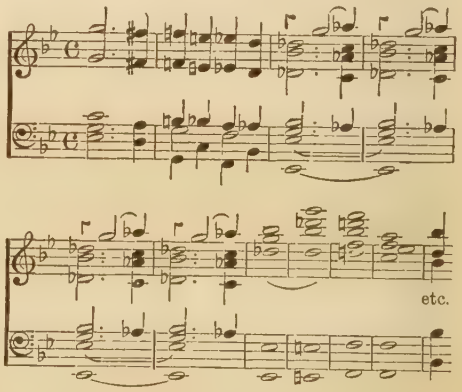
Bach was in some respects like his contemporaries, and in some so far in advance of them that he cannot fairly be taken as a representative of the average standard of the day. In fact, his more wonderful modulatory devices must have fallen upon utterly deaf ears, not only in his time but for generations after ; and, unlike most great men, he appears to have made less impression upon the productive musicians who immediately succeeded him than upon those of a hundred years and more later. In many cases he cast movements in the forms prevalent in his time, and occasionally used vain repetitions of keys like his contemporaries ; but when he chose his own lines he produced movements which are perfectly in consonance with modern views. As examples of this the 'Et resurrexit' in the B minor Mass and the last chorus of the Matthew Passion may be taken. In these there is no tautology in the distribution of the modulation, though the extraordinary expanse over which a single key is made to spread, still marks their relationship with other contemporary works. In some of his instrumental works he gives himself more rein, as in fantasias, and preludes, and toccatas, for organ or clavier. In these he not only makes use of the most complicated and elaborate devices in the actual passage from one key to another, but also of closely interwoven transitions in a thoroughly modern fashion. Some of the most wonderful examples

are in the Fantasia in G minor for organ B.-G. xv. p. 177), and others have been already alluded to.

It is probable that his views on the subject of the relation of keys had considerable influence on the evolution of the specially modern type of instrumental music ; as it was chiefly his sons and pupils who worked out and traced in clear and definite outlines the system of key-distribution upon which Haydn and Mozart developed their representative examples of such works.

In the works of these two great composers we find at once the simplest and surest distribution of keys. They are in fact the expositors of the elementary principles which had been arrived at through the speculations and experiments of more than a century and a half of musicians. The vital principle of their art-work is clear and simple tonality ; each successive key which is important in the structure of the work is marked by forms both of melody and harmony, which, by the use of the most obvious indicators, state as clearly as possible the tonic to which the particular group of harmonies is to be referred. This is their summary, so to speak, of existing knowledge. But what is most important to this question is that the art did not stop at this point, but composers having arrived at that degree of realisation of the simpler relations of keys, went on at once to build something new upon the foundation. Both Haydn and Mozart —as if perceiving that directly the means of clearly indicating a key were realised, the ease with which it could be grasped would be proportionately increased—began to distribute their modulations more freely and liberally. For certain purposes they both made use of transitions so rapid that the modulations appear to overlap, so that before one key is definitely indicated an ingenious modification of the chord which should have confirmed it leads on to another. The occasions for the use of this device are principally either to obtain a strong contrast to long periods during which single keys have been or are to be maintained ; or, where according to the system of form it so happens that a key which has already been employed has soon to be resumed—as, for instance, in the recapitulation of the subjects—to lead the mind so thoroughly away that the sense of the more permanent key is almost obliterated. Occasionally, when the working-out section is very short, the rapid transitions alluded to are also met with in that position, as in the slow movement of Mozart's E♭ Quartet. The example quoted above from the last movement of his Quartet in C will serve as an example on this point as well as on that for which it was quoted.

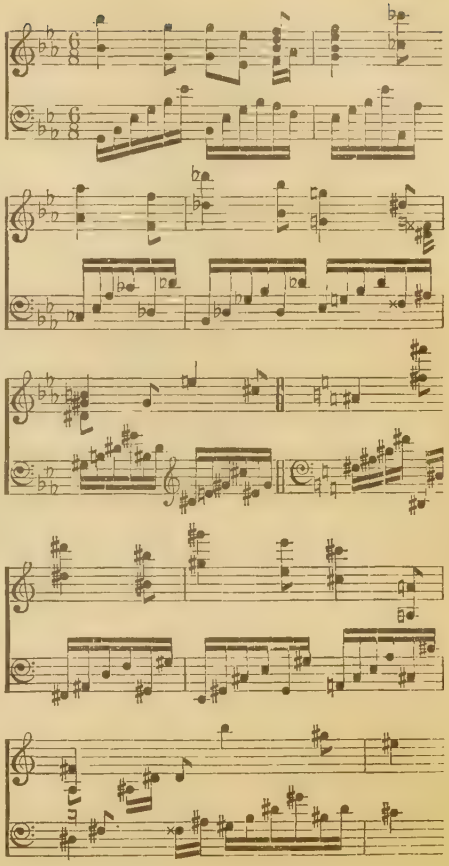
A yet more important point in relation to the present question is the use of short breaths of subordinate modulation in the midst of the broader expanses of the principal keys. This is very characteristic of Mozart, and serves happily to indicate the direction in which art was moving at the time. Thus, in the very beginning of his Quartet in G (Köchel, 387), he glides out of his principal key into the key of the supertonic, A, and back again in the first four bars. A similar digression, from F to D and back again, may be observed near the beginning of the slow movement of the Jupiter Symphony. But it requires to be carefully noted that the sense of the principal keys is not impaired by these digressions. They are not to be confounded either with the irregular wandering of the composers who immediately succeeded the polyphonic school, nor with the frequent going out and back again of the composers of the early part of the 18th century. This device is really an artificial enlargement of the capacity of a key, and the transitions are generally used to enforce certain notes which are representative and important roots in the original key. A striking example occurs in the first movement of Mozart's symphony in G minor (1st section), where after the key of B♭ has been strongly and clearly pointed out in the first statement of the second subject, he makes a modulatory digression as follows :—



This is in fact a very bold way of enforcing the subdominant note ; for though the modulation appears to be to the key of the minor seventh from the tonic, the impression of that key is ingeniously reduced to a minimum, at the same time that the slight flavour that remains of it forms an important element in the effect of the transition.

The great use which Beethoven made of such transitory subordinate modulations has been already treated of at some length in the article HARMONY ; it will, therefore, be best here to refer only to a few typical examples. The force with which he employed the device above illustrated from Mozart is shown in the wonderful transition from E♭ to G minor at the beginning of the Eroica (bars 7-10), and the transition from F to D♭ at the beginning of the Sonata Appassionata. These are, as in most of Mozart's examples, only single steps ; in many cases Beethoven makes use of several in succession. Thus in the begin-

ning of the E minor pianoforte Sonata, op. 90, the first section should be theoretically in E minor, but in this case a quick modulation to G begins in the third bar, in the seventh a modulation to B minor follows, and in the ninth, G is taken up again, and through it passage is made back to E minor, the original key, again. Thus the main centre of the principal key is supplemented by subordinate centres; the different notes of the key being used as points of vantage from which a glance can be taken into foreign tonalities, to which they happen also to belong, without losing the sense of the principal key which lies in the background.

These transitions often occur in the early part of movements before the principal key has been much insisted on, as if to enhance its effect by postponement. Thus we find remarkable examples in Beethoven's Introductions, as for instance in the Leonora Overture, No. 3, and in the Introduction to the Quartet in C, op. 59, No. 3. In composers of note since Beethoven, we find a determination to take full advantage of the effect of such transitions. Brahms, for instance, makes constant use of them in his instrumental works from the earliest to the latest. The first two pages of the G minor Quartet for pianoforte and strings, show at once how various are the subordinate centres of which he makes use. In a much later work—the Pianoforte Quartet in C minor, op. 60—he presents a short version of his principal subject in the principal key, and then passes to B♭ minor, D♭ major, E♭ minor, A♭, G♭ minor, and B♭ major in rapid succession before he resumes his original key, in order to propound his first subject more fully. Schumann was equally free in his use of subordinate modulations. In the fine intermezzo of the 'Faschingsschwank,' which has the signature of E♭ minor, the first chord is in that key, but the second leads to D♭ major, and a few chords farther on we are in B♭ minor, from which an abrupt return is made to E♭ minor only to digress afresh. Such are the elaborate transitions which are developed by an extension of the device of single transitions used so frequently by Mozart; and it may be noted that a closely connected series of transitory modulations after this manner, occupies in modern music an analogous position to that occupied by a connected series of harmonies, based on quickly shifting root-notes, in the music of a century or a century and a half earlier. Similarly, in the closely connected steps of modulation, like those used by Haydn and Mozart between one strongly marked expanse of key and another, more modern composers have packed their successions of keys so closely that it is often a matter of some difficulty to disentangle them with certainty. For instance, the passage in the slow movement of Beethoven's B♭ Sonata, op. 106, just before the resumption of the principal key and the first subject (in variation), is as follows—

In this, besides the number of the transitions (exceeding the number of bars in the example), the steps by which they proceed are noticeable with reference to what was touched upon above in that respect. Many similar examples occur in Schumann's works. For instance, in the last movement of his sonata in G minor, where he wishes to pass from B♭ to G major, to resume his subject, he goes all the way round by B♭ minor, G♭ major, E♭ major, D♭ minor, F♯, B, A, D, C minor, B♭, A♭, and thence at last to G; there is a similar example in the middle of the first movement of his Pianoforte Quartet in E♭; examples are also common in Chopin's works, as for instance bars 29 to 32 of the Prelude in E♭, No. 19, in which the transitions overlap in such a way as to recall the devices of Haydn and Mozart, though the material and mode of expression are so markedly distinct.

From this short survey it will appear that the direction of modern music in respect of modulation has been constant and uniform. The modern scales had first to be developed out of the chaos of ecclesiastical modes, and then they had to be systematised into keys, a process

equivalent to discovering the principle of modulation. This clearly took a long time to achieve, since composers moved cautiously over new ground, as if afraid to go far from their starting-point, lest they should not be able to find a way back. Still, the invention of the principle of passing from one key to another led to the discovery of the relations which exist between one key and another; in other words of the different degrees of musical effect produced by their juxtaposition. The bearings of the more simple of these relations were first established, and then those of the more remote and subtle ones, till the way through every note of the scale to its allied keys was found. In the meanwhile groups of chords belonging to foreign keys were subtly interwoven in the broader expanses of permanent keys, and the principle was recognised that different individual notes of a key can be taken to represent subordinate circles of chords in other keys of which they form important integers, without destroying the sense of the principal tonality. Then as the chords belonging to the various groups called keys are better and better known, it becomes easier to recognise them with less and less indication of their relations, so that groups of chords representing any given tonality can be constantly rendered shorter, until at length successions of transitory modulations make their appearance, in which the group of chords representing a tonality is reduced to two, and these sometimes not representing it by any means obviously.

It may appear from this that we are gravitating back to the chaotic condition which harmony represented in the days before the invention of tonality. But this is not the case. We have gone through all the experiences of the key-system, and by means of it innumerable combinations of notes have been made intelligible which could not otherwise have been so. The key-system is therefore the ultimate test of harmonic combinations, and the ultimate basis of their classification, however closely chords representing different tonalities may be brought together. There will probably always be groups of some extent which are referable to one given centre or tonic, and effects of modulation between permanent keys; but concerning the rapidity with which transitions may succeed one another, and the possibilities of overlapping tonalities, it is not safe to speculate; for theory and analysis are always more safe and helpful to guide us to the understanding of what a great artist shows us when it is done, than to tell him beforehand what he may or may not do. C. H. H. P.

MODULATIONS, REGULAR AND CONCEDED (Lat. *Modulationes* [*vel Clausulae*] *regulares et concessae*). The composer of a Plain-song melody is not permitted to begin or end, even his intermediate phrases, upon any note he pleases. The last phrase of every melody must, of necessity, end with the Final of the Mode in which it is written. The first phrase must begin with one or other of a certain set of notes called the Absolute Initials of the Mode. The intermediate phrases can only begin or end on one of another set of notes called its Modulations. Of these Modulations, four—the Final, Dominant, Mediant, and Participant—are of more importance than the rest, and are therefore called Regular. But as the constant reiteration of these four notes would prove intolerably monotonous in a melody consisting of very numerous phrases, other notes called Conceded Modulations are added to them; and upon any one of these any phrase, except the first or last, may either begin or end.

A complete table of the Regular and Conceded Modulations of all the Modes will be found in the article MODES, THE ECCLESIASTICAL. W. S. R.

MOLINARA, LA (Ger. *Die schöne Müllerin*). Opera by Paisiello, produced at Naples in 1788. In London at the King's Theatre, March 22, 1803. Its name is preserved by a duet, 'Nel cor più non mi sento,' which has served as the theme of many Variations, amongst others of six by Beethoven. The autograph of the six was headed, 'Variazioni . . . perdute par la . . . retrovate par L. v. B.' Beethoven also wrote nine variations on 'Quant' e più bello,' an air from the same opera. A third air from 'La Molinara,' viz. 'La Rachelina,' is given in the 'Musical Library,' i. 98. [The song, 'Hope told a flattering tale,' adapted to Paisiello's 'Nel cor più non mi sento,' became, near the close of the 18th century, one of the most favourite English sentimental songs; it was introduced by Mara in a revival of Arne's 'Artaxerxes,' and was republished in all imaginable forms. F. K.] G.

MOLINARO, SIMONE, born at Genoa, was nephew and pupil of Giovanni Battista dalla Gostena, whom he succeeded in 1599 in his office of maestro di cappella at the cathedral of Genoa. In 1613 he edited in score in one folio volume, the six books of chromatic madrigals of Gesualdo, Prince of Venosa, which, as Ambros says, shows that these strange works had begun to be a subject of study for musicians. Of Molinaro's own publications, consisting of motets, sacred concertos with organ score, including some masses and magnificats, a book of madrigals and canzonets, hardly any are preserved complete, part-books being missing in nearly every case. A certain number of his motets for five voices have been preserved complete in the collections of Hasler ('Sacrae Symphoniae,' 1598) and Schadaeus ('Promptuarium,' 1611), from which Commer in modern times has reprinted ten. These are mostly quite simple and melodious on a harmonic basis, without anything of imitative counterpoint to speak of. But Molinaro is also known as a lutenist, and from his 'Intavolatura di liuto,' 1599, containing Saltarelli, Passamezze, and Gagliarde, and including twenty-five fantasias by his master

Gostena, Oscar Chilesotti has reprinted fourteen little pieces in modern notation in his 'Lautenspieler des XVI. Jahrhunderts' (Breitkopf & Härtel, 1891). In these pieces, as Eitner says, Molinaro despises all counterpoint, and shows himself as a pure melodist and harmonist, but both in so simple and pretty a way, that they all have something uncommonly attractive (see *Monatshefte*, xxiv. p. 29). J. R. M.

MOLIQUE, Wilhelm Bernhard, celebrated violinist and composer, was born Oct. 7, 1802, at Nuremberg. His father, a member of the town band, at first taught him several instruments, but Molique soon made the violin his special study. Spohr, in his *Selbstbiographie* (i. 228), relates that while staying at Nuremberg, in 1815, he gave some lessons to the boy, who already possessed remarkable proficiency on the instrument. Molique afterwards went to Munich, and studied for two years under Rovelli. After having lived for some time at Vienna, as member of the orchestra of the Theater-an-der-Wien, he returned in 1820 to Munich, and succeeded his master Rovelli as leader of the band. From Munich he made several tours through Germany, and soon established his reputation as an eminent virtuoso and a solid musician. In 1826 he accepted the post of leader of the Royal Band at Stuttgart, and remained there till 1849. In that year he came to England, where he spent the remaining part of his professional life. The sterling qualities of Molique as a player, and his sound musicianship, soon procured him an honourable position in the musical world of London. His first appearance at the Philharmonic was on May 14, 1840, when he played his own A minor Concerto. With the general public he was equally successful as a soloist, quartet-player and teacher, while the serious character and the fine workmanship of his compositions raised him high in the estimation of connoisseurs and musicians.

As an executant he showed a rare perfection of left-hand technique, but his bowing appears to have been somewhat wanting in breadth and freedom. His style of playing was usually very quiet, perhaps deficient in animation. As a composer he holds a prominent place among modern writers for the violin. The influence of Spohr is evident, not only in the character of most of his subjects, but also in his manner of treating and working them out, yet some of his works—especially the first two movements of his third Concerto in D minor, and of the fifth in A minor—are fine compositions. The main subjects are noble and pathetic, the form is masterly, the working-out and the scoring full of interest. On the other hand, they suffer in effect by being too much spun out, and by being overladen with somewhat old-fashioned and extremely difficult passages. His other compositions, though evincing the same technical mastery, are very inferior in interest to these concertos — they bear hardly any traces of inspiration and had no great or lasting success.

Molique [gave a farewell concert at St. James's Hall, May 3, 1866, and five days afterwards] retired to Cannstadt near Stuttgart, where he died May 10, 1869. His principal published works are:—six Violin Concertos; eight Quartets for stringed instruments; two Pianoforte Trios; a Symphony; two Masses, and an Oratorio, 'Abraham,' performed at the Norwich Festival in 1860. To these must be added Duos for two violins, and for flute and violin, with a number of smaller vocal and instrumental pieces. P. D.

MOLL and DUR are the German terms for Minor and Major.

MOLLENHAUER, Edward R., a violin-maker, established in New York in the latter half of the 19th century, who introduced an 'improvement' in violin construction which was patented in this country (1881, No. 621). 'The invention consists in placing a board between the sounding-board and the back of the instrument, and parallel to these two boards, so as to divide the interior into two compartments. This intermediate board is provided with sound-holes and a bass bar.' This contrivance was considered of sufficient importance by Count Luigi Francesco Valdrighi to form the subject of No. 9 of his *Musurgiana* under the title 'Strumenti ad Arco Rinforzati' (Modena, 1881). E. H-A.

MOLLER, Joachim, who afterwards dropped his patronymic, and subscribed himself *Joachim von Burck* or *Burgk*, was born in 1541 at Burg, in what was then the territory of the Archbishopric of Magdeburg. His teacher in music as he himself tells us, was a certain *Hermann Noricus*, of whom nothing else is known. His real teaching, however, was derived from his diligent study of the works of Orlando di Lasso, whom, as he says he endeavoured to imitate, not only in his free admixture of the chromatic with the diatonic style, but in his careful adaptation of the music to the sense and accent of the words. From 1566 to his death, May 24, 1610, Joachim von Burck was organist of the Church of St. Blasius, Mühlhausen, a post in which he had several distinguished successors, and greatest of all, Sebastian Bach. Spitta says that 'Burck may be regarded as having given the chief impulse to the earnest musical feeling for which Mühlhausen was long distinguished.' Johann Eccard, who was born at Mühlhausen, was probably his pupil, and was afterwards associated with him in several of his publications. Besides being organist at St. Blasius, Burck subscribes himself as 'Symphonista' of the city of Mühlhausen, which would seem to imply that he held some position as instrumentalist in the town-band. He was also chosen to be Senator or Alderman in the city Council, which, as Mühlhausen was a free city of the Empire, was then an office of some distinction. A large number

of Burck's compositions consist of settings of German and Latin Odes and Hymns for Church and School use, written by Ludwig Helmbold, Lutheran preacher and superintendent at Mühlhausen. His chief publications are as follows:—

1566. Harmoniae Sacrae tam viva voce quam instrumentis . . . editae, 25 n. *a* 5.
1568. Die deutsche Passion (Passion after St. John), *a* 4. This work was dedicated to the Lutheran Cathedral chapter of Magdeburg. It has been republished in modern score among other works of Burck by Eitner, 1898.
1569. Symb. Apost. Nicen. Te Deum . . . ac verba institutionis . . . *a* 4.
1572, 1578, 1580, 1599. Several books of Odae Sacrae of Helmbold. These Odes are described as set after the manner of Italian Villanescas.
1573. Sacrae Cantiones, 20 n. *a* 4-6.
1574. Passio Jesu Christi. Psalm 22, *a* 4. This work in Motet style is included in Eitner's publication of 1898.
1575. Twenty Deutsche Liedlein (Helmbold), *a* 4, also included in Eitner, 1898.
1578. Crepundia Sacra (Helmbold), a collection of School songs, *a* 4.
1583. Vom hlg. Ehstande, 40 Liedlein (Helmbold), *a* 4.
1594. Thirty Geistliche Lieder, *a* 4.

In 1626 the Council of Mühlhausen did honour to its Senator-composer by issuing at the expense of the city a collected edition in six volumes of all the Odes and Hymns of Helmbold as set to music by Burck. Besides the works mentioned above as republished by Eitner, a considerable number of Burck's hymn-settings, partly in the simple Choral-style, partly in Motet-form, are contained in Schöberlein's *Schatz*. J. R. M.

MONASTERIO, Jesus de, eminent Spanish violinist, born at Potes in the province of Santander, April 18, 1836, showed strong inclination for music at a very early age, and enjoyed royal patronage from the age of seven years. He was taught by the best masters at Madrid, and for a time followed the career of a prodigy, but the death of his father compelled him to return to his home, and through the influence of a wealthy amateur he was sent to Brussels to study with De Bériot. Here he remained at the Conservatoire from 1849 to 1852, when he returned home and played in Madrid with great success; in 1861 he appeared in Belgium, Holland, and Germany as a finished performer. His success in these countries and in France was remarkable; at Weimar he was offered the post of court-capellmeister, but he preferred to return to his native country, and in a short time he was appointed violin professor at the Conservatoire of Madrid. His quartet-playing was of remarkable excellence, and he introduced the works of the classical masters to the musical amateurs of Spain. He wrote many successful works for his instrument, as well as two ecclesiastical compositions without accompaniment. He died at Santander, Sept. 28, 1903 (obituary in the *Zeitschrift* of the *Int. Mus. Ges.* 1903, p. 224). M.

MONDAY, Joseph. See Vowles.

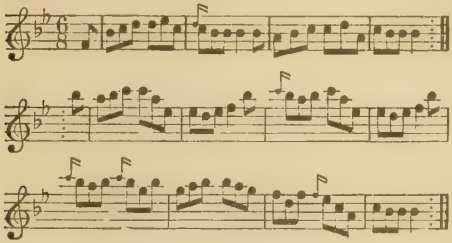
MONDAY POPULAR CONCERTS. See Popular Concerts.

MONDONVILLE, Jean Joseph Cassanea de, born at Narbonne, Dec. 24, 1711, died at Belleville near Paris, Oct. 8, 1772, son of well-born but poor parents. His taste for music showed itself early, and he acquired considerable powers of execution as a violinist. After travelling for some time he settled in Lille, where he was well received, and still more so at the Concerts Spirituels in 1737. Having achieved success in Paris as a violinist and composer of popular chamber-music and organ pieces (for Balbâtre), Mondonville attempted the stage, but his first opera, 'Isbe' (Académie, April 10, 1742), failed. In 1744 he succeeded Gervais as Surintendant de la Chapelle du Roi, and under court patronage he produced at the Académie 'Le Carnaval du Parnasse' (Sept. 23, 1749), an opéra-ballet in three acts, containing some graceful music. When the contest between the partisans of Italian and French music, known as the Guerre des Bouffons, arose in 1752 in consequence of the success of 'La Serva Padrona,' Mondonville, a protégé of Mme. de Pompadour, was chosen champion of the national school; and his opera 'Titon et l'Aurore' (Jan. 9, 1753) owed its success largely to this circumstance. 'Daphnis et Alcimadura' (Dec. 29, 1754), a pastoral in the Langue d'Oc, in which he introduced many Provençal airs, completed his popularity; and of this he made use to procure his appointment as director of the Concerts Spirituels. That post he occupied for seven years (1755-62), showing great ability both as an administrator and conductor, and producing at the Concerts with much success three short oratorios, 'Les Israëlites au Mont Oreb,' 'Les Fureurs de Saül,' and 'Les Titans.' 'Les Fêtes de Paphos' (May 9, 1758), originally written for Mme. de Pompadour's private theatre, was the only opera performed at the Académie during the same period. His last operas, 'Thésée' (1767) and 'Psyché' (1769, a mere adaptation of the third act of 'Les Fêtes de Paphos'), were unsuccessful. [Twelve Motets, a book of trios, sonatas for violin and harpsichord, etc., are mentioned in the *Quellen-Lexikon*, and a very amusing *jeu d'esprit* was published in 1760. It is a musical setting in cantata-form of the 'Privilège du Roi' which appears in all publications of the period; it has parts for strings, oboes, and horns.]

There is a good portrait of Mondonville in pastel by Latour, formerly in the possession of M. Ambroise Thomas. The physiognomy is that of a man, cunning, patient, and fond of money; the arch of the eyebrows indicating a musician gifted with melody and a good memory. He holds a violin in his hand; possibly a hint from the artist that posterity would rank the virtuoso and conductor higher than the composer. However this may be, his music has long been forgotten.

His son (born in Paris, 1748, died there 1808) had some reputation as a violinist and oboist. G. C.

MONFERRINA. A kind of country dance, originating in Piedmont. The tunes used in Italy and Malta became fashionable in England in the early years of the 19th century, and

were employed for country dances. In this country the name stood as 'Monfrina,' 'Monfreda' or 'Manfredina.' The favourite tune with the title 'Italian Monfrina' was—

Copies will be found in Wheatstone's *Country Dances for 1810, Companion to the Ball-Room*, circa 1816, and other collections of country dances. F. K.

MONGINI, a tenor well remembered by opera-goers of a generation back, first sang in London at the old Her Majesty's Theatre in 1859, and again about 1862. The best part of his London career, however, dated from 1866, when the premature death of Giuglini had left Mapleson without a leading tenor possessed of any great attraction for the public. Mongini could not fill Giuglini's place, but he had a voice of extraordinary power and range, and in certain parts—Arnold in 'William Tell,' Manrico in 'Trovatore,' and John of Leyden in 'The Prophet' among the rest—he met with marked success. When Gye and Mapleson joined forces at Covent Garden in 1869, Mongini was one of the leading tenors in the company, and he afterwards sang under Mapleson's management down to 1873. Towards the end of his career, however, he lived a very irregular life, and in 1874 he died. As regards sheer vocal power—he was a typical *tenore di forza*—Mongini was the Tamagno of his day, but he had none of Tamagno's gifts as an actor. S. H. P.

MONIUSZKO, Stanislaus, born May 5, 1820, in the department of Minsk in Lithuania, received his first musical education from the organist Aug. Freyer and went to Berlin in 1837, where he was a pupil of Rungenhagen for two years. He settled down at Wilna as a teacher and organist of the church of St. John, and in 1846 his first opera, 'Halka,' was given at Warsaw. In 1858 he became capellmeister at the opera in Warsaw, and afterwards professor at the Conservatorium. Among his operas and dramatic pieces (of which Riemann enumerates fourteen, with three ballets) the most noteworthy are 'Die Gräfin,' and 'Der Paria,' the latter produced in 1869. He wrote five masses, church music, cantatas, and choral music, an overture 'Bajka,' music to 'Hamlet' and 'The Merry Wives of Windsor,' and many songs and pianoforte pieces, besides an instruction book in Harmony in Polish. One of his best songs, 'Le Cosaque,' enjoyed great popularity for many years. He died at Warsaw, June 4, 1872; twenty years afterwards a branch of the Warsaw Musical Society was founded with the special object of publishing his MS. works and founding a museum in his honour. (Riemann's *Lexikon.*) M.

MONK, Edwin George, Mus.D., born at Frome, Somerset, Dec. 13, 1819, was initiated in music by his father, an amateur. He studied pianoforte playing at Bath under Henry Field, and organ playing under George Field. He then went to London and learned choral singing in Hullah's classes, and solo singing from Henry Phillips. After holding several appointments as organist in his native county he went to Ireland in 1844, and became organist and music-master of the newly-formed College of St. Columba [at Stackallan, near Navan, County Meath, afterwards transferred to Rathfarnham, County Dublin; he remained there till 1846, when he was succeeded by J. B. Collins. W. H. G. F.] About the same time he commenced the study of harmony and composition under G. A. Macfarren, whose valuable teaching he enjoyed for several years. In 1847 he settled in Oxford, and was concerned in the formation of 'The University Motett and Madrigal Society.' In 1848 he obtained the appointments of lay precentor, organist, and music-master at the new College of St. Peter, Radley, and graduated as Mus.B. at Oxford. In 1856 he proceeded Mus.D., his exercise being a selection from Gray's ode, 'The Bard,' which he published in the same year in vocal score. In 1859 he was appointed successor to Dr. Camidge as organist and choirmaster of York Cathedral. [He resigned in 1883, and was succeeded by Dr. J. Naylor. He died at Radley, near Oxford, Jan. 3, 1900.] He published a service, several anthems, a 'Veni Creator Spiritus,' and other pieces, and various secular compositions, and edited *The Anglican Chant Book* and *The Anglican Choral Service Book*, also, with the Rev. R. Corbet Singleton, *The Anglican Hymn Book* and, with Sir F. A. G. Ouseley, *The Psalter and Canticles pointed for chanting* (two series), and *Anglican Psalter Chants*. He was the compiler of the libretti of Macfarren's oratorios, 'St. John the Baptist,' 'The Resurrection,' and 'Joseph.' [He was a student of astronomy, and became a F.R.A.S. in 1871.] W. H. H.

MONK, William Henry (no relation to the preceding), was born in London, March 16, 1823. He studied under Thomas Adams, J. A. Hamilton, and G. A. Griesbach. After filling the office of organist at Eaton Chapel, Pimlico; St. George's Chapel, Albemarle Street; and Portman Chapel, St. Marylebone, he was appointed in 1847 director of the choir in King's College, London, and in 1849 organist. In 1874, upon the resignation of Hullah, he became Professor of Vocal Music in the College. He was early associated with Hullah in his great work of

popular musical education. In 1851 he became Professor of Music at the School for the Indigent Blind. In 1852 he was appointed organist of St. Matthias, Stoke Newington, where a voluntary choir, under his direction, for many years sustained a daily choral service. He delivered lectures on music at the London Institution (1850 to 1879); the Philosophical Institution, Edinburgh; and the Royal Institution, Manchester. He was appointed a professor in the National Training School for Music, 1876, and in Bedford College, London, 1878. He was musical editor of *The Parish Choir* after the fortieth number, and one of the musical editors of *Hymns Ancient and Modern*. He edited many other works of a similar character, including some for the Church of Scotland, and made various contributions to many of the modern Hymnals. [He died in London, March 1, 1889.] W. H. H.

MONOCHORD (from the Greek Μονόχορδον and the Latin 'Monochordon'), a single vibrating string, which, being subdivided in simple mathematical ratios, gives the main notes of the scale which underlie all musical theory. This scientific basis of music has been known from very early times. It is especially connected with the name of Pythagoras, the great Greek of the 6th century B.C. He very possibly obtained his knowledge of it from the Egyptian priests, and he certainly handed on to a Greek school of his own a developed musical or rather acoustical theory, on which all subsequent theory has been based. The earliest full statement of it is in the treatise of Euclid (*c.* 300 B.C.), called 'Sectio Canonis,' the precursor of a large number of such treatises extending into the Latin Middle Ages.

The first interval to be established is the octave, which is sounded by $\frac{1}{2}$ the vibrating string; the fifth will similarly be given by $\frac{2}{3}$ of the string and the fourth by $\frac{3}{4}$ of it. A tone is the difference between the fourth and the fifth, that is to say, it is represented by the fraction $\frac{8}{9}$. Thus the whole skeleton of the scales is arrived at. The Greeks subdivided the fourth in three different ways: (1) into a tone, a tone, and a semitone: or else (2) into a semitone, a semitone, and a sesquitone: or else (3) into a quarter-tone, a quarter-tone and a ditone, these three methods give the three *genera* of scale called respectively diatonic, chromatic, and enharmonic.[1] (See GREEK MUSIC.)

The first of the three is the one that has been perpetuated in modern Western music, and therefore is the only one that need be taken into account here. The immediate result of it was an Octave-System made up thus:—

T	Nete (νήτη or νεάτη,	lit. 'lowest'), our highest note.
T	Paranete (παρανήτη,	*i.e.* 'next to Nete').
S	Trite (τρίτη,	*i.e.* 'third string').
	Paramese (παραμέση,	*i.e.* 'next to Mese').
T	Mese (μέση,	*i.e.* 'middle string').
T	Lichanos (λιχανός,	*i.e.* 'forefinger string').
S	Parhypate (παρυπάτη,	*i.e.* 'next to Hypate').
	Hypate (ὑπάτη	*i.e.* 'highest'), our lowest note.

[1] There are further subtleties of subdivision which may here be left unnoticed.

The terminology is taken from the Cithara or Lyre. The interval from Nete to Hypate is that of an octave; from Paramese to Hypate is a fifth or pentachord; from Nete to Paramese or from Mese to Hypate is a fourth or tetrachord. These four notes are 'stable,' *i.e.* of fixed position, whether the scale be diatonic, enharmonic, or chromatic; but the inner notes of the tetrachord vary according to the character of the scale. On the left-hand side the intervals of the diatonic scale are indicated by the initials T and S; and it will be noticed that the two tetrachords are exactly alike in the arrangement of their intervals, each being represented by the formula STT ascending. This octave, therefore, consists of two similar tetrachords separated from one another by a tone, and therefore called in technical language 'disjunct.'

As the range of musical instruments and of musical ideals became more extended this conception of the scale was widened. In the extant writings of Aristoxenus (4th cent. B.C.) there is little trace of any more extended scale than this of one octave; but at least by the time of Euclid (*c.* 300 B.C.) the standard scale was regarded as consisting of two octaves. A tetrachord was added both above and below the twin tetrachords of the original octave, and then, in order to complete the range of two octaves an additional note was added below. The result was the Double Octave-System, consisting of the following series of notes, and known thenceforward as the 'Perfect System' (σύστημα τέλειον):—

T	Nete Hyperbolaion (νήτη ὑπερβολαίων)	Tetrachord Hyperbolaion.
T	Paranete Hyperbolaion (παρανήτη ὑπερβολαίων)	
S	Trite Hyperbolaion (τρίτη ὑπερβολαίων)	
T	Nete Diezeugmenon (νήτη διεζευγμένων)	Tetrachord Diezeugmenon.
T	Paranete Diezeugmenon (παρανήτη διεζευγμένων)	
S	Trite Diezeugmenon (τρίτη διεζευγμένων)	
T	Paramese (παραμέση)	
T	Mese (μέση)	Tetrachord Meson.
T	Lichanos Meson (λιχανὸς μέσων)	
S	Parhypate Meson (παρυπάτη μέσων)	
T	Hypate Meson (ὑπάτη μέσων)	Tetrachord Hypaton.
T	Lichanos Hypaton (λιχανὸς ὑπατῶν)	
S	Parhypate Hypaton (παρυπάτη ὑπατων)	
	Hypate Hypaton (ὑπάτη ὑπατῶν)	
	Proslambanomenos (προσλαμβανόμενος)	

It is evident at once that this nomenclature is only the extension of the preceding. There

are only three new terms: the tetrachord added above is called Hyperbolaion (*ὑπερβολαίων*) additional; the upper tetrachord of the two original ones is called Diezeugmenon (*διεζευγμένων*) disjunct; the note added to complete the two octaves is called proslambanomenos (*προσλαμβανόμενος*) additional. This enlargement of the scale grew up during the course of the 4th century B.C. Its earliest extant exposition is in the treatise of Euclid already mentioned, but probably its growth was gradual. It will be observed that each of the two new tetrachords is more closely attached to its neighbour than were the two original tetrachords; each pair is in technical language not disjunct but 'conjunct' (*συνημμένων*), because the two meet and share one note in common.

This conjunction of tetrachords was not a new thing, for there had long been in existence, side by side with the octave, a Heptachord consisting of two conjunct tetrachords which met in the note Mese. The full Greek system therefore was not complete without a tetrachord conjunct having Mese as its base. This formed an alternative to the intervals and notes of the Tetrachord Diezeugmenon; and thus a tetrachord called Synemmenon (*συνημμένων*) found a place alongside and parallel to it. The middle of the scale thus offered two alternatives, thus:

Paranete Diezeugmenon.	Nete Synemmenon.
T	T
Trite Diezeugmenon.	Paranete Synemmenon.
S	T
Paramese.	Trite Synemmenon.
T	S
Mese.	Mese.

Thus, by a combination of these two,—known as the Greater Perfect System and the Lesser Perfect System,—there was reached the full development in the Perfect Unmodulating System *σύστημα τέλειον ἀμετάβολον*, which consisted of a pair of octaves corresponding, so far as notes went, with the modern minor scale without accidentals, but with the possibility that the note above the middle note of the series could be flattened by a semitone.

This series had no particular pitch of its own; in other words these Greek names correspond with the modern terms Tonic, Supertonic, Mediant, etc., not with the names that denote a definite pitch. They were, therefore, applicable to any pitch. The early notions of pitch among the Greeks were denoted by tribal names,—Dorian, Locrian, Lydian, etc., which in themselves were necessarily somewhat indeterminate. (See MODES.) Such methods, though for the moment they might satisfy the theorists, were necessarily insufficient as a working notation for practical musicians. An alphabetical system of notation was, therefore, devised by them for their use in early days. This policy was begun by the instrumentalists who assigned fifteen letters of a Greek archaic alphabet to the fifteen degrees of the Perfect System. These applied in the first instance to the diatonic form, but by modifications in form and in position the same set of Symbols was made to serve also for the chromatic and enharmonic forms. The highest note of the series was called *alpha*; *beta* stood for the fourth below and *gamma* for its octave, *delta* for the sixth below and *epsilon* for its octave, and thus the series went on, each pair of letters signifying two notes an octave apart. (See GREEK MUSIC.) The antiquity of the system is shown not merely by the employment of the digamma, but also by the archaic form of other letters and by the use of a second form of *lambda*, the second of which is said to be peculiar to the alphabet of Argos. The strange method of arrangement is probably to be explained as due to the technique of the instruments (see the table, pp. 246-247).

This system was sufficient not only to provide a short notation for each note of the Perfect System, but also (with the help of some modifications to express the chromatic semitones) to provide for the old Octave Scale to be pitched at each of the thirteen pitches which the teaching of Aristoxenus showed to be required, corresponding with the thirteen semitones of the diatonic octave. (See MODES.) When the neo-Aristoxenean teaching demanded fifteen pitches instead of thirteen, the series was insufficient, and had to borrow from elsewhere, as will be seen shortly.

Meanwhile the singers had devised their own method of notation, a simpler one and more modern. They reckoned up all the notes that they would use whether in the diatonic, the chromatic, or the enharmonic form, gave *alpha* to the highest note, and the succeeding letters to the succeeding notes. No digamma or other archaic form was used; all the notes of the alphabet down to *phi* were required for the higher octave, owing to the number of the true chromatic, enharmonic, and diatonic subdivisions of the octave. The lower octave then followed suit, beginning with the *chi*, *psi*, and *omega* that were left over and then starting a fresh alphabet with slightly modified letter-symbols, which in turn had reached to *phi* by the time that the lowest note was reached. This notation, like the other, was sufficient to represent the octave at the thirteen Aristoxenean pitches. To provide for the set of fifteen the vocalists extended their notation upwards, and adopted notes above their original *alpha*, denoting them by the letters of the fag end of an alphabet from *tau* to *omega*.

It seems to have been at this point in the evolution that the two systems of notation—that of the vocalists and that of the instrumentalists—were for the first time confronted with one another. At once a discrepancy was seen to exist between them in point of pitch; for the *alpha* of the instrumentalist was a minor third above

the *alpha* of the vocalist. As, however, the vocalist had adopted the notes just mentioned above his original *alpha*, he had something to equate with the instrumentalist's *alpha*, and thus the two were easily brought into line, so far as the upper end of the scale was concerned. At the lower end the discrepancy was more marked, because the instrumentalist had not yet extended his notation so as to meet the requirements of the neo-Aristoxenean fifteen pitches. He was able, however, to do this very simply by adding to the lower end of his scale the lower notes of the vocalist's scale that overlapped his. Thus the two methods of notation were made to conform to one another. No further devices were required, except that when it was desired to note the Double-octave of the Perfect System, and not merely the old Single-octave, at the different pitches, the additional notes that this change entailed were added above, and the notation of the lower octave was repeated (with a distinguishing dash) alike in both the systems of notation.

Thenceforward the two systems prevailed side by side ; each note was represented by two signs, and it is in this form that the Greek notation is known to us. The full description of it is only found in writers of the Christian era such as Gaudentius and Alypius ; but it is clear that it is of great antiquity, and some such history as that which has been reconstructed here must lie behind it.

The Perfect System and its notation are of importance because they pass from Greek music through Greco-Latin music into the music of the Middle Ages, and their effect still remains in modern music. The further history as regards the theory of music is traced in the article Modes, but the question of pitch must be dealt with here. Though the Perfect System could be set at any pitch, it was natural to look upon some one particular pitch as the normal one, and upon others as transpositions. The Lydian pitch was adopted for that purpose, and consequently the symbol ⊢, which represented Proslambanomenos at the Lydian pitch, is constantly found as the normal equivalent of Proslambanomenos, the Γ (*gamma*) a note higher as the equivalent of Hypate Hypaton, and so on, the notation being the instrumental one. The reason for this convention is not clear ; certainly it was settled without reference to the origin of either of the systems of notation, for each of these presupposes a different pitch as the normal one, as its use of the letter *alpha* shows. If the ancient and modern notations are to be compared it is evident that the normal pitch at which the Perfect System can most naturally be set is from *a′* to A, for its intervals are those of our minor scale, or else from *dd* to D when the *b♭* is used instead of *b♮*. To bring the old Greek instrumental notation into line with modern notation it is therefore natural to take the modern *aa* as the equivalent of the highest note of the old instrumental system, (which was its starting-point, and was in fact called *alpha*). The starting-point of the old vocal system will then have F♯ as its modern equivalent ; while the Lydian pitch, which was adopted as the normal pitch of the Perfect System, will be represented by the range from *dd* to D. And the whole range covered by the Perfect System in all its possible pitches will be from *gg* (the top note of the Hyperlydian pitch) to FF, the bottom note of the Hypodorian pitch. Within these extreme limits lies the whole of ancient and mediæval music.

The Perfect System, with its double Greek notation, appears in the early Latin writers such as the celebrated Roman philosopher Boethius (470-524), and through him it reappears in the Latin writers on music in the 9th century. The Lydian pitch still continued to be for Boethius and his followers the normal pitch ; and thus the description of the Perfect System in Hucbald's treatise *De harmonica institutione* (*c.* 900) is accompanied by the ancient signs derived from the primitive Greek alphabet, but in a yet more degraded form, and with letters drawn from the vocalist's system of alphabetical notation substituted where the instrumentalist's symbol was too uncouth to be easily reproduced (see below).

This fusion of the two Greek alphabetical methods of noting the Perfect System, called Dasian Notation, did not last long. Later writers are content to describe the Greek scale without the Greek notation, and with a new Western alphabetical system in its stead. The two tables following will make all clear.

Table of Greek Notation for every Semitone.

(Compare the Tables, Vol. ii. pp. 226-229.)

Modern.	Vocal notation.		Instrumental notation.	
FF	Ⅎ	(altered Phi)	Ⅎ	borrowed from the vocal.
GG♭	Ⅽ	(turned Upsilon)	Ⅽ	
FF♯	⊥	(turned Tau)	⊥	
GG	Ϛ	(double Sigma)	Ϛ	
A♭	ϸ	(inverted Rho)	ϸ	
GG♯	⊔	(inverted Pi)	Ϛ	
A	Ϙ	(altered Omicron)	H	
B♭	[I]I[I]	(double Xi)	Ⲏ	forms of H.
A♯	И	(inverted Nu)	Ⲏ	
B	Ⲙ	(inverted Mu)	Ⲏ	ancient forms of I.
C=B♯	V	(inverted Lambda)	Ⲓ	
[B=C♭]	...	(? Kappa)	...	
C	⊢	(turned Iota)	E	forms of E.
D♭	ϑ	(turned half Theta)	Ⲉ	
C♯	Ⲏ	(altered Eta)	Ⲓ	
D	⅂	(altered Zeta)	Ⲓ	forms of Argive Δ.
E♭	F	(altered Epsilon[1])	Ⲗ	
D♯	∀	(altered Delta)	Ⲗ	
E	⅂	(turned Gamma)	Γ	forms of Γ.
F=E♯	Ꞵ	(altered Beta)	L	
[F♭=E]	...	(? altered Alpha)	...	

[1] Not really Digamma though called so.

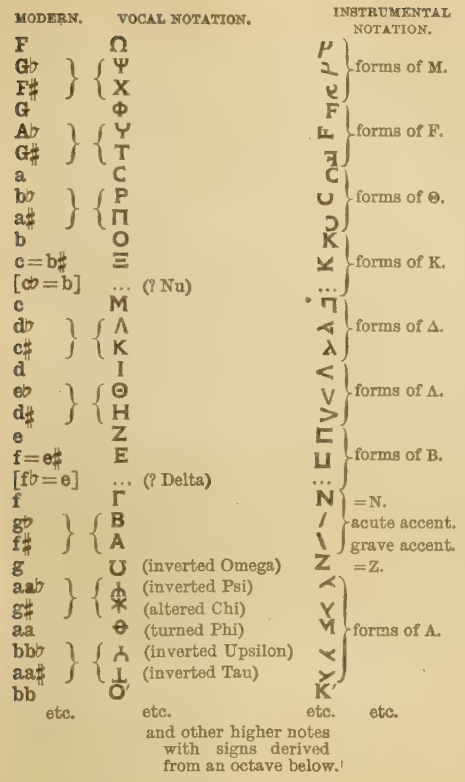


TABLE OF GRECO-LATIN NOTATION.

The Dasian Notation of Hucbald derived from the Greek runs thus:—

(Iota.)	[Ν]	Nete hyperbolaion.	
	Π	Paranete hyperbolaion.	
(Form of Alpha.)	[Υ]	Trite hyperbolaion.	
	Ν	Nete diezeugmenon.	
	[Ω]	Paranete diezeugmenon.	Ω Nete synnemmenon.
	[Ε]	Trite diezeugmenon.	[Ε] Paranete synemmenon.
	⊏	Paramese.	[Θ] Trite synnemmenon.
	[Ι]	Mese.	[Ι] Mese.
	[Μ]	Lichanos meson.	
	[Ρ]	Parhypate meson.	
	C	Hypate meson.	
(Digamma.)	F	Lichanos hypaton.	
	[Β]	Parhypate hypaton.	
(Gamma.)	Γ	Hypate hypaton.	
(Dasian.)	Ⱶ	Proslambanomenos.	

The lower notes are, as was then usual, placed below and the upper ones above; and this table reads in the inverse order to the preceding one. Proslambanomenos here is the equivalent of D there.

The signs which are bracketed are those taken from the Vocal Notation. Compare the Lydian Table (given in vol. ii. p. 227) from which Hucbald took his signs.

[See also A. J. Hipkins's *Dorian and Phrygian, from a Non-Harmonic Point of View.* 1902.]

W. H. F.

MONOCORDO (Ital.), MONOCORDE (Fr.). An indication which instructs a player of a stringed instrument to execute a given passage or whole piece on one string. This excellent effect originated with Paganini (*q.v.*). Having played his 'Love Scene' which he had written for the G and E strings, before the Court at Lucca with great success, he was asked if he could not execute something on one string only. The idea immediately caught his fancy, and he set to work and composed his Sonata 'Napoleon' for the G string. This he performed before the Court on the Emperor Napoleon's birthday, in the presence of the Princess of Piombo, Napoleon's favourite sister, and other royalties, and the success of this composition led to many others of a similar character. O. R.

MONODIA. (From the Gr. *μόνος*, 'single,' and *ᾠδή*, 'a song.') A term applied by modern critics to music written in what is sometimes called the Homophonic Style; that is to say, music in which the melody is confined to a single part, instead of being equally distributed between all the voices employed, as in the Polyphonic Schools.

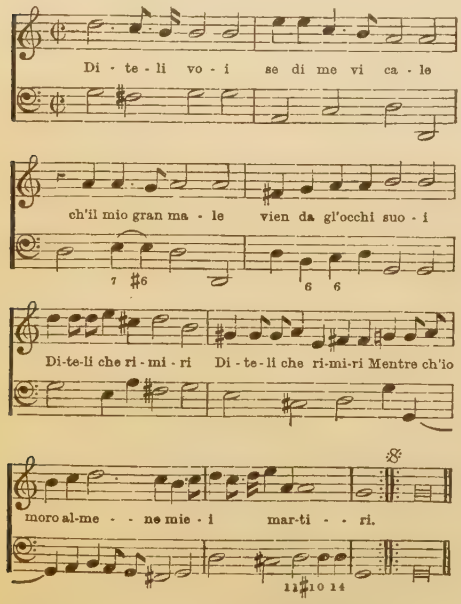
The rise of the Homophonic School was extraordinarily rapid. Soon after the death of Palestrina, in the year 1594, it sprang suddenly into notice; and, without having previously passed through any of the usual stages of gradual development, at once began to exercise an irresistible influence upon the progress of art.

Giov. Battista Doni tells us that at the celebrated *réunions* which took place in Florence about the close of the 16th century, at the house of Sig. Giov. Bardi de' Conti di Vernio, 'Vincenzo Galilei was the first who composed songs for a single voice'; and that Giulio Caccini (detto Romano), 'in imitation of Galilei, but in a more beautiful and pleasing style, set many canzonets and sonnets written by excellent poets,' and sang them 'to a single instrument, which was generally the theorbo, or large lute, played by Bardilla.'[1] [See CACCINI, GIULIO.] The success of these early efforts was so encouraging that the inventors of the Opera and the Oratorio were content to write the whole of their recitatives, and even the rudimentary arias with which they were interspersed, with no richer accompaniment than that of an exceedingly simple figured bass, in which we soon find indications of the unprepared discords first introduced by Monteverde. The use of these discords inevitably led to the repudiation of the ancient ecclesiastical modes in favour of the modern major and minor scales, and these scales once established, the new system was complete. No doubt unisonous vocal music with little or no accompaniment had been heard in the Canzonetta, Villanella, and other forms of national melody, ages and ages before the birth of Galilei; and that the recognition

[1] Giov. Batt. Doni. Op. Omn. Firenze, 1763, tom. ii.

of what we now call the 'Leading Note' as an essential element of melody was no new thing, may be gathered from the words of Zarlino, who, writing in 1558, says 'even Nature herself has provided for these things; for not only those skilled in music, but also the *Contadini*, who sing without any art at all, proceed by the interval of the semitone'—*i.e.* in forming their closes. Nevertheless, whatever may have been the popular practice, it is certain that the Polyphonic Style alone had hitherto been taught in the Schools. We must understand therefore that those who met at the house of Bardi, though undoubtedly the first to introduce this simple music to real lovers of art, were not its actual inventors. The latent germs of the Monodic Style must have been present wherever national melody existed.

The following example from Caccini's 'Nuove Musiche' (Venezia, 1602) will show the kind of effect contemplated by the Count of Vernio's enthusiastic disciples. We need scarcely say that the figure 14, under the last D, in the last bar but one, indicates a Dominant Seventh; but before this Canzonetta was published, Monteverde had already printed his Fifth Book of Madrigals; he would not, therefore, be robbed of any portion of the credit universally accorded to him, even if it could be proved—which it cannot—that the discord in this instance was not intended to appear as a passing-note. The seventh on the E, in the third bar, is, of course, a suspension, written in strict accordance with the laws of ancient counterpoint. [See MONTEVERDE, CLAUDIO.]


Di - te - li vo - i se di me vi ca - le
ch'il mio gran ma - le vien da gl'occhi suo - i
Di-te-li che ri - mi - ri Di - te - li che ri-mi-ri Mentre ch'io
moro al-me - - ne mie - i mar-ti - - ri.

Poor as this seems, when compared with the delightful madrigals it was intended to supplant, it nevertheless already shows traces of a new element, destined to work one of the most sweeping revolutions known in the history of art. In exchange for the contrapuntal glories of the 16th century, the composers of the 17th offered the graces of symmetrical form, till then unknown. The idea was not thrown away upon their successors. Before very long, symmetrical form was cultivated in association with a new system, not of counterpoint, as it is sometimes erroneously called, but of part-writing, based upon the principles of modern harmony, and eminently adapted to the requirements of instrumental music; and thus to such slight indications of regular phrasing, reiterated figure, and prearranged plan, as are shown in Caccini's unpretending little aria, we are indebted for the germ of much that delights us in the grandest creations of modern genius. [See FORM, HARMONY, OPERA, ORATORIO.] W. S. R.

MONOTONE (from *μόνος*, 'single,' and *τόνος*, a 'note,' or 'tone'). Prayers, Psalms, Lessons, and other portions of the Divine Office, when declaimed on a single note, are said to be monotoned, or recited in Monotone. It is only when ornamented with the traditional inflections proper to certain parts of the service, that they can be consistently described as sung. [See INFLEXION.]

The use of Monotonic Recitation is of extreme antiquity, and was probably suggested, in the first instance, as an expedient for throwing the voice to greater distances than it could be made to reach by ordinary means. W. S. R.

MONPOU, FRANÇOIS LOUIS HIPPOLYTE, born in Paris, Jan. 12, 1804; at five became a chorister at St. Germain l'Auxerrois, and at nine was transferred to Notre Dame. In 1817 he entered as a pupil in the school founded by Choron, which he left in 1819 to be the organist at the Cathedral at Tours. For this post he proved unfit, and soon returned to Choron, who was extremely fond of him, and made him, although a bad reader and a poor pianist, his accompagnateur (or assistant) at his Institution de Musique religieuse. Here he had the opportunity of studying the works of ancient and modern composers of all schools, while taking lessons in harmony at the same time from Porta, Chelard, and Fétis; but notwithstanding all these advantages he showed little real aptitude for music, and seemed destined to remain in obscurity. He was organist successively at St. Nicolas des Champs, St. Thomas d'Aquin, and the Sorbonne, and sacred music appeared to be his special vocation until 1828, when he published a pretty nocturne for three voices to Béranger's song, 'Si j'étais petit oiseau.' He was now taken up by the poets of the romantic school, and became their musical interpreter, publishing in rapid succession romances and ballads to words chiefly by Alfred de Musset and Victor Hugo. The harmony of these songs is incorrect, the

rhythm rude and halting, and the arrangement wretched, but the general effect is bold and striking, and they contain much original melody. Backed as the composer was by influential friends, these qualities were sufficient to attract public attention and ensure success. But though he was the oracle of the romanticists, Monpou found himself after the close of Choron's school without regular employment, and being a married man found it necessary to have some certain means of support. The stage seemed to offer the best chance of fortune, and though entirely unpractised in instrumentation, he unhesitatingly came forward as a composer of operas. Within a few years he produced 'Les deux Reines' (Aug. 6, 1835); 'Le Luthier de Vienne' (June 30, 1836); 'Piquillo,' three acts (Oct. 31, 1837); 'Un Conte d'Autrefois' (Feb. 20, 1838); 'Perugina' (Dec. 20, 1838); 'Le Planteur,' two acts (March 1, 1839); 'La chaste Suzanne,' four acts (Dec. 27, 1839); and 'La Reine Jeanne,' three acts (Oct. 12, 1840). These operas bear evident traces of the self-sufficient and ignorant composer of romances, the slovenly and incorrect musician, and the poor instrumentalist which we know Monpou to have been; but quite as apparent are melody, dramatic fire, and instinct, and a certain happy knack. His progress was undeniable, but he never became a really good musician. Unfortunately he overworked himself, and the effort to produce with greater rapidity than his powers would justify, resulted in his premature death. Being seriously ill he was ordered to leave Paris, but he became worse, and died at Orleans, Aug. 10, 1841. He left unfinished 'Lambert Simnel' (Sept. 16, 1843), completed by Adolphe Adam, and a short opéra-comique, 'L'Orfèvre,' which has never been performed. G. C.

MONRO, or MONROE, GEORGE, an organist, who held appointment at St. Peter's in Cornhill, and who played the harpsichord in the orchestra of Goodman-fields theatre from 1729 to his death a few years later (1731 ?) His principal fame was gained, however, by a great number of vocal compositions which were in great favour during the early part of the 18th century. After appearing on single music sheets many were transferred to *The Merry Musician*, vols. ii. and iii. *c.* 1728-29; to Watt's *Musical Miscellany*, 1731; to Walsh's *British Musical Miscellany*, 1733-34, and similar collections. He composed the music for Fielding's 'Temple Beau,' acted in 1729. F.K.

MONRO, HENRY, born at Lincoln in 1774, was a chorister in the cathedral there, and afterwards a pupil of John James Ashley, Dussek, Dittenhofer, and Domenico Corri. In 1796 he was appointed organist of St. Andrew's, Newcastle-upon-Tyne. He composed a sonata for pianoforte and violin, and a few pianoforte pieces and songs. W. H. H.

MONSIGNY, PIERRE ALEXANDRE, whom Choron used to call the French Sacchini, born at Fauquembergue, near St. Omer, Oct. 17, 1729, showed a taste for music in childhood, and studied the violin with success, though not intended for the profession of music. His father died just as he had completed his classical education, and wishing to help his family, Monsigny went to Paris in 1749, and obtained a clerkship in the Bureaux des Comptes du Clergé. Having good patrons, for his family was a noble one, and being well-educated, refined in manners, and a skilful violinist, he was soon attached to the household of the Duke of Orleans as maître d'hôtel, with a salary which placed him above want, and enabled him to provide for his younger brothers. He then resumed his musical studies, and Pergolesi's 'Serva Padrona' having inspired him with a vehement desire to compose a comic opera, he took lessons from Gianotti, who played the double-bass at the Opéra and taught harmony on Rameau's system. He was a good teacher, and his pupil made so much progress that it is said Gianotti would not have been averse to putting his own name on the score of 'Les Aveux indiscrets,' which Monsigny submitted to him after only five months' tuition, and which at once established his fame when produced at the Théâtre de la Foire (Feb. 7, 1759). Encouraged by this first success he composed for the same theatre, 'Le Maître en droit' (Feb. 13, 1760), and 'Le Cadi dupé' (Feb. 4, 1761), which contains an animated and truly comic duet. His next opera, 'On ne s'avise jamais de tout' (Sept. 14, 1761), was the first in which he had the advantage of a libretto by Sedaine, and the last performed at the Théâtre de la Foire, before it was closed at the request of the artists of the Comédie Italienne, in fear of the new composer's increasing reputation. After the fusion of the two companies Monsigny composed successively 'Le Roi et le Fermier,' three acts (Nov. 22, 1762); 'Rose et Colas,' one act (March 8, 1764); 'Aline, Reine de Golconde,' three acts (April 15, 1766); 'L'Île sonnante,' three acts (Jan. 4, 1768); 'Le Déserteur,' three acts (March 6, 1769); 'Le Faucon,' one act (March 19, 1772); 'La belle Arsène,' three acts (August 14, 1773); 'Le rendezvous bien employé,' one act (Feb. 10, 1774); and 'Félix ou l'enfant trouvé,' three acts (Nov. 24, 1777). After the immense success of this last work he never composed again. [Two other operas, 'Pazanius de Monègne,' and 'Philémon et Baucis,' written about 1770, remained unperformed.] He had acquired a considerable fortune as steward to the Duke of Orleans, and Inspector-general of canals, but the Revolution deprived him of his employment, and of nearly all his resources. However, in 1798 the sociétaires of the Opéra-Comique came to his assistance, and in recognition of his services to the theatre, allowed him an annuity of 2400 francs (nearly £100). On the death of Piccinni, two years later, he was

appointed Inspector of Instruction at the Conservatoire de Musique, but he resigned in 1802, being aware that he could not adequately perform the duties of the office from his own insufficient training. In 1813 he succeeded Grétry at the Institut; but it was not till 1816 that he received the Legion of Honour. He died Jan. 14, 1817, aged eighty-eight, his last years being soothed by constant testimonies of sympathy and respect.

As an artist Monsigny's greatest gift was melody. His desultory training accounts for the poverty of his instrumentation, and for the absence of that ease, plasticity, and rapidity of treatment which are the most charming attributes of genius. He was not prolific; and either from fatigue, or from a dread of an encounter with Grétry, he ceased to compose immediately after his greatest triumph; his exquisite sensibility and his instinct for dramatic truth have, however, secured him a place among original and creative musicians. G. C.

MONTAGNANA, Antonio, a celebrated basso, who appeared in England in the autumn of 1731. He made his début on the London boards in 'Poro' (revived); and in January 1732 he created the bass rôle in 'Ezio,' Handel having written specially for him the famous song 'Nasce al bosco,' which was clearly intended to exhibit the peculiar powers of the singer. This opera was followed by 'Sosarme,' in which Montagnana had again an air 'Fra l'ombre e l'orrori,' in which the depth, power, and mellow quality of his voice, and his rare accuracy of intonation in hitting distant and difficult intervals, were displayed to full advantage. In the same year he sang in Handel's 'Acis,' a revival of 'Alessandro,' 'Flavio,' 'Coriolano,' and in 'Esther.' In 1733 Montagnana took part in 'Deborah,' 'Tolomeo,' 'Ottone,' 'Orlando,' and 'Athaliah' (at Oxford). In 'Orlando' he had another very difficult song composed expressly for him, 'Sorge infausta,' which has remained a trial of compass and execution since his day for the most accomplished bassi.

In the following year, however, Montagnana seceded, with Senesino and Cuzzoni, to the Theatre in Lincoln's-Inn-Fields, under the direction of Porpora; and here he appeared in 'Onorio' by that master, and other pieces. In 1735 and 1736 he was still with Porpora, singing in his 'Polifemo,' and the 'Adriano' of Veracini. In January 1738 he returned to his allegiance to Handel, singing in 'Faramondo,' then first produced, 'La Conquista del Vello d'Oro,' and 'Serse.' After this we hear no more of Montagnana. J. M.

MONTAGNANA, Domenico, 1700-40, a great violin-maker whose name is not as renowned as others of his class, owing to the misleading labels bearing the names of 'Guarnerius,' 'Bergonzi,' etc., which have been dishonestly inserted in his instruments from time to time to enhance their market value. He was an apprentice of Antonius Stradivarius, and ranks with Carlo Bergonzi as one of the master's best pupils. He first established a workshop of his own in Cremona, but later he settled in Venice, where his superior knowledge of qualities, materials, thicknesses, and varnish—gained in the workshops of Cremona—brought him into prominence. His instruments show the influence of Stradivarius's teaching, but bear little resemblance to the Stradivarius form. The outline is less graceful, the upper and lower curves flatter. The sound-holes somewhat resemble the 'Guarnerius' type, and the scroll is much larger and bolder than that of Stradivari. The extreme richness and velvety softness of his varnish rivals that of his master, and has excited the admiration of connoisseurs throughout Europe. Montagnana made violas and magnificent violoncellos besides violins, but not being a prolific maker, his instruments are scarce and valuable. It is as a violoncello maker that the best tribute has been paid to him by Charles Reade, who called him 'the mighty Venetian' in his letters to the *Pall Mall Gazette* in 1872. Hart's *The Violin* (London, 1875). A. Vidal's *Les Instruments à Archet* (Paris, 1876). Charles Reade's *A Lost Art Revived*, reproduced from the *Pall Mall Gazette* by George Muntz (Gloucester, 1873). *Les Luthiers Italien au XVII. et XVIII. siècles* (Jules Gallay, Paris, 1869). E. H-A.

MONTANARI, Francesco, a distinguished violinist born in Padua during the latter part of the 17th century. He was a pupil of Corelli, and established himself in Rome, where he became a member of the orchestra of St. Peter's in 1700, and, according to Dr. Burney, died in 1730 of a broken heart when Bini came to Rome and proved himself to be the finest performer of the period. He composed twelve sonatas for violin which are published by a Boulogne firm. (A. M. Clarke's *Fiddlers Ancient and Modern*; Fetis, *Biog. des Mus.*) E. H-A.

MONTE, Philippe or Filippo de, and sometimes Philippe de Mons, born probably in 1521 or 1522,[1] traditionally at Mons, but according to Dlabacz at Mechlin.[2] As to his history we gain little by consulting old authorities, as Boissart,[3] Bullart,[4] Freher,[5] Sweertius,[6] etc., and are told as much by the title-pages of Philippe's own publications. Bullart, however, gives a portrait of the composer, after Sadeler, which is well worth seeing, and much superior to the smaller copies of it in Boissart and Hawkins.

[1] Sadeler's portrait, the single authority for this date, give Philippe's age as seventy-two in 1594.
[2] *Allgem. histor. Künstler Lex. fur Böhmen.* 4to. (Prag. 1815). Dlabacz founds his statement on a list of the imperial chapel dated 1582. For a full discussion of the subject see Fétis's *Biographie*, under 'Philippe de Mons.'
[3] Boissardus, *Icones Viror. Illustr.* pars 3, p. 32 (1593).
[4] Bullart, *Académie des Sciences*, etc., vol. ii. bk. 4, p. 299 (Bruxelles, 1682).
[5] Freheri, *Theatrum vir. clarorum* (Nuremberg, 1688).
[6] Sweertius, *Athenæ Belgicæ*, p. 645 (Antwerp, 1628)

Elisabeth Weston's poem,[1] often referred to in biographies of Philippe, gives no information at all.

De Monte published his first book of Masses at Antwerp in 1557,[2] just at the end of Lassus's residence in that city, and we may safely credit the common tradition of a friendship existing between the two composers. It was probably on Orlando's recommendation that Philippe was called to Vienna, May 1, 1568, to become Maximilian's Chapelmaster. Rudolph II., the next emperor, moved his court to Prague, and thither Philippe followed him. Thus we find him dating from Vienna, April 15, 1569,[3] and from Prague, Sept. 20, 1580,[4] and Oct. 10, 1587.[5]

Fétis gives interesting details of de Monte's appointment as treasurer and canon of the cathedral at Cambrai, a benefice which he apparently held without residence. He resigned these appointments early in 1603, and died on July 4 of the same year.[6]

De Monte published over thirty books of madrigals—nineteen books *a* 5, eight *a* 6, and four *a* 4.[7] Eight books of these in the British Museum contain 163 Nos., so we may assume that 630 madrigals were printed, not to speak of many others contributed to collections. His sacred publications (two books of masses, and seven of motets) seem comparatively few, but he would scarcely find at the imperial court the same encouragement to write, or assistance to publish such works, as fell to the lot of his contemporaries at Rome and Munich. [See the *Quellen-Lexikon* for list.] Of modern reprints, Hawkins contributes a madrigal *a* 4, Dehn and Commer a motet each, and Van Maldeghem some Nos. in his 'Trésor Musical.' J. R. S.-B.

MONTÉCLAIR, Michel Pignolet de, born about 1666 at Chaumont in Bassigny, was a chorister in the cathedral of Langres, and subsequently sang in various other churches. He entered the service of the Prince de Vaudémont, as music-master, and went with him to Italy. In 1700 he went to live in Paris, and became a double-bass player in the opera orchestra in 1707, remaining there until 1737, when he retired with a pension. He died at St. Denis in September 1737. He was a distinguished teacher of the violin, and a composer of some importance, both for the stage and the chamber. His 'Festes de l'Été,' an 'opéra-ballet,' was produced on June 12, 1716, and his 'tragédie lyrique' 'Jephté,' in five acts and a prologue, on Feb. 28, 1732. In the prologue of this latter is a curious scene in which various mythological divinities are driven from the opera-house by Truth and the Virtues, and their places taken by the scriptural personages. Montéclair's *Méthode pour apprendre la Musique* had appeared in 1700, but in a revised edition (1736) a number of examples from 'Jephté' were given. It contains a valuable explanation of the more usual ornaments, and on the hints on the proper accentuation of words in music. (See *The Oxford History of Music*, vol. iv.; *The Age of Bach and Handel*, p. 301.) M.

MONTEVERDE, or MONTEVERDI, Claudio, the originator of the Modern style of composition, was born at Cremona in May 1567 and, at a very early period, entered the service of the Duke of Mantua as a violist; showing from the first unmistakable signs of a talent which gave good promise of future excellence, and which before long met with cordial recognition, not only at the Ducal Court, but from end to end of Europe.

The youthful violist was instructed in counterpoint by the Duke's Maestro di cappella, Marc Antonio Ingegneri, a learned musician and a composer of some eminence, who, if we may judge by the result of his teaching, does not seem to have been blessed in this instance with a very attentive pupil. It is, indeed, difficult to believe that Monteverde can ever have taken any real interest in the study of scholastic music. Contrapuntal excellence was not one of his strong points, and he never shines to advantage in music in which it is demanded. His first published work—a Book of 'Canzonette a tre voci,' printed at Venice in 1584—though clever enough for a youth of sixteen, abounds in irregularities which no teacher of that period could have conscientiously endorsed. And the earlier books of Madrigals by which the Canzonette were followed (in 1587, 1590, 1592, and 1603) show no progressive improvement in this respect, but rather the reverse. The beauty of some of these compositions is of a very high order; yet it is constantly marred by unpleasant progressions which can only have been the result of pure carelessness; for it would be absurd to suppose that such evil-sounding combinations could have been introduced deliberately, and equally absurd to assume that Ingegneri neglected to enforce the rules by the observance of which they might have been avoided. We must, however, draw a careful distinction between these faulty passages and others of a very different character, which, though they must have been thought startling enough at the time they were written, can only be regarded now as unlearned attempts to reach, *per saltum*, that new and as yet unheard-of style of beauty for which the young composer was incessantly longing, and to which alone he owes his undoubted

[1] From the *Parthenicon*, by E. J. Weston, 'ex familia Westoniorum Angla' (Praga, Aug. 16, 1810). The poem in Philippe's honour consists of forty-six Latin lines.

[2] Missarum *a* 5, 6, 8, lib. 1. (Antwerp, 1557). This on the authority of Fétis.

[3] See Alto copy of second book of six-part Madrigals (Venice, 1569), in Brit. Mus.

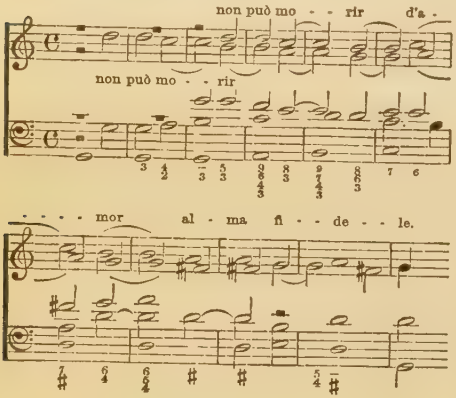
[4] Ninth book of Madrigals (*a* 5) (Venice, 1580), in Brit. Mus.

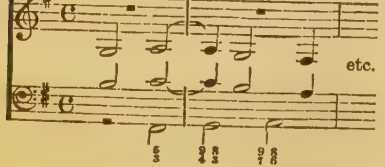
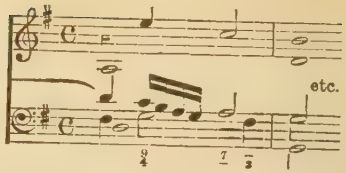
[5] Sacrar. Cantionum, lib. ii. (Venice, 1587), in Brit. Mus.

[6] For this date, and that of the Vienna appointment, see Eitner, *Verzeichniss neuer Ausgaben* (Berlin, Trautwein, 1871), and the *Quellen-Lexikon*.

[7] Fétis speaks of the nineteenth book. The British Museum has the fourteenth. Fétis mentions no four-part Madrigals; but the Catalogue of the Bibliothèque Fétis contains 'Di Fi. di M. il 4°. lib. di Mad. à 4.'

claim to be revered, not only as the greatest musician of his own age, but as the inventor of a system of harmony which has remained in uninterrupted use to the present day. Among progressions of this latter class we may instance the numerous suspensions of the Dominant Seventh and its inversions, introduced into the cadences of *Stracciami pur il core*—an extremely beautiful Madrigal, published in the Third Book (1592). Also an extraordinary chain of suspended sevenths and ninths in the same interesting work, which, notwithstanding the harshness of its effect, is really free from anything approaching to an infraction of the theoretical laws of counterpoint, except, indeed, that one which forbids the resolution of a discord to be heard in one part while the discord itself is heard in another—and exceptions to that law may be found in works of much earlier date.



In his Fifth Book of Madrigals, printed in 1605, Monteverde grew bolder; and, thrusting the time-honoured laws of counterpoint aside, struck out for himself that new path which he ever afterwards unhesitatingly followed. With the publication of this volume began that deadly war with the Polyphonic Schools which ended in their utter defeat, and the firm establishment of what we now call modern music. In 'Cruda Amarilli'—the best-known madrigal in this most interesting series, we find exemplifications of nearly all the most important points of divergence between the two opposite systems, not excepting the crucial distinctions involved in the use of the diminished triad, and the unprepared dissonances of the seventh and ninth:—



Some modern writers, including Oulibicheff and Pierre Joseph Zimmerman, have denied that these passages exhibit any novelty of style—but they are in error. Up to this time sevenths had been heard only in the form of suspensions or passing-notes, as in 'Stracciami pur il core.' The unprepared seventh—the never-failing test by which the modern school may be distinguished from the ancient, the free style from the strict—was absolutely new; and was regarded by contemporary musicians as so great an outrage upon artistic propriety that one of the most learned of them—Giovanni Maria Artusi of Bologna—published in the year 1600 a work entitled *Delle imperfettioni della moderna musica* in which he condemned the unwonted progressions found in 'Cruda Amarilli,' on the ground that they were altogether opposed to the nature of legitimate Harmony.[1] To this severe critique Monteverde replied, by a letter addressed 'Agli studiosi lettori,' which he prefixed to a later volume of Madrigals. A bitter war now raged between the adherents of the two contending schools. Monteverde endeavoured to maintain his credit by a visit to Rome, where he presented some of his ecclesiastical compositions to Pope Clement VIII. But, much as his church music has been praised by the learned Padre Martini and other well-known writers, it is altogether wanting in the freshness which distinguishes the works of the great masters who brought the Roman and Venetian schools to perfection. Laboured and hard where it should have been ingenious, and weak where it should have been devotional, it adds nothing to its author's fame, and only serves to show how surely his genius was leading him in another and a very different direction.

Monteverde became Maestro di Cappella at the Ducal Court in the year 1602. In 1607 the Duke's son, Francesco di Gonzaga, contracted an alliance with Margherita, Infanta of Savoy; and in that year Monteverde produced his 'Orfeo' (see below) followed, in 1608, by a grand serious opera, called 'Arianna,' the text of which was supplied by the poet Rinuccini. The success of this great work was unprecedented. It could scarcely have been otherwise; for all the composer's past experience was brought to bear upon it. The passionate dissonances, which had corrupted the Madrigal, and were destined ere long to prove the destruction of the Polyphonic Mass, were here turned to such good account that in the scene in which

[1] *Che siano cose diformi dalla natura et proprietà dell' harmonia propria et lontane dal fine del musica, ch' è la dilettatione.*

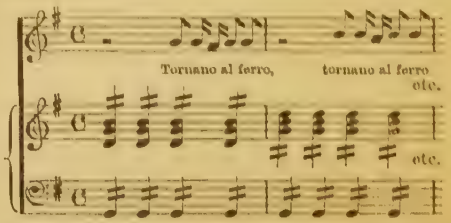
CLAUDIO MONTEVERDE

the forsaken Ariadne laments the desertion of her faithless lover they drew tears from every eye. No possible objection could be raised against them now. The censures of Artusi and his colleagues, just though they were, would have lost all their force had they been directed —which happily they were not—against vocal music with instrumental accompaniment. The contrapuntal skill necessary for the successful development of true church music would have been quite out of place on the stage. Monteverde's bitterest enemies could scarcely fail to see that he had found his true vocation at last. Well would it have been for polyphonic art and for his own reputation also had he recognised it sooner. Had he given his attention to dramatic music from the first, the Mass and the Madrigal might perhaps have still been preserved in the purity bequeathed to them by Palestrina and Luca Marenzio. As it was, the utter demolition of the older school was effected before the newer one was built upon its ruins ; and Monteverde was as surely the destroyer of the first as he was the founder of the second.

As no perfect copy of 'Arianna' has been preserved to us, we know little or nothing of the instrumental effects by which its beauties were enhanced. But happily, 'Orfeo' was published in a complete form in 1609, and again re-issued in 1615 ; and from directions given in the printed copy we learn that the several instruments employed in the orchestra were so combined as to produce the greatest possible variety of effect. [A very interesting analysis of the instrumental portions of this work, by Alfred Heuss, appeared in the *Sammelbände* of the *Internationale Musik-Gesellschaft*, iv. 175.] 'Orfeo,' indeed, exhibits many very remarkable affinities with dramatic music in its latest form of development—affinities which may not unreasonably lead us to inquire whether some of our newest conceptions are really so original as we suppose them to be. The employment of certain characteristic instruments to support the voices of certain members of the *Dramatis personæ* is one of them. The constant use of a species of mezzo recitativo—so to speak—in preference either to true recitative or true melody is another. But what shall we say of the instrumental prelude formed from beginning to end upon one single chord, with one single bass note sustained throughout? No two compositions could be less alike in feeling than this, and the Introduction to 'Das Rheingold' —yet in construction the two pieces are absolutely identical.[1]

Monteverde produced only one more work of any importance during his residence at Mantua —a mythological spectacle called 'Il ballo delle Ingrate,' which was performed at the same time as 'Orfeo.' Five years later he was invited to Venice by the Procuratori of S. Mark, who on the death of Giulio Cesare Martinengo in 1613 elected him their Maestro di Cappella, promising him a salary of three hundred ducats per annum —half as much again as any previous maestro had ever received—together with a sum of fifty ducats for the expenses of his journey, and a house in the Canons' Close. In 1616 his salary was raised to five hundred ducats ; and from that time forward he gave himself up entirely to the service of the Republic, and signed his name 'Claudio Monteverde, Veneziano.' [An opera, 'Andromeda,' is mentioned in the *Riv. Mus. Ital.* xi. p. 24, as produced in 1618-20.]

The new maestro's time was now fully occupied in the composition of church music for the Cathedral, in training the singers who were to perform it, and in directing the splendid choir placed under his command. His efforts to please his generous patrons were crowned with complete success ; and his fame spread far and wide. On May 25, 1621, some Florentines, resident in Venice, celebrated a grand Requiem in the Church of SS. Giovanni e Paolo, in memory of Duke Cosmo II. Monteverde composed the music, which produced a profound impression ; but, judging from Strozzi's extravagant description, it would seem to have been more fitted for performance in the theatre than in the church. A happier opportunity for the exercise of his own peculiar talent presented itself in 1624 in connection with some festivities which took place at the Palace of Girolamo Mocenigo. On this occasion he composed the Music to a grand Dramatic Interlude, called 'Il Combattimento di Tancredi e Clorinda,' in the course of which he introduced, among other novel effects, an instrumental *tremolo*, used exactly as we use it at the present day—a passage which so astonished the performers that at first they refused to play it.



But Monteverde's will was now too powerful to be resisted. He was the most popular composer in Europe. In 1627 he composed for the Court of Parma the intermezzo, 'Licori, la finta pazza.' In 1629 he wrote a Cantata—'Il Rosajo fiorito'—for the Birthday Festival of the son of Vito Morosini, governor of Rovigo. In 1630 he won new laurels by the production of 'Proserpina rapita,' a grand opera, written for him by Giulio Strozzi, and represented at the Marriage Festival of Lorenzo Giustiniani and Giustiniana Mocenigo. Soon after this event

[1] See *The Oxford History of Music*, vol. iii., *The Seventeenth Century*, p. 51.

Italy was devastated by a pestilence, which, within the space of sixteen months, destroyed fifty thousand lives. On the cessation of the plague, in November 1631, a grand Thanksgiving Service was held in the Cathedral of S. Mark, and for this Monteverde wrote a Mass, in the *Gloria* and *Credo* of which he introduced an accompaniment of trombones. Two years later, in 1633, he was admitted to the priesthood; and after this we hear nothing more of him for some considerable time.

In the year 1637 the first Venetian Opera House, Il Teatro di San Cassiano, was opened to the public by Benedetto Ferrari and Francesco Manelli. In 1639 the success of the house was assured; and Monteverde wrote for it a new Opera called 'L'Adone.' In 1641 'Arianna' was revived, with triumphant success, at another new theatre—that of S. Mark. In the same year the veteran composer produced two new operas—'Le Nozze di Enea con Lavinia,' and 'Il Ritorno d'Ulisse in patria'; [and he wrote a ballet, 'Vittoria d'Amore' for the carnival at Piacenza. (See *Riv. Mus. Ital.* xi. p. 24.)] Finally, in 1642, appeared 'L'Incoronazione di Poppea'—the last great effort of a genius which in less than half a century proved itself strong enough to overthrow a system which had been at work for ages, and to establish in its place another which has served as the basis of all the great works produced between the year in which the dominant seventh was invented and that in which we are now living.

Monteverde died Nov. 29, 1643, and was buried in the Chiesa dei Frari, where his remains still rest in a chapel on the Gospel side of the choir. Of his printed works we possess eight Books of Madrigals, published between the years 1587 and 1638; the volume of Canzonette published in 1584; a volume of Scherzi musicali (1632); the complete edition of 'Orfeo'; and three volumes of church music. A MS. copy of 'Il Ritorno d'Ulisse' is preserved in the Imperial Library at Vienna; [but the identity of this score with Monteverde's work is disputed by Eitner. See the *Quellen-Lexikon*]. It is much to be regretted that the greater number of the composer's MSS. appear to be hopelessly lost. We shall never be able to say the same of his influence upon art—that can never perish. To him we owe the discovery of a new path, in which no later genius has ever disdained to walk; and as long as that path leads to new beauties he will maintain a continual claim upon our gratitude, notwithstanding the innumerable beauties of another kind which he trod under foot in laying it open to us. [An interesting discovery of a supposed portrait of Monteverde is recorded at length in Messrs. Hill's *Antonio Stradivari*, p. 283. See the *Musical Times* for March and April 1880 and Sept. 1904.] W. S. R.

MONTGOMERY, Hugh, afterwards 12th Earl of Eglintoun, born Nov. 29, 1739; joined the army and became a colonel. On succeeding to the title and estates in Ayrshire he devoted himself to musical studies and became a fair amateur composer. He became a prominent figure in Edinburgh Musical Society, and patronised the Gow family. Some of his compositions appear in the Gow publications, and in 1796 Nathaniel Gow issued a thin folio volume (24 pp.) entirely of his Strathspeys. It was issued anonymously, its title being *New Strathspey Reels . . . composed by a gentleman, and given with permission to be published by Nathaniel Gow.* 'Ayrshire Lasses,' his best-known Strathspey, is included in this work. Niel Gow dedicated his *Fourth Collection of Strathspey Reels*, 1800, to him. His death occurred on Dec. 14 (or 15), 1819, and a volume of his vocal airs and marches, apparently from his hitherto unpublished MSS., was issued in Glasgow about 1835-40 with pianoforte arrangements by John Turnbull. Mrs. John Hunter had in most instances supplied the words. F. K.

MONTICELLI, Angelo Maria, was born at Milan about 1710. He first appeared in opera at Rome in 1730, and, having a beautiful face and figure, began in that city, where no women were then allowed upon the stage, by representing female characters. His voice was clear and sweet, and singularly free from defects. 'He was,' says Burney, 'a chaste performer, and . . . a good actor.' In 1731 and 1732 he appeared at Venice with Carestini, Bernacchi, and Faustina. He came to London in the autumn of 1741, and made his début here in the pasticcio 'Alessandro in Persia.' In the beginning of 1742, after other attempts, another opera was brought out by Pergolesi, called 'Meraspe, o L'Olimpiade,' the first air of which, 'Tremende, oscuri, atroci,' in Monticelli's part, was sung for ten years after the end of the run of this opera; and 'the whole scene, in which "Se cerca se dice" occurs, was rendered so interesting by the manner in which it was acted as well as sung by Monticelli that the union of poetry and music, expression and gesture, have seldom had a more powerful effect on an English audience' (Burney). [The air is given at length in *The Oxford History of Music*, vol. iv., *The Age of Bach and Handel*, p. 221.]

He continued to perform in London through 1743; and in 1744 he sang, in 'Alfonso,' songs of more bravura execution than he had previously attempted. During 1745 and 1746 Monticelli still belonged to our Opera; and in the latter year he sang in Gluck's 'Caduta de' Giganti,' and described one of his songs as an 'aria Tedesca' from the richness of the accompaniment. The 'Antigono' of Galuppi (produced May 13) was the last opera in which Monticelli appeared on our stage. He sang at Naples with la Mingotti in the same year, and afterwards at Vienna. In 1756 Hasse engaged him

for the Dresden theatre; and in that city he died in 1764.

A capital mezzotint portrait of Monticelli was scraped by Faber after Casali. J. M.

MONTIGNY-RÉMAURY, Fanny Marcelline Caroline, born at Pamiers (Ariége), Jan. 21, 1843. Her elder sister and godmother, Elvire Rémaury (Mme. Ambroise Thomas), an excellent pianist, first taught her music, but anxious to secure her every advantage, entered her in 1854 at the Conservatoire, in the pianoforte class of Professeur Le Couppey. In 1858 she gained the first prize for piano; in 1859 a prize for solfège; and in 1862 the first prize for harmony. Shortly after this Mme. C. Rémaury played Mendelssohn's Concerto in G minor at one of the concerts of the Conservatoire, and her animated and vigorous interpretation of this favourite work at once placed her in the first rank of French pianists. In 1866 she married Léon Montigny, a political writer on the staff of the *Temps*, but was left a widow in 1872. She has constantly mixed in society of the best kind, and is as much appreciated for her ready wit and attractive originality as for her musical talent. She has not published any composition, declining to print the 'transcriptions' which she occasionally plays to her intimate friends. She was for long the head of the pianoforte virtuosi of France, and her visits to England and tours on the Continent extended her reputation over Europe. Her repertory is large; her playing is free from affectation; her tone powerful, her style at once vigorous, tasteful and refined; and she interprets with fidelity the spirit of each master whose works she produces. The impression she leaves is that of a true musician, gifted with an extraordinary memory and with intellectual powers above the average. G. C.

MONZANI, Theobald, a celebrated Italian flute-maker and player. As early as 1790 he was established as a flute-maker and seller at 1 Duke Street, Grosvenor Square; and before 1800, after sundry changes of address, had settled down at 2 Pall Mall, in partnership with one Cungdor, Cundon, or Cinador, for the name is variously spelled in contemporary references. In 1804 they removed to 3 Old Bond Street, and in 1808 Monzani was in partnership with Hill. Monzani & Hill were, in 1814, at 100 Cheapside; in 1814, at 24 Dover Street; and finally, 1820, at 28 Regent Street, close to Regent Circus. They issued a great deal of sheet music, much of it being Italian vocal pieces, while their reputation as flute-makers was at the highest. The elder Monzani acquired some fame as an orchestral flautist, and wrote several instruction-books, etc., but his son excelled the father in taste and execution, and in 1826 is referred to, in W. N. James's *A Word or Two on the Flute*, as 'the most promising performer in England.' F. K.

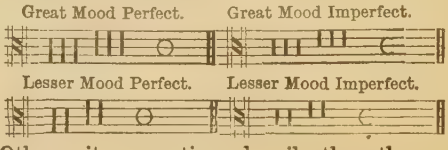
MOOD (Lat. *Modus*; Ital. *Modo*; Old Eng. *Mode* or *Moode*). A term employed in mediæval music to indicate the relative duration of the Large, the Long, and the Breve.

Mood is of two kinds—the Greater and the Lesser. The former regulates the proportions of the Large (maxima) to the Long; the latter that of the Long to the Breve. Both kinds may be either Perfect or Imperfect.

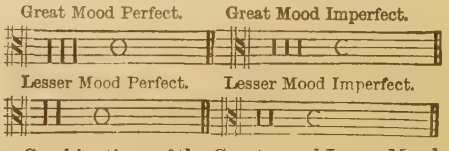
In the Great Mood Perfect the Large is equal to three Longs. In the Great Mood Imperfect it is equal to two only.

In the Lesser Mood Perfect the Long is equal to three Breves. In the Lesser Mood Imperfect it is equal to two.

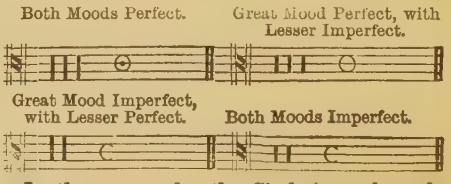
The Modal Sign is usually placed after the Clef, like the Time Signature in modern music. Innumerable varieties are found in music of different periods. Even as early as 1597 we find Morley bitterly lamenting the absence of a rule of universal application; and a little attention to the subjoined examples will show that his complaint was not an unreasonable one. The following forms are given by Zacconi:—



Other writers sometimes describe them thus:



Combinations of the Greater and Lesser Moods are frequently indicated, thus:


Both Moods Perfect.
Great Mood Perfect, with Lesser Imperfect.
Great Mood Imperfect, with Lesser Perfect.
Both Moods Imperfect.

In these examples the Circle is used as the sign of Perfection, and the Semicircle as that of Imperfection. The rests denote the proportion between the two notes—not always accurately, but in a vague way which accorded well enough with the conventional signification of the figures, when they were in general use, though it fails to explain their real meaning. In Zacconi's formulæ the groups of rests are doubled—probably for the sake of symmetry. Allowing for this, we shall find that the sign for the Great Mood Perfect exhibits, in every case, the exact number of rests required; viz. three Perfect Long Rests, as the equivalent of a Perfect Large. The same accuracy is observable in the signs for the combined

Moods exhibited in the last four examples. But in the other cases, so great a discrepancy exists between the number of rests indicated. and the true proportion of the notes to which they refer, that the figures can only be regarded as arbitrary signs, sufficiently intelligible to the initiated, but formed upon no fixed or self-explanatory principle.

It will be observed that in all the above examples the rests are placed before the Circle or Semicircle; in which case it is always understood that they are not to be counted. Sometimes indeed they are altogether omitted, and a figure only given in conjunction with the Circle or Semicircle. Thus Morley, following the example of Ornithoparcus, gives ◯ 3 as the sign of the Great Mood Perfect; ☾ 3, as that of the Great Mood Imperfect; ◯ 2 as that of the Lesser Mood Perfect; and ☾ 2 as that of the Lesser Mood Imperfect. [See NOTATION.]

During the latter half of the 15th century, and the first of the 16th, composers delighted in combining Mood, Time, and Prolation, in proportions of frightful complexity; but after the time of Palestrina the practice fell into disuse. [See TIME; PROLATION; PROPORTION.] W. S. R.

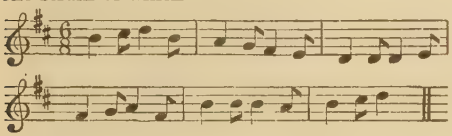
MOONLIGHT SONATA. An absurd title which for years has been attached both in Germany and England to the Sonata quasi una fantasia in C♯ minor, the second of the two which form together Beethoven's op. 27. It is dedicated to the 'Damigella Contessa Giulietta Guicciardi.' The title is said to have been derived from an expression of Rellstab the critic comparing the first movement to a boat wandering by moonlight on the Lake of Lucerne.[1] In Vienna it is sometimes known as the Laubensonate,[2] from a tradition that the first movement was composed in the leafy alley (Laubengang) of a garden.

Op. 27 was published—'for the harpsichord or pianoforte'—in March 1802. Its dedication, on which so much gratuitous romance has been built, appears from the statement of the countess herself to have been a mere accident. [See vol. i. p. 237.] Beethoven, perhaps in joke, laughed at its popularity, and professed to prefer the Sonata in F♯ minor (op. 78). [See vol. i. p. 245.]

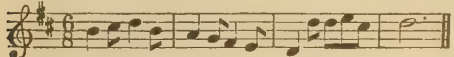
MOORE, THOMAS. There have been many biographies of this 'poet of all circles'; but it is as a composer and singer, and thus as 'the idol of his own,' that our pages must exhibit him. Moore, who was born of Catholic parents, in Dublin, May 28, 1779, seems to have been from early youth susceptible of musical impressions, and has recorded his childish delight at being permitted to astonish the company at the house of a certain Miss Dodd, by grinding out music from a little barrel-organ, whilst concealed under a table. We next find him brought forward as a show-reciter of his own rhymes at the school of Samuel Whyte of Dublin, who also educated Richard Brinsley Sheridan. The Dublin University in 1793 having opened its portals to the once proscribed Catholics, Moore entered as a student in 1795; being on a visit to the family of a fellow-student, he tells us of his pleasure at hearing a sonata of Haydn's, and a lesson of Nicolai's performed on the harpsichord by the sisters of his friend. Among his musical acquaintances were one Wesley Doyle, a musician's son, who published some songs at Chappell's in 1822, and Joe, the brother of Michael Kelly, the author of the *Reminiscences*. Moore sang effectively upon these occasions some of the songs of Dibdin, then immensely popular. He now received lessons from Warren, subsequently organist of the Dublin cathedrals, and a pupil of Dr. Philip Cogan, a noted extemporiser upon Irish melodies; but neither Doyle nor Warren's example or precept produced any effect until the future bard began to feel personal interest in music. Subsequently he says, 'Billy Warren soon became an inmate of the family: I never received from him any regular lessons; yet by standing often to listen while he was instructing my sister, and endeavouring constantly to pick out tunes, or *make them* when I was alone, I became a pianoforte player (at least sufficiently so to accompany my own singing) before almost any one was aware of it.' He produced a sort of masque at this time, and sang in it an adaptation of Haydn's 'Spirit-song,' to some lines of his own. On occasion of a mock coronation held [Aug. 14, 1796] at the rocky islet of Dalkey, near Dublin, Moore met Incledon, who was then and there knighted as Sir Charles Melody, the poet contributing an ode for the sportive occasion. [His friendship with Robert Emmett at Trinity College stimulated his taste for old Irish airs; and his first musical works, songs, glees, etc., were published by James Carpenter of London in 1802-5. After 1807 James Power, and subsequently his widow, were the sole publishers of his music.] It was the metrical translation or paraphrase of Anacreon, subsequently dedicated to the Prince Regent, that first brought Moore into public notice; about this time he alludes to the 'bursting out of his latent talent for music': further quickened by the publication of Bunting's first collection of Irish melodies in the year 1796. From this collection Moore (greatly to Bunting's chagrin) selected eleven of the sixteen airs in the first number of his Irish melodies; Bunting averred that not only was this done without acknowledgment, but that Moore and his coadjutor Stevenson had mutilated the airs. [The first number of the 'Irish Melodies' was published in 1807, containing twelve songs; the eighth number (1821) was provided with symphonies and accompaniments by Sir H. Bishop, and a 'pirated' edition appeared in Dublin in the

[1] Lenz, *Beethoven et ses trois styles*, i. 225.
[2] Id., *Beethoven, eine Kunststudie*, Pt. 2, 79.

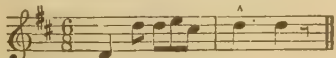
same year, edited by Sir John Stevenson. The tenth number and supplement appeared in 1834. They were often republished, a recent edition being that in which Sir C. V. Stanford restored the airs to their original form (1895)]. That Bunting's censures were not without foundation will appear from O'Carolan's air 'Planxty Kelly,' one strain of which—



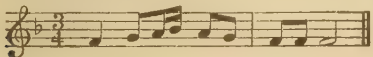
was altered by Moore to the following:—



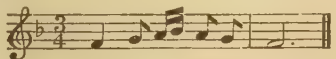
Even this ending (on a minim) is incorrect, the portion of the original air here used being



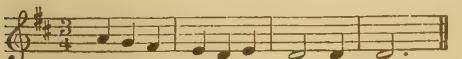
In 'Go where glory waits thee,' the ending as given by Moore destroys what in the article Irish Music we have called the *narrative form*; it should end as follows:—

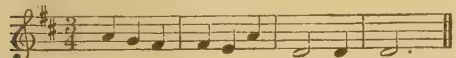


The air was, however, altered thus to suit Moore's lines:—



The song 'Rich and rare' ends thus in the original:—



The version of Moore is perhaps an improvement, but it is an alteration:—

[but see Alfred Moffat's *Minstrelsy of Ireland*.]

Moore took to himself whatever blame these changes involved, and even defended the often rambling and inappropriate preludes of Stevenson, which he fancifully compared to the elaborate initial letters of mediæval MSS. Moore wrote 125 of these beautiful and now famous poems, [for which he received an average of £121 each, or £6 per line]. His singing of them to his own accompaniment has been frequently described as indeed deficient in physical power, but incomparable as musical recitation; not unfrequently were the hearers moved to tears, which the bard himself could with difficulty restrain; indeed it is on record that one of his lady listeners was known to faint away with emotion. Mr. N. P. Willis says, 'I have no time to describe his (Moore's) singing; its effect is only equalled by his own words. I for one could have taken him to my heart with delight!' Leigh Hunt describes him as playing with great taste on the piano, and compares his voice as he sang, to a flute softened down to mere breathing. Jeffrey, Sydney Smith, and Christopher North are equally eloquent; nay, even the utterly unmusical Sir W. Scott calls him the 'prettiest warbler he had ever known'; while Byron, almost equally deficient in musical appreciation, was moved to tears by his singing. Moore felt what he expressed, for as an illustration of the saying, 'Si vis me flere, dolendum est primum ipsi tibi,' it is recorded that on attempting 'There's a song of the olden time,' a favourite ditty of his father, for the first time after the old man's death, he broke down, and had to quit the room, sobbing convulsively. [His piano, made by Murland of Dublin and dated 1808, is now in the National Museum, Dublin.]

Although as an educated musician Moore had no repute, yet, like Goldsmith, he now and then undertook to discuss such topics as harmony and counterpoint, of which he knew little or nothing. Thus we find him gravely defending consecutive fifths, and asking naïvely whether there might not be some pedantry in adhering to the rule which forbids them? That he was largely gifted with the power of creating melody, is apparent from his airs to various lines of his own; amongst them 'Love thee, dearest,' 'When midst the gay,' 'One dear smile,' and 'The Canadian boat-song' (first published in 1820), long deemed a native air, but latterly claimed by Moore. Many of his little concerted pieces attained great popularity. The terzetto 'O, lady fair' was at one time sung everywhere; a little three-part glee, 'The Watchman'—describing two lovers, unwilling to part, yet constantly interrupted by the warning voice of the passing guardian of the night calling out the hours as they flew too quickly—was almost equally popular. Among his musical works may be briefly cited the matchless 'Irish Melodies,' and their sequel the 'National Airs' (1818-28); 'Sacred Songs' (1816); 'Evenings in Greece' (1831), and numerous songs and ballads. [For his only opera, 'M. P., or the Blue Stocking,' see Horn, vol. ii. p. 433*b*]. With his satirical and political writings we do not concern ourselves. Probably no poet or man of letters has ever attained such popularity, or such loving celebrity amongst his very rivals. Some of his works have been translated into the French, Russian, Polish, and other languages of Europe, and his oriental verse has been rendered into Persian, and actually sung in the streets of Ispahan. It will be sufficient for our purpose to allude to the one misfortune of his public life, which arose from the defalcation of his deputy in a small official post at Bermuda, given him in 1804 through the influence of Earl Moira. The

claims which thus arose he, however, honourably discharged by his literary labours. The evening of Moore's life was saddened by the successive deaths of his children. His wife,[1] an admirable woman, was his mainstay under these trials; and in 1835 the government of the day, through Lord John Russell, almost forced upon him a pension of £300 per annum. He died, enfeebled, but in the possession of his faculties, Feb. 25, 1852, at Sloperton Cottage, near Devizes. R. P. S.; with additions in square brackets by F. K. and W. H. G. F.

MOOREHEAD, JOHN, was born about the middle of the 18th century, in Ireland, where he received his first musical instruction. He came to England when young, and was for several years engaged in the orchestras of various country theatres. [He was one of the violins at the Worcester Festival of 1794, and in 1796 was principal viola at Sadler's Wells Theatre.] In 1798 he was engaged in the orchestra at Covent Garden, and soon after was employed to compose for that theatre. During his engagement he composed music for 'The Philosopher's Stone,' 1795; 'Birds of a Feather,' 1796; 'The Volcano' and 'Speed the Plough,' 'Harlequin's Tour' and 'The Dominion of Fancy' (both with Attwood), 1880; 'Il Bondocani' (with Attwood) and 'Perouse' (with Davy), 1801; 'Harlequin's Habeas,' 'The Cabinet' (with Braham, Davy, etc.), and 'Family Quarrels' (with Braham and Reeve), 1802. [In that year he became insane, and having transgressed the laws, was confined successively in Tothillfields' Prison and Northampton House, Clerkenwell. On his liberation he entered the navy as a common sailor, and was quickly promoted to be bandmaster. A short time afterwards he hanged himself in a fit of insanity near Deal, in March 1804. The 'F. Moorehead' who is described as the composer of 'The Naval Pillar,' 1799 (see the *Quellen-Lexikon*) is probably a printer's error for John Moorehead. His brother, Alexander, was also a violinist of merit, and led the band at Sadler's Wells; he also became insane and died in an asylum in Liverpool. See T. Dibdin's *Reminiscences*, 1827, vol. i. pp. 314-333.] W. H. H.; additions by F. K.

MOOSER, ALOYS, a famous Swiss organ-builder, whose greatest instruments are those at Fribourg and in the New Temple at Berne. He was born at Fribourg in 1770, and died there Dec. 19, 1829. Mooser also made pianos. G.

MORALES, CRISTOFERO, born at Seville, Jan. 2, 1512, was a member of the papal chapel in 1535-40. [He is supposed to have been maestro de capilla at Toledo in 1544-45, and was a singer in the cathedral of Malaga in 1551. In 1552 he seems to have returned to Seville; he died either there or at Malaga, June 14, 1553.] His published works, dating between the years 1539 and 1569, consist of sixteen Masses (in two books), Magnificats, and several Motets published in various collections. Morales[2] 'despised all worldly, to say nothing of light, music, and had nothing to do with it, regarding with anger those who applied that noble gift of God, the power of making music, to frivolous, and even to objectionable uses.' Ambitious that his works should be worthy of God and the papal chapel, he surely gained his end, and for nearly 350 years they have been annually sung[3] in the place for which he designed them. In modern score Eslava gives six pieces; Rochlitz[4] some extracts from a mass; Schlesinger[5] the celebrated motet 'Lamentabatur Jacob,' which Adami describes as a 'marvel of art'; Martini[6] three movements from the Magnificats. Two motets (*a* 3), 'Domine Deus' and 'Puer est natus,' and a Magnificat are in score in the British Museum in Burney's Musical Extracts, vol. iv. (Add. MS. 11,584.) [See the *Quellen-Lexikon.*]

An interesting portrait is given by Adami, and copied in Hawkins's *History*. J. R. S.-B.

MORALT. Five brothers of great celebrity in Munich, celebrated for their rendering of Haydn's quartets.

The first, JOSEPH, born 1775, entered the court band in 1797, and became concertmeister in 1800, which post he held till his death in 1828.

The next brother, JOHANN BAPTIST, born Jan. 10, 1777, was violinist in the Mannheim Court band, and entered the Munich band in 1792, was the second violin in the quartet, and also composed two symphonies for orchestra, and 'Leçons méthodiques' for the violin, two string quartets, besides a MS. Mass, etc. He died Oct. 7, 1825.

PHILIPP, the violoncello of the quartet, born 1780, was in the band from 1795 to his death March 18, 1847. He had a twin-brother, Jacques, who played in the orchestra, but not in the celebrated quartet.

GEORG, the tenor-player, was born in 1781 and died 1818.

A Moralt, probably one of the same family, was well known in England in the early part of the 19th century. He was first viola player at the Philharmonic till 1842, when his name disappears, possibly on account of his death, and is succeeded by that of Hill. He took a prominent part in the provincial festivals and music generally. M.

MORDENT (Ital. *Mordente*; Ger. *Mordent*, also *Beisser*; Fr. *Pincé*). One of the most important of the *agrémens* or graces of instrumental music. It consists of the rapid alternation of

[1] Miss Bessie Dykes, a young and beautiful Irish actress, whom he married in 1811.

[2] From preface to second book of Masses.

[3] 'Mottetti etc. che si cantano nella Capella Sistina e nella Basilica Vaticana'—a MS. in the British Museum (Egerton Collection 2460-2461) containing a Magnificat sung on the vigil of Epiphany, and the motet 'Lamentabatur Jacob,' sung on the 4th Sunday in Lent.

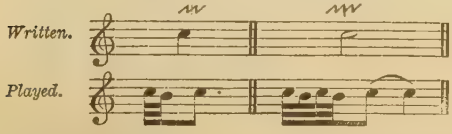
[4] *Sammlung Gesangstücke*, vol. i. Nos. 27, 29.

[5] In 'Musica Sacra,' Berlin, 1853. Each motet can be had separately.

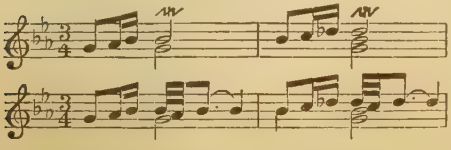
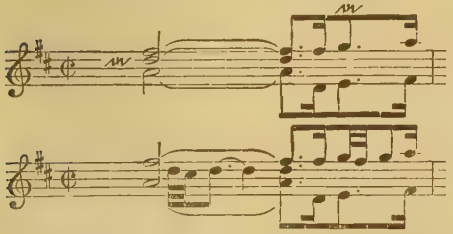
[6] *Esemplare . . . di contrappunto* (Bologna 1774.) The three movements are used as theoretical examples, and numerous notes added on questions which they illustrate.

a written note with the note immediately below it.

Mordents are of two kinds, the Simple or Short Mordent, indicated by the sign 𝆔, and consisting of three notes, the lower or auxiliary note occurring but once, and the Double or Long Mordent, the sign for which is 𝆕, in which the auxiliary note appears twice or oftener. Both kinds begin and end with the principal note, and are played with great rapidity, and, like all graces, occupy a part of the value of the written note, and are never introduced before it.

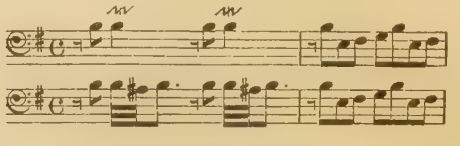
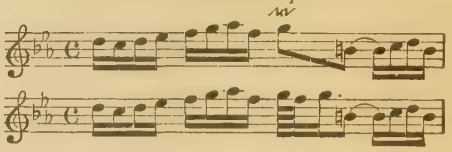
1. *Single Mordent.* *Double Mordent.*

The appropriateness of the term Mordent (from *mordere*, 'to bite') is found in the suddenness with which the principal note is, as it were, attacked by the dissonant note and immediately released. Walther says its effect is 'like cracking a nut with the teeth,' and the same idea is expressed by the old German term *Beisser*.

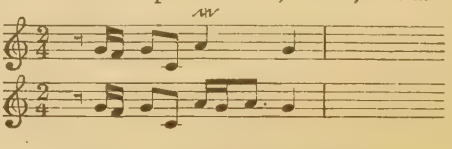
The Mordent may be applied to any note of a chord, as well as to a single note. When this is the case its rendering is as follows :—

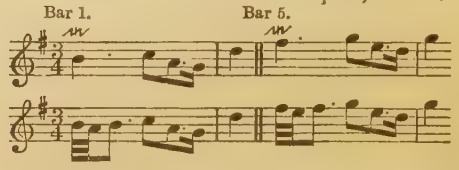
2. Bach, Sarabande from 'Suite Française No. 4.'

3. Bach, Overture from 'Partita No. 4.'

Sometimes an accidental is added to the sign of the Mordent, thus 𝆔♯, or 𝆕♯; the effect of this is to raise the lower or auxiliary note a semitone. This raising takes place in accordance with the rule that a lower auxiliary note should be only a semitone distant from its principal note, and the alteration must[1] be made by the player even when there is no indication of it in the sign (Ex. 4), except in certain understood cases.

[1] [It should be mentioned that the passage referred to in Ex. 4 is, in the opinion of many excellent authorities, to be played without the accidental, *i.e.* with A♮ not A♯ as the auxiliary note. See Spitta, *J. S. Bach*, Engl. trans., i. 403, note 89.]

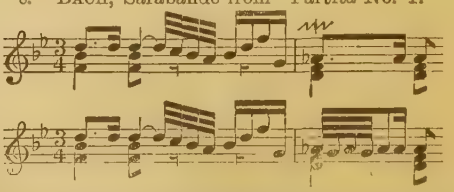
The exceptions are as follows,—when the note bearing the Mordent is either preceded or followed by a note a whole tone lower (Exs. 5 and 6) and, generally, when the Mordent is applied to either the third or seventh degree of the scale (Ex. 7). In these cases the auxiliary note is played a whole tone distant from its principal.

4. Bach, Organ Fugue in E minor.

5. Air from 'Suite Française No. 2.'

6. 'Well-tempered Clavier,' No. 1, vol. 2.



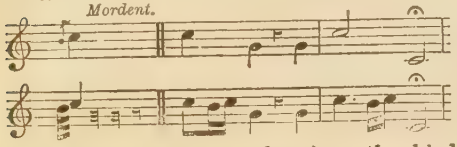
7. Sarabande from 'Suite Française,' No. 5.

The Long Mordent (*pincé double*) usually consists of five notes, though if applied to a note of great length it may, according to Emanuel Bach, contain more; it must, however, never fill up the entire value of the note, as the trill does, but must leave time for a sustained principal note at the end (Ex. 8). Its sign is 𝆕, not to be confounded with 𝆔, or 𝆖, the signs for a trill with or without a turn.

8. Bach, Sarabande from 'Partita No. 1.'

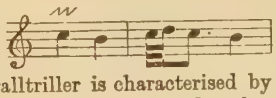


Besides the above, Emanuel Bach gave the name of Mordent to two other graces, now nearly or quite obsolete. One, called the Abbreviated Mordent (*pincé etouffé*) was rendered by striking the auxiliary note together with its principal,

and instantly releasing it (Ex. 9). This grace, which is identical with the ACCIACCATURA (see the word), was said by Marpurg to be of great service in playing full chords on the organ, but its employment is condemned by the best modern organists. The other kind, called the Slow Mordent, had no distinctive sign, but was introduced in vocal music at the discretion of the singer, usually at the close of the phrase or before a pause (Ex. 10).

9. *Abbreviated Mordent.* 10. *Slow Mordent.*

Closely allied to the Mordent is another kind of ornament, called in German the *Pralltriller* (*prallen*, 'to rebound,' or 'bounce'), for which term there is no exact equivalent in English, the ornament in question being variously named Passing Shake, Beat, and Inverted Mordent (*pincé renversé*), none of which designations are very appropriate. The sign for this grace is ∿, the short vertical line being omitted; and it consists, like the Mordent, of three notes, rapidly executed, the auxiliary note being one degree above the principal note instead of below it.

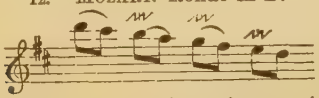
11. *Written.* *Played.*



The Pralltriller is characterised by Emanuel Bach as the most agreeable and at the same time the most indispensable of all graces, but also the most difficult. He says that it ought to be made with such extreme rapidity that even when introduced on a very short note, the listener must not be aware of any loss of value.

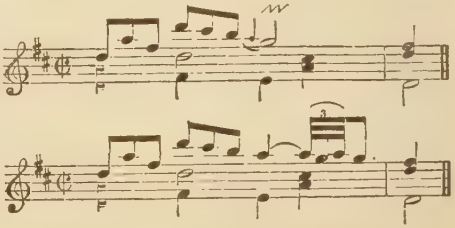
The proper, and according to some writers the only place for the introduction of the Pralltriller is on the first of two notes which descend diatonically, a position which the Mordent cannot properly occupy. This being the case, there can be no doubt that in such instances as the following, where the Mordent is indicated in a false position, the Pralltriller is in reality intended, and the sign is an error either of the pen or of the press.

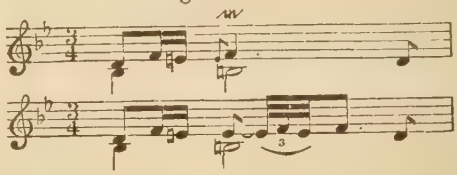
12. MOZART. Rondo in D.



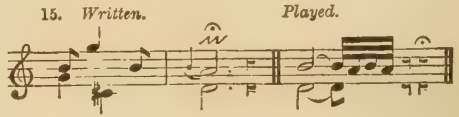
Nevertheless, the Mordent is occasionally, though very rarely, met with on a note followed by a note one degree lower, as in the fugue already quoted (Ex. 6). This is, however, the only instance in Bach's works with which the writer is acquainted.

When the Pralltriller is preceded by an appoggiatura, or a slurred note one degree above the principal note, its entrance is slightly delayed (Ex. 13), and the same is the case if the Mordent is preceded by a note one degree below (Ex. 14).

13. W. F. BACH, Sonata in D.

14. J. S. BACH, Sarabande from 'Suite Anglaise No. 3.'



Emanuel Bach says that if this occurs before a pause the appoggiatura is to be held very long, and the remaining three notes to be 'snapped up' very quickly, thus—

15. *Written.* *Played.*

The earlier writers drew a distinction between the Pralltriller and the so-called *Schneller* (*schnellen*, 'to fillip'). This grace was in all respects identical with the Pralltriller, but it was held that the latter could only occur on a descending diatonic progression (as in Ex. 11), while the Schneller might appear on detached notes. It was also laid down that the Schneller was always to be written in small notes, thus— , while the sign ∿ only indicated the Pralltriller. Türk observes, nevertheless, that the best composers have often made use of the sign in cases where the indispensable diatonic progression is absent, and have thus indicated the Pralltriller where the Schneller was really intended. This is, however, of no consequence, since the two ornaments are essentially the same, and Türk himself ends by saying 'the enormity of this crime may be left for the critics to determine.'

Both Mordent and Pralltriller occur very frequently in the works of Bach and his immediate successors; perhaps the most striking instance of the lavish use of both occurs in the first movement of Bach's 'Capriccio on the departure of a brother,' which though only seventeen bars in

length contains no fewer than seventeen Mordents and thirty Pralltrillers. In modern music the Mordent does not occur, but the Pralltriller and Schneller are frequently employed, as for instance by Beethoven in the first movement of the Sonate Pathétique.

Although the Mordent and Pralltriller are in a sense the opposites of each other, some little confusion has of late arisen in the use of both terms and signs. Certain modern writers have even applied the name of Mordent to the ordinary Turn, as for example Czerny, in his 'Study' op. 740, No. 29; and Hummel, in his 'Pianoforte School,' has given both the name and the sign of the Mordent to the Schneller. This may perhaps be accounted for by the supposition that he referred to the Italian *mordente*, which, according to Dr. Callcott (*Grammar of Music*), was the opposite of the German Mordent, and was in fact identical with the Schneller. It is nevertheless strange that Hummel should have neglected to give any description of the Mordent proper. F. T.

MORELLI, Giovanni, a basso with a voice of much power, compass, sweetness, and flexibility. He first appeared in London in Paisiello's 'Schiavi per Amore,' with Storace and Sestini, and Morigi, who had long been the first *buffo caricato*, but now became second to Morelli. The latter was a very good actor, but, having been *running-footman* to Lord Cowper at Florence, he was probably not much of a musician. He continued for many years in great favour, and sang at the Opera from time to time till he had scarcely a note left; but he was always received kindly as an old and deserving favourite.

He sang the bass part in the 'Serva Padrona,' with Banti, so successfully that the performance was repeated by Royal command; and he was actually singing with Catalani and Miss Stephens (her first appearance) at the Pantheon, when that house was rebuilt. He sang in the Commemoration of Handel in 1787, with Mara and Rubinelli. J. M.

MORENDO, 'dying,' is used to indicate the gradual 'decrescendo' at the end of a cadence. Its meaning is well given by Shakespeare in the words, 'That strain again! it had a *dying fall*.' It is used by Beethoven in the Trio, op. 1, No. 3, at the end of the fourth variation in the slow movement, and in the Quartet, op. 74, also at the end of the slow movement. As a rule, it is only used for the end of the movement or in a cadence, but in the Quartet, op. 18, No. 7, slow movement, and in the Ninth Symphony, slow movement, it is not confined to the end, but occurs in imperfect cadences, to give the effect of a full close. It thus differs from *smorzando*, as the latter can be used at any time in the movement. Chopin generally used *smorzando*. Both these words are almost exclusively used in slow movements. M.

MORI, Nicolas, an Italian by family, born in London [Jan. 24, 1796 (or 1797),[1] was the son of an Italian wigmaker in the New Road. He was brought out as a prodigy, and at eight years of age played in public a concerto of Barthélemon's, from whom he had lessons.] Subsequently he studied for six years with Viotti, and not only became an excellent solo violinist, but from his enthusiasm, industry, and judgment, occupied a very prominent position in the music of London and England generally, from about 1812 till his death. He played in the second concert of the Philharmonic Society in 1814, and from 1816 was for many years one of the leaders of the Philharmonic band and first violin at the Lenten oratorios, the provincial festivals, and the majority of concerts of any importance. 'His bow-arm was bold, free, and commanding, his tone full and firm, and his execution remarkable.' [He married in 1819 the widow of the music-publisher Lavenu, and entered into partnership with her son.] Amongst other music they published the second book of Mendelssohn's Songs without Words, and his PF. Concerto in G minor. He died June 14, 1839, leaving a son, Frank (born March 21, 1820, died August 2, 1873), who was well known in London for many years as a promising musician. His cantata 'Fridolin' (brought out at the Worcester Festival of 1851) was performed several times with success; and an operetta, the 'River-sprite,' to words by G. Linley, was produced at Covent Garden, Feb. 9, 1865. [A second son, Nicholas Mori, junr., was born Jan. 14, 1822, and having studied with his father and Charles Lucas, as well as in Paris, composed various works, among them a setting of Psalm cxxxvii., and music to Gilbert's 'Wicked World.'] G.

MORIANI, Napoleone, was born at Florence, March 10, 1808. He came of a good family, received a liberal education, and studied the law for some time, intending to embrace it as his profession. Seduced, however, by the applause which his beautiful tenor voice obtained for him in society, he changed his intentions, and attempted the operatic career at Pavia in 1833, with success. After singing in the principal Italian cities, he returned to Florence in 1839, and in the following year was recognised both there and at Milan, and Trieste, as the first living tenor of Italy. In 1841 he visited Vienna, where he was appointed 'Virtuoso di Camera' by the Emperor. In 1844 and 1845 he sang in London. He came with a real Italian reputation, but he came too late in his own career, and too early for a public that had not yet forgotten what Italian tenors had been. Besides, Mario was already there, firmly established, and not easily to be displaced from his position. 'Moriani's must have been a superb and richly-strong voice, with tones full of expression as well as force' (Chorley). But either he was led away by bad taste or fashion into

[1] 1797 is found on a portrait issued in 1805. (*Dict. of Nat. Biog.*)

drawling and bawling, or he had never been thoroughly trained. Any way, he pleased little here. Still he sang with success at Lisbon, Madrid, and Barcelona, in 1846, and was decorated by the Queen of Spain with the Order of Isabella. He sang at Milan, in the autumn of 1847, but his voice was gone, and he soon afterwards retired from the stage, and died March 4, 1878. Mendelssohn more than once speaks of him as 'my favourite tenor, Moriani.' J. M.

MORIGI, Angelo, violinist and composer, born in Rimini in 1752 ; died in Parma in 1788. Tartini was his violin teacher and Valotti instructed him in theory and harmony. In 1758 he was appointed first violin of the Prince of Parma's band, and later, director of the court music, a position which he held for many years. He was a composer of some merit, and excellently spoken of as a teacher of composition. Among his pupils was Bonifazio Asioli the dramatic composer, who, out of deference to his master's memory, published his (Morigi's) *Trattato di contrappunto fugato* after his death. Compositions: Six Sonatas for violin alone, op. 1. Six trios for two violins and violoncello with a figured bass for the Clavecin, op. 2. Six concerti grossi for violin, op. 3. Six others dedicated to the Infanta Donna Philippe. (Fétis, *Biographie des Musiciens*; A. Mason Clarke, *Fiddlers Ancient and Modern.*) E. H-A.

MORISSEAU, whose Christian name and place of origin are unknown, was a sabot-maker practising at No. 9 Rue des Fontaines du Temple, in Paris, who applied the principles of his art to the manufacture of violins, carving the back and sides and neck all in one piece out of a solid block of practically green wood, the only glue used in their manufacture being that employed to fasten on the bellies. This innovation was considered sufficiently serious by the 'Société d'Encouragement pour l'Industrie Nationale' for a *Rapport* to be inserted in their Bulletin (vol. xi. second series, No. 137, May 1864) drawn up by J. Lissajous, with the assistance of MM. Guérin, Professor at the Conservatoire, Deloffre and Ferrand, leaders of the orchestras of the Théâtre Lyrique and the Opéra-Comique respectively. The report damns the instruments with the faintest possible praise. E. H-A.

MORITZ (Maurice), Landgraf of Hesse-Cassel from 1592 to 1627, was born May 25, 1572, and under the musical tuition of George Otto, capellmeister at Cassel from about 1588 to 1619, developed considerable talent for composition. In 1601 he published a Lutheran Gesangbuch with tunes only, twenty-four of which were his own invention. In 1612 he republished the book, providing all the tunes with his own 4-part harmony. Meantime, in 1605, he had abandoned Lutheran doctrine and embraced Calvinism, even adopting the extreme Calvinistic view that nothing but words of Scripture in the vernacular should be sung in churches. Under the influence of his new convictions he published a musical edition of Lobwasser's German version of the French Calvinistic Psalms, providing the original French tunes with a 4-part harmony, and adding some new tunes of his own. His endeavours to force the Calvinistic form of worship on his Lutheran subjects met with some resistance, and he was obliged to concede the use of the Lutheran hymns. It is all the more strange that so enlightened a prince should have adopted this narrow view of the province of church music, considering that he had himself composed a large number of Latin psalms, motets, and magnificats in the *a cappella* style, *a* 4 to 12, which are still preserved in MS. in the library at Cassel (see the *Quellen-Lexikon*). It redounds to his credit, however, that he showed himself so munificent a patron to the young Heinrich Schütz who, brought up as a chorister in his chapel at Cassel, was afterwards sent at his expense to Venice to complete his musical education under the tuition of Giovanni Gabrieli. Schütz testified his gratitude to his patron by dedicating to him in 1611 his Opus 1, the first-fruits of his Venetian studies, consisting of a book of Italian madrigals *a* 5, concluding with a flattering poem written by the musician himself in praise of his patron, and set for eight voices. Among the MS. works of the Landgraf in the Cassel library, there are some Italian madrigals and Villanelle *a* 4, also some instrumental pieces, fugues, and dances, which all serve to show the interest taken by him in the various branches of music of his time. He laid down the reins of government of his principality in 1627, having lost the confidence of his Lutheran subjects by his Calvinising policy, and died in retirement, March 14, 1632. A considerable number of his 4-part settings of psalm and hymn tunes have been republished in modern collections, such as those of Erk, Tucher, and Winterfeld. A fugal movement for four strings has also been published in score by Hugo Riemann in his first Book of Old Chamber Music (Augener & Co.). J. R. M.

MORLACCHI, Francesco, composer ; born at Perugia, June 14, 1784. He learnt the violin at seven years old from his father. At twelve he was placed under Caruso, maestro of the cathedral of Perugia, who taught him singing, the clavier, and thorough-bass, while he learned the organ from Mazetti, his maternal great-uncle. At thirteen he had already composed much, and during his years of boyhood wrote several pieces for the church, among which a short oratorio, 'Gli angeli al sepolcro,' attracted the attention of many amateurs, and among them, of his godfather, Count Pietro Baglioni, who sent him to study counterpoint with Zingarelli, at Loreto. But the severe conventional teaching of Zingarelli clashed with the aspirations of his young, impatient mind,

and after a year and a half he returned to Perugia. Conscious, however, that he had still a great deal to learn, he went to Bologna, to complete his studies under Padre Mattei. [See MATTEI.] Here he devoted much attention to ecclesiastical music, besides making a special study of the orchestra, and acquiring a practical knowledge of all the chief instruments. During this time of studentship he was commissioned to write a cantata for the coronation of Napoleon as King of Italy, at Milan, in 1805. In February 1807, a musical farce called 'Il Poeta in Campagna' was performed at the Pergola theatre in Florence, and, later in this year, a Miserere for sixteen voices having won golden opinions, the composer was invited to visit Verona, where he produced his first *buffo* opera, 'Il Ritratto.' He achieved his first popular success with the melodrama, 'Il Corradino,' at Parma, in 1808. This was followed by 'Enone e Paride,' 'Oreste,' 'Rinaldo d'Asti,' 'La Principessa per ripiego,' 'Il Simoncino,' and 'Le Avventure d'una Giornata,' besides a grand Mass. But all these were surpassed by 'Le Danaide,' written for the Argentino theatre at Rome, in 1810. This work was immensely successful, and once for all established its composer's fame. Through the influence of Count Marcolini, Minister to the Court of Saxony, Morlacchi was now appointed chapel-master of the Italian opera at Dresden, at first for a year, subsequently for life, with a large salary, besides a considerable honorarium for every new opera he might compose, and leave of absence for some months of each year, with liberty to write what he pleased, where he pleased. This appointment he held till his death. The Italian style had long reigned supreme in the Dresden fashionable world, and Morlacchi at once became 'the rage.' His music partook of the styles of Paer and Mayr; it was melodious and pleasing, but very slight in character. He now acquainted himself to some extent with the works of the great German masters, a study which had a happy effect on him, as it led him insensibly to add a little more stolidity to his somewhat threadbare harmonies. His earliest compositions at Dresden were, a Grand Mass for the royal chapel, the operas 'Raoul de Créqui' (1811) and 'La Cappriciosa pentita' (1813), and an Oratorio of the 'Passion' (1812) (book by Metastasio), extravagantly admired by contemporary enthusiasts.

In 1813 Dresden became the military centre of operations of the allied armies, and the King, Friedrich August, Napoleon's faithful ally, was a prisoner. During this time Morlacchi kept at a wise distance from public affairs, and bewailed the fate of his patron in retirement. He was, however, roughly aroused by a sudden order from Baron Rozen, Russian Minister of Police, to write a cantata for the Emperor of Russia's birthday. The task was, of course, uncongenial to the composer, and as only two days were available for it, he declined to comply, alleging in excuse that the time allowed was insufficient. By way of answer it was notified to him that his choice lay between obeying and being sent to Siberia. Thus pressed he set to work, and in forty-eight hours the cantata was ready. Not long after this the Russian government having decreed the abolition of the Dresden chapel, Morlacchi obtained an audience of the Czar, at Frankfort, when, in consequence of his representations and entreaties, the decree was reversed.

To celebrate the return of the Saxon king to his capital in 1814, Morlacchi wrote another Grand Mass and a sparkling *opera buffa*, 'Il Barbiere di Siviglia.' His political principles must have been conveniently elastic, for the year 1814 also saw the production of a Triumphal Cantata for the taking of Paris by the allied armies, and a mass for voices alone, according to the Greek ritual, in Slavonic, for the private chapel of Prince Repuin, who had been the Russian Governor of Dresden.

In June 1816 he was elected member of the Academy of Fine Arts at Florence, and shortly after paid a visit of some months to his native country, where he was received with every kind of honour, gala performances of 'Le Danaide,' and the oratorio of the 'Passion,' being given at Perugia. For the dedication of this last work, Pope Pius VII. rewarded him with the decoration of the Golden Spur, and the title of Count Palatine. An oratorio, 'Il sacrifizio d'Abramo, o l'Isaaco' (1817), although a feeble work, was remarkable for the employment in it of a novel kind of rhythmical declamation, in place of the ordinary recitative.

In 1817 C. M. von Weber was appointed capellmeister of the German opera at Dresden. Morlacchi behaved to him with a studied show of obsequious politeness, while doing his utmost in an underhand way to cripple his activity and bar his progress. Yet he did not disdain to beg for Weber's good word as a critic in the matter of his own compositions, and indeed was too much of an artist not to recognise the genius of his young colleague, to whom, although already overworked, he would frequently delegate the whole of his own duties, while on the plea of ill-health he absented himself in Italy for months together. Between 1817 and 1841 he produced a number of operas and dramatic pieces, among which the principal were 'Laodicea' (Naples, 1817), 'Gianni di Parigi' (1818), 'La Morte d'Abel' (Dresden, 1821), 'Donna Aurora' (Milan, 1821), 'Tebaldo ed Isolina' (1822), 'La Gioventù di Enrico V.' (1823), 'Ilda d'Avenello' (1824), 'I Saraceni in Sicilia' (1827), 'Il Colombo' (1828), 'Il Disperato per eccesso di buon cuore' (1829), and 'Il Rinegato' (1832), this last opera being a second setting of the book of 'I Saraceni,' 'in a style calculated to suit

German taste.' He wrote ten Grand Masses for the Dresden chapel, besides a great number of other pieces for the church. The best of these was the Requiem, composed on the occasion of the King of Saxony's death, in 1827. He said of himself that, during the composition of the 'Tuba Mirum' in this mass, he had thought unceasingly of the 'Last Judgment' in the Sistine chapel, and his biographer, Count Rossi-Scotti, does not hesitate to affirm that by his harmony he emulates Michel Angelo in the realisation of the tremendous moment. We must refer those of our readers who may wish for a detailed account of Morlacchi to this memoir, *Della vita e delle opere del Cav. Francesco Morlacchi di Perugia,* or to the notice in Fétis's *Biographie des Musiciens* (ed. of 1870), which also contains a list of his compositions. A 'scena' or 'episode' for baritone voice with pianoforte accompaniment (the narration of Ugolino, from Canto xxxiii. of the *Inferno*), written in his last years, deserves special mention here, as it became very famous.

In 1841 he once more set off for Italy, but was forced by illness to stop at Innsbruck, where he died, October 28. He left an unfinished opera, 'Francesca da Rimini,' for the possession of which Florence, Dresden, and Vienna had disputed with each other. Profuse honours were paid to his memory in Dresden and in Perugia.

Morlacchi's music is an absolutely dead letter to the world. Yet during his lifetime he was reckoned by numbers of contemporaries one of the foremost composers of the golden age of music. Weber's good-natured criticism (in one of his letters) on his 'Barbiere di Siviglia,' aptly describes much of his dramatic work. 'There is much that is pretty and praiseworthy in this music; the fellow has little musical knowledge, but he has talent, a flow of ideas, and especially a fund of good comic stuff in him.' For an exact verification of this description we refer the English student to the MS. score of 'La Gioventù di Enrico V.,' in the library of the Royal College of Music. He was a clever executant in composition of this ephemeral kind, which supplied a passing need, but could not survive it. The best monument he left to his memory was a benevolent institution at Dresden for the widows and orphans of the musicians of the Royal Chapel, which he was instrumental in founding.

The names of such published compositions of Morlacchi as are still to be had, may be found in Hofmeister's *Handbuch der musikalischen Literatur.* F. A. M.

MORLEY, Thomas, was born in 1557, according to the Sadler MS. (Bodl. MS. Mus. e. 1-5), in which is entered his *Domine non est exaltatum,* with the inscription 'Thomas Morley ætatis suæ 19, anº domini 1576.' He was pupil of William Byrd, by whose endeavours, says Anthony Wood, 'the said Morley became not only excellent in musick, as well in the theoretical as practical part, but also well seen in the Mathematicks, in which Byrde was excellent.' In July 1588, he took his degree of Mus. Bac. at Oxford, and at the close of the same year there is reason to think that he was organist of St. Giles's, Cripplegate, for in the registers of that church is entered the burial of 'Thomas ye sonne of Thomas Morley, Organist,' Feb. 14, 1588-89. (*Mus. Times,* Sept. 1903.) His wife had probably been a member of the household of Lady Periam, wife of the Lord Chief Baron of the Exchequer (see the Dedication of the *First Book of Canzonets to Two Voices,* 1595).

It is most likely that, after leaving St. Giles's, Morley became organist at St. Paul's Cathedral, though from a passage in the Description of Q. Elizabeth's Entertainment at Elvetham in Sept. 1591, it might perhaps be inferred that his appointment took place earlier; it is said there that the performance of some musicians so pleased the Queen that 'she gave a newe name unto one of their Pavans, made long since by master Thomas Morley, then organist of Paules church' (Nichols's *Progresses*). However this may be, he was still at St. Paul's in the same year, 1591, for there is an allusion to him as organist there in a letter dated Oct. 3, 1591. (*State Papers,* Dom. Eliz. vol. ccxl. No. 19.) From this letter, written from Flanders by one Paget, a Catholic intriguer, it would appear that Morley had been employed there as some kind of political agent. 'Ther is one Morley that playeth on the organies in poules that was with me in my house. He semed here to be a good Catholicke and was reconsiled, but notwith-standing suspecting his behaviour I entercepted letters that Mr. Nowell' (presumably the Dean of St. Paul's) 'wrote to him, wherby I discovered enoughe to have hanged him. Nevertheles he shewing with teares great repentaunce, and asking on his knees forgivenes, I was content to let him goe. I here since his comming thether he hath played the promotor and apprehendeth Catholickes.' This is corroborated in the reply. (*Ibid.* No. 53.) 'It is true that Morley the singing man employeth himselfe in that kind of service . . . . and hath browght diverse into danger.'

In 1592 Morley was made Gentleman of the Chapel Royal, being 'sworne 24th of July in Mr. Greene's roome' (Rimbault, *Cheque-book,* p. 5); and in November of the same year he was appointed to the 'Gospeller's place and waiges,' after having served as Epistler. (*Ibid.* p. 34.) Between 1596 and 1601 he was living in the parish of St. Helen's, Bishopsgate, his house at the end of this period being in Little St. Helen's. The parish registers (Harleian Soc. 1904) record the baptism of 'Frauncys daughter of Thomas Morley, Musition,' August

19, 1596; and the burial of 'Frauncis d. of Thomas Morley, Gent,' Feb. 9, 1598-9. On June 26, 1599, 'Cristofer, s. of Thomas Morley, gentleman, and Suzan his wyfe': and on July 28, 1600, 'Anne, d. of Thomas Morley, gentleman, and Suzan his wyfe,' were baptized. There seems no reason to doubt that these entries all refer to the musician. His residence in St. Helen's is further marked by the appearance of his name in two Rolls of Assessments for Subsidies dated 1598 and 1600, in both of which his goods to be taxed were valued at £5, and the assessment was 13s. 4d. An interesting point in connection with the earlier of these documents is that the name of William Shakespeare occurs in it, his goods being valued at the same amount as were Morley's. It appears that he and Morley both appealed against the assessment, and one may suppose that some amount of personal intercourse existed between the two, especially when it is remembered that of the very little original music for Shakespeare's plays which has survived, Morley composed one if not two songs. (The 1598 Roll is printed in Hunter's *New Illustrations of Shakespeare*, 1845; and is discussed fully in Elton's *William Shakespeare, his Family and Friends*, 1904.)

In 1598 Morley was granted a license for twenty-one years to print song-books of all kinds and music paper, 'with forfeiture of £10 to every person offending against this grant.' The Patent, dated Sept. 28, 1598, is printed in Steele's *Earliest English Music Printing*, 1903. It would seem that it was obtained through the interest of one of the Caesar family, (probably Sir Julius), which was connected with the parish of St. Helen's. One book, Carlton's 'Madrigals,' 1601, is said on the title-page to have been 'printed by Thomas Morley dwelling in Little Saint Helen's,' but as a rule East, Barley, and others, published as Morley's 'assignes' under the Patent. Barley indeed, in 1599 and 1600, seems to have done his printing in Little St. Helen's, and only to have sold his books at his shop in 'Gratious' Street (cf. Farmer's 'Madrigals,' and Morley's 'Consort Lessons,' 1599: and Morley's 'First Booke of Ayres,' 1600. [An imperfect copy of this last, in the possession of Mr. Perry, of Providence, R.I., U.S.A., is believed to be unique.]) In 1601 the whole question of granting monopolies of this kind was raised in the House of Commons, and Morley's Patent was among those mentioned (Ames, *Typographical Antiquities*, 1749, p. 569). The last book which appears to have been printed 'by the assignement of a Patent granted to T. Morley,' was Dowland's 'Third Book of Songs,' 1603. Barley obtained this Patent on Morley's death, and his name appears as owner of it from 1606 onwards.

Morley alludes more than once to his ill health in his *Plaine and Easie Introduction*, 1597: 'My health since you saw me, hath beene so bad, as if it had beene the pleasure of him who may all things, to have taken me out of the world, I should have beene very well contented; and have wished it more than once': and he speaks of the 'solitarie life which I lead (being compelled to keepe at home),' as a reason for his undertaking the work. It was perhaps the bad state of his health which caused the severance of his connection with the Chapel Royal, where he was succeeded by George Woodson, Oct. 7, 1602. His death probably took place in 1603, for the 'commission to administer the goods, etc. of Thomas Morley, late parishioner of St. Botolph's, near Billingsgate,' was granted to his widow 'Margaret Morley' on Oct. 25, 1603. (Information from Mr. Barclay Squire.) If we may assume that this refers to the musician, we must suppose that he had married a second time. The title-page of the 1606 edition of the 'Canzonets' of 1593, which states that they are 'Now Newly Imprinted with some Songs added by the Author,' may be interpreted in two ways. Weelkes printed in his 'Ayres or Fantastic Spirites,' 1608, a 'Remembrance of my friend M. Thomas Morley,' beginning 'Death hath deprived me of my dearest friend.'

The following is a list of Morley's publications, of some of which he was only the editor:—

1. Canzonets. Or Little Short Songs to Three Voyces. 1593. (2nd ed. with four additional Canzonets, 1606. 3rd ed. 1631. German Translations, Cassel, 1612: Rostock, 1624.)
2. Madrigalls to Foure Voyces. 1594. (2nd ed. with two additional Madrigals, 1600.)
3. The First Booke of Balletts to fiue voyces. 1595. (2nd ed. 1600. An Italian Edition, London, 1595. German Edition, Nuremberg, 1609. Edited for the Mus. Ant. Soc. by Rimbault, 1842.)
4. The First Booke of Canzonets to two voyces. 1595. (2nd ed. 1619.)
5. Canzonets, Or Little Short Songs to foure voyces. Celected out of the best and approued Italian Authors. 1597. (Contains two by Morley himself.)
6. Canzonets or Little Short Aers to fiue and sixe voices. 1597.
7. A Plaine and Easie Introduction to Practicall Musicke, 1597. (2nd ed. 1608. 3rd ed. 1771. Contains eight compositions, chiefly motets, by Morley.)
8. Madrigalls to fiue voyces. Celected out of the best approued Italian Authors. 1598.
9. The First Booke of Consort Lessons, made by diuers exquisite Authors for six Instruments. 1599. (2nd ed. 1611.)
10. The First Booke of Ayres or Little Short Songs; to sing and play to the Lute with the Base Viole. 1600. (Contains 'It was a lover and his lass.')
11. The Triumphes of Oriana to 5 and 6 voices, composed by diuers seuerall authors. 1601. (Contains two madrigals by Morley. Reprinted in score by Hawes, 1814. A new edition by Mr. Lionel Benson is in course of publication, 1906.)

With these should be mentioned, 'The whole Booke of Psalmes. With their woonted Tunes . . . Compiled by sundrie Authors,' etc. 'Printed at London in Little S. Hellens by W. Barley, the assigne of T. Morley, and are to be sold at his shop in Gratious street.' This book, which has no date, contains four settings of tunes by Morley, two of which (with another hitherto unprinted setting) appeared later in Ravenscroft's Psalter, 1621. (See PSALTER.) Of his sacred music, Barnard (1641) printed a Morning and Evening Service of four and five parts; an Evening Service of five parts; and a Verse Anthem 'Out of the Deep.' His *Burial Service* was printed by Boyce. A Motet, 'Nolo mortem,' *a* 4, has been edited by Mr. Barclay Squire. Among his unpublished works are:—

Domine non est exaltatum, *a* 5. Domine Dominus noster, *a* 5. Bodl. MS. Mus. c. 1-5.

De profundis, *a* 6. Laboravi, *a* 6. B. M. Addl. MSS. 29,372-7.
How long wilt thou forget me. O Jesu meek. Out of the deep second version). R. College of Music.
Teach me thy ways. Peterhouse, Cambridge.

The *Fitzwilliam Virginal Book* (ed. Fuller Maitland and Squire) contains music by him; as also does Forster's MS. Virginal Book in the Buckingham Palace Library. A Fancy *a* 5 is at Christ Church, Oxford, where are many MS. compositions, chiefly canzonets, by him, some of which may be from the printed collections with altered words.

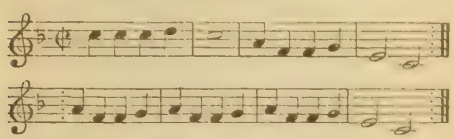
Morley's contemporaries, such as Meres and Peacham, placed him among the best English musicians of the time, and Ravenscroft speaks of him after his death as 'he who did shine as the Sun in the Firmament of our Art, and did first give light to our understanding with his Præcepts' (*Briefe Discourse*, 1614). At the present day Morley perhaps holds the first place in popular esteem of all the Elizabethan composers, partly because of the cheerfulness and tunefulness of his Ballets, a form of composition which he introduced into this country, and in which he is unrivalled in England, unless by his follower Weelkes. Here he owed much to Gastoldi, after whose 'Balletti' he modelled his own, sometimes making use of phrases which are plainly suggested by the Italian writer, just as in his Canzonets he sometimes adapts phrases from Felice Anerio. But if his material is sometimes borrowed, his treatment of it is original, and the charge of plagiarism, which Oliphant and others bring against him, need not be pressed. If Morley wrote more in the lighter forms of music, his graver compositions are not less masterly, as may be seen by reference to the 'Nolo mortem' or the *Burial Service*, which is worthy of the praises bestowed on it by Burney. His *Plaine and Easie Introduction* stands by itself. Written in dialogue form, it gives a pleasant impression of Morley's personality, and is of the greatest value for the side-lights which it throws on contemporary musical life; while for the English student of modal music it is indispensable, being still the only important English work on the subject. Here again Morley has been charged with plagiarism, on the ground that some of his examples are the same as some which Tigrini gives in his *Compendio della Musica*, 1588. But in these examples, both Tigrini and Morley are simply showing the best ways of making formal Closes; and as the best are not unlimited in number, it is not surprising if, in a crowd of others, the same examples sometimes occur in different text-books. Morley's notation is not identical with Tigrini's, his arrangement is quite different, and there is no reason to suppose that he ever saw his book. G. E. P. A.

MORLEY, WILLIAM, Mus.B., graduated at Oxford, July 17, 1713. On Aug. 8, 1715, he was admitted a Gentleman of the Chapel Royal. He composed some songs published in a collection together with others by John Isham, and a chant in D minor, printed by Boyce, ii. 306, by some believed to be the oldest double chant in existence. [See FLINTOFT.] He died Oct. 29, 1731. W. H. H.

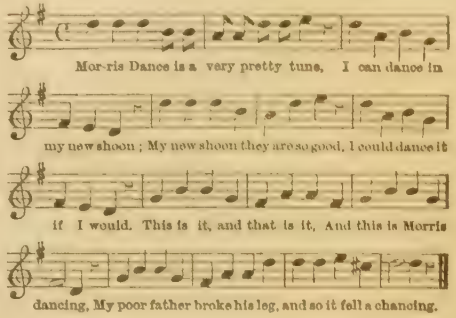
MORNINGTON, GARRETT COLLEY WELLESLEY (or WESLEY), Earl of, Mus.D., born July 19, 1735, at Dangan, Ireland, displayed capacity for music at a very early age. Several interesting anecdotes of his early career are related by Daines Barrington (*Miscellanies*, 1781). With little or no assistance from masters he learned to play on the violin and organ and to compose, and when, with the view of improving himself in composition, he consulted Th. Roseingrave and Geminiani, they informed him that he already knew all they could teach him. [He graduated B.A. of Dublin in 1754 and proceeded M.A. in 1757. In that year he founded the Academy of Music, an amateur society in which ladies sang in the chorus for the first time. Two years later he married the Hon. Anne Hill Trevor. W. H. G. F.] In 1764 the University of Dublin conferred on him the degree of Mus.D., and elected him professor of that faculty, a post he held till 1774. In 1758 he succeeded his father, who in 1746 had been created Baron Mornington, and in 1760 he was created Viscount Wellesley and Earl of Mornington. His compositions are chiefly vocal; some are for the church, copies of which exist in the choir-books of St. Patrick's Cathedral, Dublin. His chant in E flat is universally known. [It is given in its original form in *Musical Times*, 1900, p. 173.] But it was as a glee composer that he excelled. He gained prizes from the Catch Club in 1776 and 1777 for two catches, and in 1779 for his popular glee 'Here in cool grot.' He published a collection of 'Six Glees,' and John Sale included three others in a collection with three of his own. Nine glees, three madrigals, an ode, and ten catches by him are contained in Warren's collections, and several glees in Horsley's 'Vocal Harmony.' A complete collection of his glees and madrigals, edited by Sir H. R. Bishop, was published in 1846. He died May 22, 1781. Three of his sons attained remarkable distinction, viz. Richard, Marquis Wellesley; Arthur, Duke of Wellington; and Henry, Lord Cowley. W. H. H.

MORRIS, or MORRICE, DANCE. A sort of pageant, accompanied with dancing, probably derived from the Morisco, a Moorish dance formerly popular in Spain and France. Although the name points to this derivation, there is some doubt whether the Morris Dance does not owe its origin to the MATACINS. In accounts of the Morisco, no mention is made of any sword-dance, which was a distinguishing feature of the Matacins, and survived in the English Morris Dance (in a somewhat different form) so late as the 19th century. Jehan

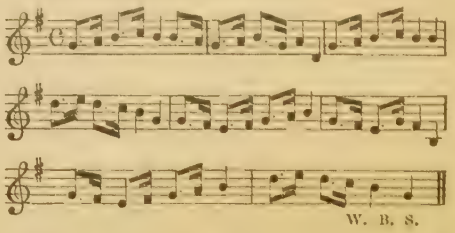
Tabourot, in the *Orchésographie* (Langres, 1588), says that when he was young the Morisco used to be frequently danced by boys who had their faces blacked, and wore bells on their legs. The dance contained much stamping and knocking of heels, and on this account Tabourot says that it was discontinued, as it was found to give the dancers gout. The following is the tune to which it was danced :—



The English Morris Dance is said to have been introduced from Spain by John of Gaunt in the reign of Edward III., but this is extremely doubtful, as there are scarcely any traces of it before the time of Henry VII., when it first began to be popular. Its performance was not confined to any particular time of the year, although it generally formed part of the May games. When this was the case, the characters who took part in it consisted of a Lady of the May, a Fool, a Piper, and two or more dancers. From its association with the May games, the Morris Dance became incorporated with some pageant commemorating Robin Hood, and characters representing that renowned outlaw, Friar Tuck, Little John, and Maid Marian (performed by a boy), are often found taking part in it. A hobby-horse, four whifflers, or marshals, a dragon, and other characters were also frequently added to the above. The dresses of the dancers were ornamented round the ankles, knees, and wrists with different-sized bells, which were distinguished as the fore bells, second bells, treble, mean, tenor, bass, and double bells. In a note to Sir Walter Scott's *Fair Maid of Perth* there is an interesting account of one of these dresses, which was preserved by the Glover Incorporation of Perth. This dress was ornamented with 250 bells, fastened on pieces of leather in twenty-one sets of twelve, and tuned in regular musical intervals. The Morris Dance attained its greatest popularity in the reign of Henry VIII. ; thenceforward it degenerated into a disorderly revel, until, together with the May games and other 'enticements unto naughtiness,' it was suppressed by the Puritans. It was revived at the Restoration, but the pageant seems never to have attained its former popularity, although the dance continued to be an ordinary feature of village entertainments until within the memory of persons now living. In Yorkshire the dancers wore peculiar headdresses made of laths covered with ribbons, and were remarkable for their skill in dancing the sword dance,[1] over two swords placed crosswise on the ground. A country dance which goes by the name of the Morris Dance is still frequently danced in the north of England. It is danced by an indefinite number of couples, standing opposite to one another, as in 'Sir Roger de Coverley.' Each couple holds a ribbon between them, under which the dancers pass in the course of the dance. In Cheshire the following tune is played to the Morris dance:—


Mor-ris Dance is a very pretty tune, I can dance in
my new shoon ; My new shoon they are so good, I could dance it
if I would. This is it, and that is it, And this is Morris
dancing, My poor father broke his leg, and so it fell a chancing.

In Yorkshire the following tune, founded on that of 'The Literary Dustman,' is generally used :—

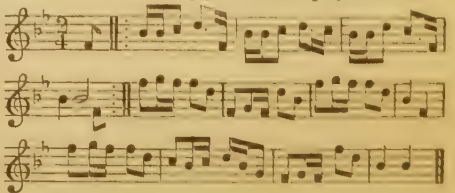


W. B. S.

More or less modernised forms of the Morris dance still linger in certain country places, both in the north, and in the south of England. In Oxfordshire there are Morris dancers who perform to the music of a pipe and tabor. The following tune was noted down by the present writer from a pipe and tabor player, as one used for the Morris dance in an Oxfordshire village.

Oxfordshire Morris Dance.

Noted from a pipe and tabor player in 1901.

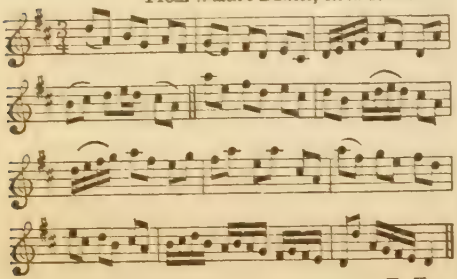


In Yorkshire, and in Northumberland, the sword-dance is a feature of the Morris (see SWORD-DANCE) and in the Whitby and other districts of north Yorkshire the pastime is called 'plew stotting.' 'Plew' is the local pronunciation of plough, and 'stot' is a young bull, formerly yoked to the plough. The 'plew stots' are bands of youths (one dressed as the 'maiden'—no doubt a survival of 'Maid

[1] 'Do the sword-dance with any Morris-dancer in Christendom.' (Marston, *Malcontent*, Act i. Scene 3.)

Marian'—and another as the 'old man') who parade from village to village dancing the sword and other dances, to the accompaniment of a fiddle. In 'Traditional Tunes,' 1891, edited by the present writer, is a Lancashire Morris dance, danced at 'rush bearings' in that country. It is noticeable that most Morris dances are in either common, or 2–4 time, and the 'Helston Furry Dance,' which is a true Morris dance, is a very characteristic example. Of a different type is the following, which we may assume to be a traditional Welsh Morris, printed in a book of country dances issued by John Walsh about 1730-35; it is there entitled 'Welsh Morris dance.'

Welsh Morris Dance.
From *Walsh's Dances, circa* 1730-35.



F. K.

MORTIER DE FONTAINE. A pianist of celebrity, born at Warsaw, May 13, 1816. He was possessed of unusual technical ability, and is said to have been the first person to play the great sonata of Beethoven, op. 106, in public. From 1853 to 1860 he resided in St. Petersburg, and subsequently in Munich, Paris, and London, at the last of which he died, May 10, 1883. M.

MOSCHELES, Ignaz, the foremost pianist after Hummel and before Chopin, was born at Prague on May 30, 1794. His precocious aptitude for music aroused the interest of Dionys Weber, the director of the Prague Conservatorium. Weber brought him up on Mozart and Clementi. At fourteen years of age, he played a concerto of his own in public; and soon after, on the death of his father, was sent to Vienna to shift for himself as a pianoforte teacher and player, and to pursue his studies in counterpoint under Albrechtsberger, and in composition under Salieri.

The first volume of *Aus Moscheles Leben*, extracts from his diary, edited by Mme. Moscheles (Leipzig, 1872), offers bright glimpses of musical life in Vienna during the first decade of the century, and shows how quickly young Moscheles became a favourite in the best musical circles. In 1814 Artaria & Co., the publishers, honoured him with a commission to make the pianoforte arrangement of Beethoven's 'Fidelio' under the master's supervision. [See vol. i. 248*b*, and 224*b*.]

Moscheles's career as a virtuoso can be dated from the production of his 'Variationen über den Alexandermarsch,' op. 32, 1815. These 'brilliant' variations met with an unprecedented success, and soon became a popular display piece for professional pianists; later in life he frequently found himself compelled to play them, though he had outgrown them both as a musician and as a player. During the ten years following Moscheles led the life of a travelling virtuoso. In the winter of 1821 he was heard and admired in Holland, and wrote his Concerto in G minor; in the same year he played in Paris, and subsequently in London, where he first appeared at the Philharmonic on June 11, 1821. Here John Cramer, and the veteran Clementi, hailed him as an equal and friend; his capital Duo for two pianofortes, 'Hommage à Händel,' was written for Cramer's concert, and played by the composer and 'glorious John,' at the opera concert-room on May 9, 1822. In the season of 1823 he reappeared in London, and in 1824 he gave pianoforte lessons to Felix Mendelssohn, then a youth of fifteen, at Berlin. In 1826, soon after his marriage, at Hamburg, with Charlotte Embden, he chose London for a permanent residence; and for a further ten years he led the busy life of a prominent metropolitan musician. He appeared at the concerts of friends and rivals, gave his own concert annually, paid flying visits to Bath, Brighton, Edinburgh, etc., played much in society, did all manner of work to the order of publishers, gave innumerable lessons, and withal composed assiduously. [In 1827 he noted and arranged the traditional airs sung by a troupe of Tyrolese singers who came to London. Two folio volumes of these songs were published by Willis with translation by W. Ball. In this collection first appeared the once favourite song, 'The Merry Swiss Boy.' F. K.] In 1832 he was elected one of the directors of the Philharmonic Society; and in 1837 and 1838 he conducted Beethoven's Ninth Symphony with signal success at the society's concerts. In 1845, after Sir Henry Bishop's resignation, he acted as regular conductor.

When Mendelssohn, who during his repeated visits to England had become Moscheles's intimate friend, started the Conservatorium of Music at Leipzig, Moscheles was invited to take the post of first professor of the pianoforte. He began his duties in 1846; and it is but fair to add that the continued success of the institution, both during the few remaining months of Mendelssohn's life, and for full twenty years after, was in a great manner owing to Moscheles's wide and solid reputation, and to his indefatigable zeal and exemplary conscientiousness as a teacher. Moscheles took quite a paternal interest in his pupils. If the school hours proved insufficient, which was frequently the case, he would invite them to

his private residence, and there continue his instructions; and when they left school he endeavoured to find suitable professional openings for them, and remained their friend, ever ready with kindly advice and assistance.

As a pianoforte player Moscheles was distinguished by a crisp and incisive touch, clear and precise phrasing, and a pronounced preference for minute accentuation. He played octaves with stiff wrists, and was chary in the use of the pedals.

Mendelssohn and, with some reservations, Schumann, were the only younger masters whose pianoforte works were congenial to him. Those of Chopin and Liszt he regarded with mingled feelings of aversion and admiration. Indeed, his method of touch and fingering did not permit him to play either Chopin's or Liszt's pieces with ease. 'My thoughts, and consequently my fingers,' he wrote in 1833, àpropos of Chopin's Études, etc., 'ever stumble and sprawl at certain crude modulations, and I find Chopin's productions on the whole too sugared, too little worthy of a man and an educated musician, though there is much charm and originality in the national colour of his motives.' It is true he somewhat modified this opinion when he heard Chopin play. Still it remains a fact that to the end of his days, both the matter and the manner of Chopin and other modern pianists appeared to him questionable.

Moscheles was renowned for the variety and brilliancy of his extempore performances, the character of which can be guessed at by his Preludes, op. 73. His last improvisation in public on themes furnished by the audience formed part of the programme of a concert at St. James's Hall in 1865, given by Madame Jenny Lind-Goldschmidt 'in aid of the sufferers by the war between Austria and Prussia,' where he improvised for some twenty minutes on 'See the conquering hero comes,' and on a theme from the Andante of Beethoven's C minor Symphony, in a highly interesting and astonishing manner.

The list of his numbered compositions given in a Thematic Catalogue (Leipzig, Kistner) and in *Aus Moscheles Leben*, vol. ii., extends to op. 142, and there is besides a long list of ephemera, written for the market, to please publishers and fashionable pupils. The latter, and many of the former, have had their day; but his best works, such as the Concerto in G minor, op. 60 (1820-21); the Concerto pathétique, op. 93; the Sonate mélancolique, op. 49; the Duo for pianoforte, 'Hommage à Händel,' op. 92; the three Allegri di Bravura, op. 51; and above all, the twenty-four Études, op. 70 (1825 and 1826), and the 'Characteristische Studien,' op. 95, occupy a place in the classical literature of the instrument from which no subsequent development can oust them. Moscheles died at Leipzig, March 10, 1870. The memoir above referred to was translated by Mr. A. D. Coleridge, and published in 1873, as *The Life of Moscheles*. His *Briefe von F. Mendelssohn-Bartholdy an Ignaz und Charlotte Moscheles* appeared in 1888. E. D.

MOSE IN EGITTO. An 'oratorio'; libretto by Tottola, music by Rossini. Produced at the San Carlo Theatre, Naples, March 5, 1818, and at the Théâtre Italien, Paris, Oct. 22, 1822. The libretto was adapted by Balocchi and De Jouy, and the music much modified by the composer; and it was reproduced, under the title of 'Moïse,' at the Académie Royal, Paris, March 26, 1827. On the bills it was entitled 'Oratorio,' and on the book 'Moïse et Pharaon, ou le Passage de la Mer Rouge.' The opera was produced at the King's Theatre, Haymarket, London, as 'Pietro l' Eremita,' April 23, 1822. On Feb. 22, 1833, it was brought out at the Covent Garden oratorios as 'The Israelites in Egypt; or, The Passage of the Red Sea,' with scenery and dresses, and additions from 'Israel in Egypt.' On April 20, 1850, it was again brought out at the Royal Italian Opera, Covent Garden, as 'Zora.' In 1845 it was performed by the Handel and Haydn Society of Boston, U.S.A., in an English version of the original libretto,[1] and on May 24, 1878, was also performed with great success by the Sacred Harmonic Society, at Exeter Hall, in an English version by Arthur Matthison. G.

MOSEL, Giovanni Felice, a violinist of merit, born in Florence in 1754. The date of his death is unknown. His father, who had been a pupil of Tartini, gave him his first instruction in violin playing, and he also received lessons from Pietro Nardini. In 1793 he succeeded the latter as director of the music at the Court of the Grand Duke Leopold in Florence, and in 1812 became first violin in the Theatre at Pergola. His name is chiefly known in connection with the history of the 'Tuscan Strad,' a violin which was one of a quartet made by Stradivarius for the Grand Duke of Tuscany in 1690. Before 1792 this *chef d'œuvre* had disappeared from the ducal collection, and was lost until 1795, when Mosel (whose possession of the instrument is unaccounted for) sold it to Mr. David Ker of Portavoe, Ireland, for £24. Published compositions: Six duets for two violins and piano, published by Pleyel in Paris in 1783. Six quartets for two violins, alto and bass; *Ibid.* 1785. Six duets for two violins, op. 3; Venice, 1791. Serenade for flute, two violins, and violoncello; Venice, 1791. MS. Sonatas for violin alone; trios for two violins and violoncello, and some symphonies.—A. M. Clarke's *Fiddlers Ancient and Modern*; Fétis, *Biog. des Mus.*; Olga Racster's *Chats on Violins* (London, 1905); Hill & Sons, *The Tuscan Strad* (London, 1889, 1891). E. H-A.

[1] They performed it forty-five times down to 1878.

MOSEL, Ignaz Franz, Edler von, composer and writer on musical subjects, born at Vienna, April 1, 1772, conducted the first musical festivals of the Gesellschaft der Musikfreunde in the Imperial Riding-school (1812 to 1816). He was ennobled, and made a Hofrath. From 1820 to 1829 he was vice-director of the two Court theatres, and from 1829 till his death principal custos of the Imperial library. He was one of the three chief mourners at Beethoven's funeral. In his earlier years he arranged Haydn's 'Creation' (Mollo), Cherubini's 'Médée,' and 'Deux journées' (Cappi), and 'Così fan tutte' (Steiner), for string-quartet; and the 'Creation' and 'Così fan tutte' for two pianofortes, for the blind pianist Paradies. For the Gesellschaft der Musikfreunde he put additional instruments to several of Handel's oratorios,[1] and translated the text. He also composed three operas (court-theatre), one Singspiel, several overtures and entr'actes for plays, a Missa solennis, etc. He published three collections of songs, dedicating one to Vogl, the celebrated singer of Schubert's songs, and another to Rochlitz (Steiner). Among his writings the following are of value:—*Versuch einer Aesthetik des dramatischen Tonsatzes* (Vienna, Strauss, 1813); *Ueber das Leben und die Werke des Antonio Salieri* (*ibid.*, Wallishauser, 1827); *Ueber die Originalpartitur des Requiems von W. A. Mozart* (1829); *Geschichte der Hofbibliothek* (*ibid.*, Beck, 1835); and articles in various periodicals on the history of music, including *Die Tonkunst in Wien während der letzten 5 Dezennien* (1818, revised and republished 1840). Von Mosel died in Vienna, April 8, 1844. C. F. P.

MOSES. An oratorio, the words and music of which were composed by A. B. Marx, and which was first performed at Breslau in Dec. 1841, and a few times subsequently in Germany. The book was originally compiled, at Marx's request, by Mendelssohn, though afterwards rejected; and the autograph is preserved by the Mendelssohn family in Berlin, with the date August 21, 1832. G.

MOSEWIUS, Johann Theodor, born Sept. 25, 1788, at Königsberg in Prussia; like so many others, forsook the law for music and the theatre. After a regular musical education he became in 1814 director of the opera in his native town. He married, and in 1816 went to Breslau, and for eight years he and his wife were the pillars of the opera. His wife dying in 1825 he forsook the stage, and founded the Breslau Singakademie. He had before this started the Liedertafel of the town. In 1827 he followed Berner as Professor at the University, and in 1832 became Director of the music there. In 1831 he succeeded Schnabel as head of the Royal Institution for Church Music, which he appears to have conducted most efficiently, bringing forward a large number of pieces by the greatest of the old Italian masters, as well as the vocal works of Mendelssohn, Löwe, Spohr, Marx, etc. His activity was further shown in the foundation of an elementary class as a preparative for the Singakademie, and a society called the Musikalische Cirkel (1834) for the practice of secular music. He also initiated the musical section of the Vaterländische Gesellschaft of Silesia, and became its secretary. He died Sept. 15, 1858, at Schaffhausen. In England this active and useful man is probably only known through two pamphlets—reprints from the *Allg. Musikalische Zeitung*—*J. S. Bach in seinen Kirchencantaten und Choralgesängen* (Berlin, 1845), and *J. S. Bach's Matthäus Passion* (Berlin, 1852). These valuable treatises are now superseded by the publication of the works of which they treat, but in the copious examples which they contain, some Englishmen made their first acquaintance with Bach's finest compositions. G.

[1] Haslinger published the scores of 'Belshazzar' and 'Jephtha.'

MOSKOWA, Joseph Napoléon Ney, Prince de la, eldest son of Marshal Ney, born in Paris, May 8, 1803. As a lad he showed great aptitude for music, and composed a mass, which was performed at Lucca, where he lived after his father's death. In 1831 he was made 'Pair de France,' but sought distinction in a totally different line from that of his brother the Duc d'Elchingen. He contributed to various periodicals, especially some articles in the *Revue des deux Mondes* and the *Constitutionnel*, which excited considerable interest. His love of sport was great, and he was one of the founders of the Jockey Club of Paris. In 1828 he married the only daughter of Laffitte, the banker. The services rendered by the Prince to music are considerable. In connection with Adolphe Adam he founded the 'Société des Concerts de musique religieuse et classique,' an association for the practice of vocal music, and to this he devoted a great amount of learning, taste, and judgment. We append a catalogue of the works contained in the fine collection (11 vols. 8vo), published for the Society by the Prince, which has now become very scarce.[2] The Prince lived on intimate terms with Delsarte the singer, and with Niedermeyer the composer, whom he materially assisted in the foundation of his 'École de musique religieuse.' In 1831 a mass of his for voices and orchestra was executed by the pupils of Choron, and called forth the strong encomiums of M. Fétis. Although naturally inclined to the madrigal style and sacred music, he also attempted the theatre, producing at the Opéra-Comique, 'Le Cent-Suisse' (June 7, 1840), a one-act piece, which had a considerable run, and 'Yvonne' (March 16, 1855), a one-act opéra-comique, a clever imitation of the antique style. The Prince died July 25, 1857, at St. Germain-en-Laye.

[2] There is a copy in the British Museum.

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Gesualdo	Gelo ha ma donna, *a* 5	v. 102
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Gibbons, Orlando	Le vieux chasseur (I tremble not)	xi. 357
Do.	Le croisé captif (The silver swan)	xi. 369
Gluck	Madrigal (Orphée)	iii. 399
Handel	Lascia ch'io pianga, aria	iii. 341
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Do.	Tutta raccolta ancor, aria	iii. 352
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Do.	Alleluia, chorus	iii. 375
Haydn	E Dio, air (Creation)	iv. 444
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Jannequin	La bataille de Marignan, *a* 4.	v. 13
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Do.	Agnus Dei, *a* 8	vii. 312
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Do.	Canite tubâ, *a* 5	vii. 351
Do.	Vinea mea, *a* 4	vii. 355
Do.	Una hora, *a* 4	vii. 355
Do.	Tantum ergo, *a* 5	vii. 363
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Do.	Corporis mysterium, *a* 4	vii. 383
Do.	O bone Jesu, *a* 4	vii. 388
Palestrina	Sicut erat, *a* 6	vii. 390
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G. C.

MOSZKOWSKI, Moritz, pianist and composer, born at Breslau, August 23, 1854, studied first at Dresden and afterwards at Berlin at the academies of Stern and Kullak successively. He was a teacher at the latter for a good many years. After a successful career as a pianist and composer he went in 1897 to live in Paris, and was made a member of the Berlin Academy in 1899. His compositions include two books of Spanish Dances for Pf., four hands, a symphony in four movements, 'Jeanne d'Arc,' op. 19, two concertstücke and a scherzo for violin with Pf.: 'Aus allen Herren Landen,' for Pf. four hands, op. 23; three concert studies for Pf. op. 24; Barcarolle for Pf. op. 27; three pieces for violoncello and piano, op. 29; violin concerto, op. 30; two orchestral suites, opp. 39 and 47; Pf. concerto in E major; 'Phantastischer Zug' for orchestra, and many Pf. solos and duets, and songs. His opera 'Boabdil' was produced at Berlin, April 21, 1892, and a three-act ballet 'Laurin' in 1896. He appeared at the Philharmonic Concerts in 1886, and frequently in London since as a pianist and conductor. M.

MOTET (Barb. Lat. *Motetum, Motectum, Mutetus, Motellus, Motulus*; Ital. *Mottetto*). A term which for the last three hundred years has been almost exclusively applied to certain pieces of Church Music, of moderate length, adapted to Latin words (selected, for the most part, either from Holy Scripture, or the Roman Office-books), and intended to be sung at High Mass, either in place of or immediately after the Plain-song Offertorium for the day. [See Mass; Offertorium.] This definition, however, extends no farther than the conventional meaning of the word. Its origin involves some very grave etymological difficulties, immeasurably increased by the varied mode of spelling adopted by early writers. For instance, the form *Motulus* can scarcely fail to suggest a corruption of *Modulus*—a Cantilena or Melody; and in support of this derivation we may remind our readers that in the 13th and 14th centuries, and even earlier, the terms *Motetus* and *Motellus* were constantly applied to the voice-part afterwards called *Medius* or *Altus*. On the other hand, the idea that the true etymon is supplied by the Italian word *Mottetto*,

diminutive of *Motto*, and equivalent to the French *mot* or *bon mot*, a jest, derives some colour from the fact that it was unquestionably applied, in the first instance, to a certain kind of profane music, which in the 13th century was severely censured by the Church, in common with the *Rondellus*, another kind of popular melody, and the *Conductus*, a species of secular song, in which the subject in the tenor was original, and suggested the other parts, after the manner of the *Guida* of a canon. Again, it is just possible that the varying orthography to which we have alluded may originally have involved some real distinction no longer recognisable. But in opposition to this view it may be urged that the charge of licentiousness was brought against the Motet under all its synonyms, though ecclesiastical composers continued to use its themes as *Canti fermi*, as long as the polyphonic schools remained in existence—to which circumstance the word most probably owes its present conventional signification.

The earliest purely ecclesiastical motets of which any certain record remains to us are those of Philippus de Vitriaco, whose *Ars compositionis de Motetis*, preserved in the Paris Library, is believed to have been written between the years 1290 and 1310. Morley tells us that the motets of this author 'were for some time of all others best esteemed and most used in the Church.' Some others, scarcely less ancient, are printed in Gerbert's great work *De Cantu et musica sacra*—rude attempts at two-part harmony, intensely interesting as historical records, but intolerable to cultivated ears.

Very different from these early efforts are the productions of the period, which in our article Mass we have designated as the First Epoch of practical importance in the history of polyphonic music—a period embracing the closing years of the 13th century, and the first half of the 14th, and represented by the works of Du Fay, Bianchoys, Eloy, Dunstable, Vincenzo Faugues, and some other masters whose compositions are chiefly known through the richly illuminated volumes which adorn the Library of the Sistine Chapel, in which they are written, in accordance with the custom of the pontifical choir, in characters large enough to be read by the entire body of singers, at one view. These works are full of interest; and, like the earliest Masses, invaluable as studies of the polyphonic treatment of the Modes.

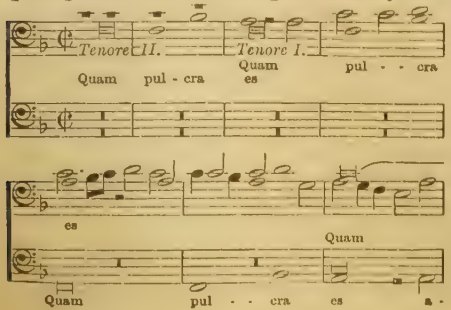
Equally interesting are the productions of the Second Epoch, extending from the year 1430 to about 1480. The typical composers of this period were Okeghem, Caron, Gaspar, Antonius de Fevin, Hobrecht, and Giovanni Basiron, in whose works we first begin to notice a remarkable divergence between the music adapted to the Motet and that set apart for the Mass. From the time of Okeghem, the leader of the school, till the middle of the 16th century, composers seem to have regarded the invention of contrapuntal miracles as a duty which no one could avoid without dishonour. For some unexplained reason, they learned to look upon the music of the mass as the natural and orthodox vehicle for the exhibition of this peculiar kind of ingenuity; while in the Motet they were less careful to display their learning, and more ready to encourage a certain gravity of manner, far more valuable, from an æsthetic point of view, than the extravagant complications which too often disfigure the more ambitious compositions they were intended to adorn. Hence it frequently happens that in the Motets of this period we find a consistency of design combined with a massive breadth of style, for which we search in vain in contemporary Masses.

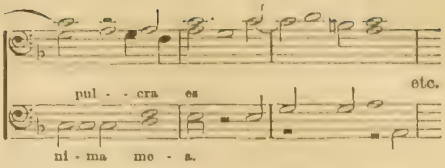
The compositions of the Third Epoch exhibit all the merits noticeable in those of the First and Second, enriched by more extended harmonic resources, and a far greater amount of technical skill. It was during this period comprising the last two decades of the 15th century, and the first two of the 16th, that the great masters of the Flemish school, excited to enthusiasm by the matchless genius of Josquin des Prés, made those rapid advances towards perfection which for a time placed them far above the musicians of any other country in Europe, and gained for them an influence which was everywhere acknowledged with respect, and everywhere used for pure and noble ends. The Motets bequeathed to us by these earnest-minded men are, with scarcely any exception, constructed upon a *Canto fermo* supplied by some fragment of grave Plain-song or suggested by the strains of some well-known secular melody. Sometimes this simple theme is sung by the tenor or some other principal voice entirely in Longs and Breves, while other voices accompany it in florid counterpoint with every imaginable variety of imitation and device. Sometimes it is taken up by the several voices in turn, after the manner of a Fugue or Canon, without the support of the continuous part, which is only introduced in broken phrases, with long rests between them. When, as is frequently the case, the Motet consists of two movements—a *Pars prima* and *Pars secunda*—the *Canto fermo* is sometimes sung by the tenor first in the ordinary way, and then backwards, in retrograde imitation, *cancrizans*. In this, and other cases, it is frequently prefixed to the composition, on a small detached stave, and thus forms a true *Motto* to the work, to the imitations of which it supplies a veritable key, and in the course of which it is always treated in the same general way. [See Inscription, vol. ii. p. 470.] But side by side with this homogeneity of mechanical construction we find an infinite variety of individual expression. Freed from the pedantic trammels which at one period

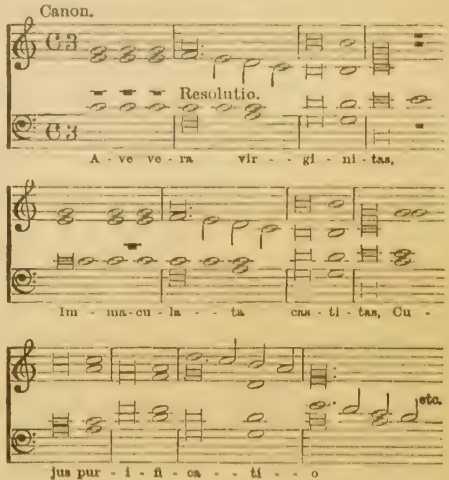
exercised so unhealthy an influence upon the Mass, the composer of the Motet felt bound to give his whole attention to a careful rendering of the words, instead of wasting it, as he would certainly have done under other circumstances, upon the concoction of some astounding inversion or inscrutable canon. Hence the character of the text frequently offers a tolerably safe criterion as to the style of work; and we are thus enabled to divide the Motets, not of this epoch only, but of the preceding and following periods also, into several distinct classes, each marked by some peculiarity of more or less importance.

Nowhere, perhaps, do we find more real feeling than in the numerous Motets founded on passages selected from the Gospels, such as Jacobus Vaet's 'Egressus Jesus,' Jhan Gero's renderings of the parable of the Pharisee and the Publican, and others of similar intention. The treatment of these subjects, though exhibiting no trace of the dramatic element, is highly characteristic, and shows a deep appreciation of the sense of the sacred text, embracing every variety of expression, from the triumphant praises of the Magnificat to the deep sadness of the Passion of our Lord. The oldest known example of the former subject, treated in the Motet style, is a Magnificat for three voices by Du Fay. One of the earliest renderings of the latter is Hobrecht's 'Passio D.N.J.C. secundum Matthaeum,' a work full of the deepest pathos, combined with some very ingenious part-writing. Scarcely less beautiful is the later 'Passio secundum Marcum,' by Johannes Galliculus; and Loyset Compère has left us a collection of Passion Motets of extraordinary beauty.

The Book of Canticles was also a fruitful source of inspiration. Among the finest specimens extant are three by Johannes de Lynburgia (John of Limburg)—'Surge propera,' 'Pulcra es anima mea,' and 'Descende in hortum meum'; Du Fay's 'Anima mea liquefacta est'; a fine setting of the same words, by Enrico Isaac; Antonius de Fevin's 'Descende in hortum meum'; and, among others, by Craen, Gaspar, Josquin des Prés, and the best of their compatriots, a remarkably beautiful rendering of 'Quam pulcra es anima mea,' for Grave Equal Voices, by Mouton, from which we extract the opening bars, as a fair example of the style:—





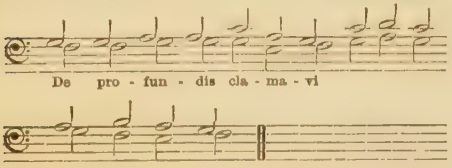
A host of beautiful Motets were written in honour of Our Lady, and all in a style of peculiarly delicate beauty; such as Du Fay's 'Salve Virgo,' 'Alma Redemptoris,' 'Ave Regina,' and 'Flos florum, fons amorum'; Brasart's 'Ave Maria'; Bianchoys' 'Beata Dei genitrix'; Arcadelt's 'Ave Maria'; several by Brumel, and Loyset Compère; and a large number by Josquin des Prés, including the following beautiful little 'Ave vera virginitas,' in Perfect Time, with its remarkable progression of consecutive fifths arising from the necessity of maintaining the strictness of a Canon, in the fifth below, led by the Superius and resolved by the Tenor.

The Lamentations of Jeremiah have furnished the text of innumerable beautiful movements, in the Motet style, by Joannes Tinctor, Hykaert, Gaspar, Pierre de la Rue, Agricola, and, above all, Carpentrasso, whose Lamentations were annually sung in the Sistine Chapel, until in the year 1587 they were displaced to make room for the superb compositions of Palestrina. [See LAMENTATIONS, vol. ii. p. 626.]

The greater Festivals of the church, as well as those of individual saints, gave occasion for the composition of countless motets, among which must be reckoned certain Sequences set in the Motet style by some of the great composers of the 15th and 16th centuries; notably a 'Victimae paschali,' by Josquin des Prés, founded on fragments of the old Plain-song Melody, interwoven with the popular Rondelli, 'D'ung aultre amer,' and 'De tous biens pleine,' and a 'Stabat Mater,' by the same writer, the

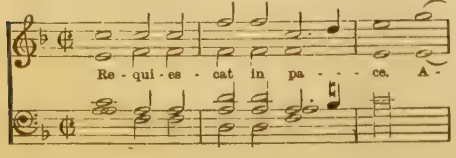
Canto fermo of which is furnished by the then well-known secular air, 'Comme femme.' This last composition, too long and complicated to admit of quotation, was reprinted by Choron in 1820, and will well repay serious study.

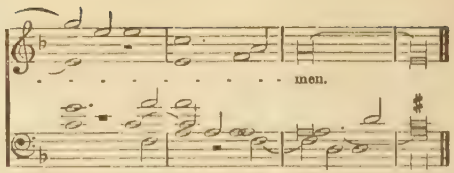
Less generally interesting than the classes we have described, yet not without a special historical value of their own, are the laudatory Motets dedicated to princes and nobles of high degree, by the maestri attached to their respective courts. Among these may be cited Clemens non Papa's 'Caesar habet naves,' and 'Quis te victorem dicat,' inscribed to Charles V.; Adrian Willaert's 'Argentum et aurum'; and many others of like character.

Finally we are indebted to the great masters of the 15th and 16th centuries for a large collection of *Naeniae*, or Funeral Motets, which are scarcely exceeded in beauty by those of any other class. The service for the dead has been treated, by composers of all ages, with more than ordinary reverence. In the infancy of Discant, the so-called organisers who were its recognised exponents did all they could to make the 'Officium Defunctorum' as impressive as possible; and, acting up to their light, endeavoured to add to its solemnity by the introduction of discords which were utterly forbidden in *Organum* of the ordinary kind. Hence arose the doleful strain, anciently called 'Litaniae mortuorum discordantes':—



It is interesting to compare these excruciating harmonies with the Dirge of Josquin des Prés in memory of his departed friend and tutor, Okeghem. This fine Motet is founded on the Plain-song melody of 'Requiem aeternam,' which is sung in Breves and Semibreves by the tenor, to the original Latin words, while the four other voices sing a florid counterpoint to some French verses beginning, 'Nymphes des bois, Déesses des fontaines.' It was printed at Antwerp in 1544; and presents so many difficulties to the would-be interpreter that Burney declares himself 'ashamed to confess how much time and meditation' it cost him. The simple harmonies of the peroration, 'Requiescat in pace,' are so touchingly beautiful that we transcribe them in preference to the more complicated passages by which they are preceded.





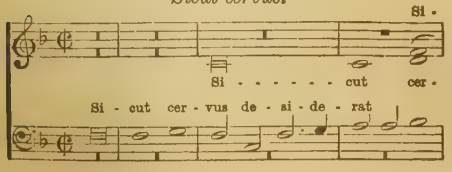
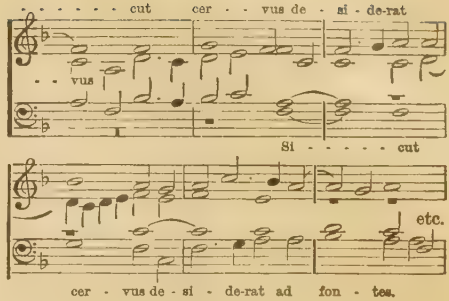
The earliest printed copies of the Motets we have described were given to the world by Ottaviano dei Petrucci, who published a volume at Venice in 1502 called 'Motette, A. numero trentatre'; another in 1503 called 'Motetti de passioni, B.'; a third in 1504 called 'Motetti, C.'; a fourth in 1505—'Motetti libro quarto'; and in the same year a book for five voices—'Motetti a cinque libro primo'—which, notwithstanding the promise implied in its title, was not followed by the appearance of a companion volume. In 1511 the inventor of printed music removed to Fossombrone; where between the years 1514 and 1519 he published four more volumes of Motets, known, from a figure engraved on the title-page, as the 'Motetti della Corona.' In 1538 Antonio Gardano published at Venice a collection, called—also from a figure on its title-page—'Motetti del Frutto.' These were pirated at Ferrara under the name of 'Motetti della Scimia,' with the figure of an ape devouring a fruit; whereupon Gardano issued a new volume with the figure of a lion and bear devouring an ape. Between the years 1527 and 1536 nineteen similar volumes were issued in Paris by Pierre Attaingnant; and many more were printed in the same city by Adrian le Roy and Robert Ballard. These collections, containing innumerable works by all the great composers of the earlier periods, are of priceless worth. Of some of Petrucci's only one copy is known to exist, and that unhappily incomplete. The Library of the British Museum possesses his Second, Third, and Fourth Books of 'Motetti della Corona,' besides a single part-book of 'Motetti C,' his First and Third Books of Josquin's Masses, and the First of Gardano's 'Motetti del Frutto'; and this, taking into consideration the splendid condition of the copies, must be regarded as a very rich collection indeed.

During the Fourth Epoch—embracing the interval between the death of Josquin des Prés, in 1521, and the production of the 'Missa Papae Marcelli,' in 1565—the development of the Motet coincided so closely with that of the Mass that it seems necessary to add but very little to the article already written upon that subject. The contemporaneous progress of the Madrigal did indeed exercise a healthier influence upon the former than it could possibly have done in presence of the more recondite intricacies, common to the latter; but certain abuses crept into both. The evil habit of mixing together

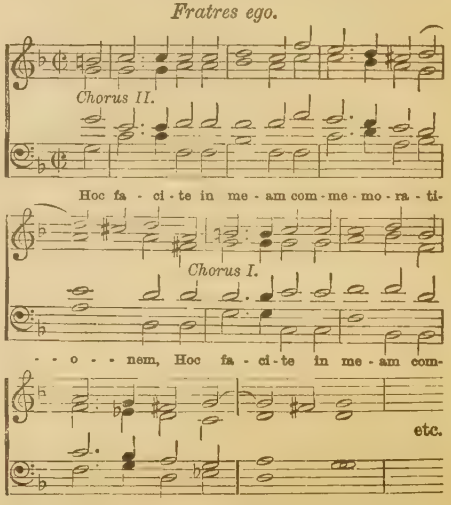
irrelevant words increased to such an extent that among the curiosities preserved in the Library of the Sistine Chapel, we find Motets in which every one of the five voices is made to illustrate a different text throughout. In this respect, if not in others, an equal amount of deterioration was observable in both styles.

The Fifth Epoch—extending from the year 1565 to the beginning of the following century—witnessed the sudden advance of both branches of art to absolute perfection; for Palestrina, the brightest genius of the age, was equally great in both, and has left us Motets as unapproachable in their beauty as the 'Missa Papae Marcelli.' The prolific power of this delightful composer was no less remarkable than the purity of his style. The seven books of Motets printed during his lifetime contain two hundred and two compositions, for four, five, six, seven, and eight voices, among which may be found numerous examples of all the different classes we have described. About a hundred others, including thirteen for twelve voices, are preserved in MS. in the Vatican Library, and among the archives of the Pontifical Chapel, the Lateran Basilica, S. Maria in Vallicella, and the Collegium Romanum; and there is good reason to believe that many were lost through the carelessness of the maestro's son, Igino. The entire contents of the seven printed volumes, together with seventy-two of the Motets hitherto existing only in MS., have been issued in the complete edition of Palestrina's works by Messrs. Breitkopf & Härtel of Leipzig; and this, probably, is as many as we can now hope for, as it is well known that some of the MS. copies we have mentioned are incomplete. Among so many gems, it is difficult to select any number for special notice. Perhaps the finest of all are those printed in the Fourth Book of Motets for five voices, the words of which are taken from the book of Canticles; but the two books of simpler compositions for four voices are full of treasures. Some are marvels of contrapuntal cleverness; others—where the character of the words is more than usually solemn—as unpretending as the plainest *Faux bourdon*. As an example of the more elaborate style we transcribe a few bars of 'Sicut cervus desiderat,' contrasting them with a lovely passage from 'Fratres ego enim accepi,' a Motet for eight voices, in which the Institution of the Last Supper is illustrated by simple harmonies of indescribable beauty:—

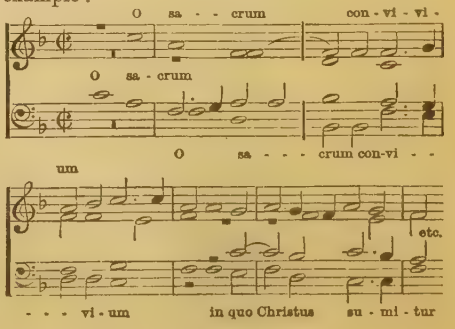
Sicut cervus.



Fratres ego.



Palestrina's greatest contemporaries in the Roman school were Vittoria, whose Motets are second only in importance to his own, Morales, Felice and Francesco Anerio, Bernardino and Giovanni Maria Nanini, Luca Marenzio, and Francesco Suriano. The honour of the Flemish school was supported to the last by Orlando di Lasso, a host in himself. The Venetian school boasted, after Willaert, Ciprian de Rore, Andrea and Giovanni Gabrieli, and especially Giovanni Croce, the originality of whose style was only exceeded by its wonderful delicacy and sweetness, which are well shown in the following example:—



In England the Motet was cultivated with great success by some of the best composers of the best period. The 'Cantiones Sacrae' of Tallis and Byrd will bear comparison with the finest productions of the Roman or any other school, those of Palestrina alone excepted. And besides these we possess a number of beautiful Motets by Tye, John Taverner, John Shepherd, Fayrfax, Robert Johnson, John Dygon, John Thorne, and several other writers not unknown to fame. Though the Latin Motet was, as a matter of course, banished from the services of the church after the Reformation, its style still lived on in the Full Anthem, of which so many glorious examples have been handed down to us in our Cathedral choir-books; for the Full Anthem is a true Motet, notwithstanding the language in which it is sung; and it is certain that some of the purest specimens of the style were originally written in Latin, and adapted to English words afterwards—as in the case of Byrd's 'Civitas sancti tui,' now always sung as 'Bow thine ear, O Lord.' Orlando Gibbons's First (and only) Set of 'Madrigals and Mottets,' printed in 1612, furnishes a singular return to the old use of the word. They are all secular songs; as are also Martin Pierson's 'Mottects,' published eighteen years later.

The Sixth Epoch, beginning with the early years of the 17th century, was one of sad decadence. The Unprepared Dissonances introduced by Monteverde sapped the very foundations of the polyphonic schools, and involved the Motet, the Mass, and the Madrigal in a common ruin. Men like Claudio Casciolini and Gregorio Allegri did their best to save the grand old manner; but after the middle of the century no composer did it full justice.

The Seventh Epoch inaugurated a new style. During the latter half of the 17th century instrumental music made a rapid advance; and Motets with instrumental accompaniments were substituted for those sung by voices alone. In these the old ecclesiastical modes were naturally abandoned, in favour of the modern tonality; and as time progressed Alessandro Scarlatti, Leo, Durante, Pergolesi, and other men of nearly equal reputation, produced really great works in the new manner, and thus prepared the way for still greater ones.

The chief glories of the Eighth Epoch were confined to Germany, where Reinhard Keiser, the Bach family—with Johann Christoph and Johann Sebastian at its head—Graun, and Hasse, clothed the Motet in new and beautiful forms which were turned to excellent account by Homilius and Rolle, Wolf, Hiller, Fasch, and Schicht. The Motets of Sebastian Bach are too well known to need a word of description—known well enough to be universally recognised as artistic creations of the highest order, quite unapproachable in their own peculiar style. With Handel's Motets few musicians are equally familiar; for it is only in modern times that the German Handel Society has rescued them from oblivion. Nevertheless, they are extraordinarily beautiful; filled with the youthful freshness of the composer's early manner. Besides a 'Salve Regina,' the MS. of which is preserved in the Royal Library at Buckingham Palace, we possess a 'Laudate pueri,' in D, used as an introduction to the Utrecht Jubilate; another in F, a 'Dixit Dominus,' a 'Nisi Dominus,' and, best of all, a lovely 'Silete venti,' for soprano solo, with accompaniments for a stringed band, two oboes, and two bassoons, the last movement of which, 'Dulcis amor, Jesu care,' was introduced in 'Israel in Egypt,' on its second revival, in 1756, adapted to the words, 'Hope, a pure and lasting treasure.'

Of the Ninth or Modern Epoch we have but little to say. The so-called Motets of the 19th century have no real claim to any other title than that of sacred cantatas. They were, it is true, originally intended to be sung at High Mass; but the 'Insanae et vanae curae' of Haydn, the 'Splendente te Deus' of Mozart, and the 'O salutaris' of Cherubini, exquisitely beautiful as they are, when regarded simply as music, have so little in common with the Motet in its typical form that one can scarcely understand how the name ever came to be bestowed upon them. The Motets of Mendelssohn, again, have but little affinity with these—indeed, they can scarcely be said to have any; for in spite of the dates at which they were produced they may more fairly be classed with the great works of the Eighth Epoch, to which their style very closely assimilates them. We need scarcely refer to his three Motets for treble voices, written for the Convent of the Trinità de' Monti at Rome, as gems of modern art.

All that we have said in a former article on the traditional manner of singing the polyphonic Mass, applies with equal force to the Motet. It will need an equal amount of expression and an equal variety of colouring; and as its position in the service is anterior to the Elevation of the Host a vigorous *forte* will not be out of place, when the sense of the words demands it. It would scarcely be possible to find more profitable studies for the practice of polyphonic singing than the best Motets of the best period. W. S. R.

MOTETT SOCIETY, THE, was established in 1841, its chief promoter being William Dyce, R.A. The object was to print 'A Collection of Ancient Church Music,' adapted to English words, with a compressed score, for the purpose of accompaniment. The subscription was a guinea a year. The musical portion was under the charge of Dr. Rimbault, who acknowledges in his preface that 'the greater part of the Motetts of Palestrina were adapted by Mr. William Dyce.'

The works were published in large folio, and in parts, forming three divisions:—No. 1, Anthems for Festivals; No. 2, Services; No. 3, Miscellaneous Anthems, in all 192 pages of music, and a few more of introductory matter.

DIVISION 1.

Redford. Rejoice in the Lord, 4 voices.
Lupi. Now it is high time, 6 v.
Vittoria. Behold I bring you, 5 v.
Palestrina. If thou shalt confess, 4 v.
Do. Almighty and everliving, 4 v.
Do. O Jerusalem, 4 v.
Do. These things have I, 4 v.
Do. These are they, 4 v.
Do. This shall be, 5 v.
Do. Break forth, 5 v.
F. della Porta. I have appeared, 4 v.
Lasso. Behold I will send, 4 v.
Vittoria. Come unto me, 4 v.
Lasso. And the Angel, 4 v.
Do. If ye keep my, 4 v.
Masera. Blessed is the man, 4 v.
Lasso. For he was a good, 4 v.
Do. The voice of him, 4 v.
Do. He saith unto them, 4 v.
Do. Are ye able to drink, 4 v.
Croce. And they went forth, 4 v.
Do. Charge them that are, 4 v.
Byrd. Bless the Lord ye, 5 v.
Lasso. But watch thou, 4 v.
Croce. Now unto Him, 4 v.
G. M. Nanini. All thy works, 5 v.
Lasso. Miserere, 5 v.
Palestrina. Behold the Lamb of God, 5 v.
Do. How beautiful, 4 v.
Tallis. If ye love me, 4 v.
Palestrina. Holy, Holy, 5 v.

DIVISION 2.

Vittoria. Communion Service, 4 v.
Colonna. Magnif. and N. Dim. 8 v.
Gabrieli. Magnificat, 8 v.
Bareroft. Te Deum and Ben., 4 v.
Stonard. Magnif. and N. Dim., 5 v.
Palestrina. Magnif. and N. Dim., 4 v.
Blow. Sanctus and Gloria, 4 v.

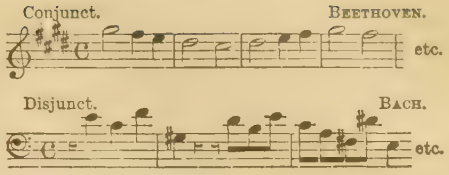
DIVISION 3.

Barcroft. O Almighty God, 4 v.
O. Gibbons. Why art thou so heavy, 4 v.
Lasso. O praise the Lord, 5 v.
Do. Not unto us, 5 v.
P. Certon. I will alway give, 3 v.
Byrd. Prevent us, O Lord, 4 v.
Tallis. Hear the voice, 4 v.
Palestrina. O God, Thou art, 4 v.
Tallis. All people that on earth, 4 v.
Farrant. Unto Thee, O Lord, 4 v.
Palestrina. I will magnify Thee, 5 v.
F. della Porta. Be merciful, 4 v.
Do. Righteous art Thou, 4 v.
Palestrina. O Lord my God, 4 v.
O. Gibbons. O Lord, increase, 4 v.
Vittoria. I will give thanks, 4 v.
Do. It is a good thing, 4 v.
Do. Teach me, O Lord, 4 v.
Do. How long wilt Thou, 4 v.
Do. My God, my God, 4 v.
Do. Unto Thee, O God, 4 v.
Do. Behold, now praise, 4 v.
Palestrina. O Lord God of our salvation, 5 v.
Tallis. Great and marvellous, 5 v.
Lasso. Hear my prayer, 4 v.
Byrd. Save me, O God, 4 v.
Tye. From the depth, 4 v.
Lasso. I will love thee, 4 v.
Vittoria. Save me, O God, 4 v.
Mel. O praise the Lord, 4 v.
Tallis. Blessed are those, 5 v.
Shepherd. Haste thee, O God, 4 v.
Croce. Behold now, praise, 4 v.
Do. O praise the Lord, 4 v.
Do. O give thanks, 4 v.
Do. Teach me Thy way, 4 v.
Do. Give ear, Lord, 4 v.
Do. Behold, I bring you, 4 v.
Lasso. Save me, O God, 4 v.
Vittoria. O God, wherefore, 4 v.
Hooper. Teach me Thy way, 4 v.

W. C.

MOTETUS. A name given, in the infancy of polyphonic music, to a middle part written for the voice, which was afterwards called *Medius* or *Altus*. The term was constantly used in this sense in the 13th and 14th centuries, and probably still earlier. W. S. R.

MOTIF (Germ. *Motiv*), a word which is in process of naturalisation into English, and which has no less than three distinct meanings, according to which it will be found under separate heads: first, the German word originally means what we call FIGURE, that is, a short group of notes, 'which produces a single, complete, and distinct impression'; second, it is used as a synonym for SUBJECT; third, as equivalent to, and an abbreviation of, LEIT-MOTIV, which has been fully treated. M.

MOTION is change of pitch in successive sounds, when they are allotted to a single part or voice, or to groups of parts or voices which sound simultaneously. The motions of a single part are classified according as the successive steps do or do not exceed the limits of a degree of the scale at a time, the former being called 'disjunct,' and the latter 'conjunct' motion. The following examples illustrate the two forms:—

The independent motions of different parts sounding together constitute counterpoint, and are classified according to their relations, as 'contrary,' 'similar,' and 'oblique,' motions. In the first the parts either distinctly converge or diverge, one rising when the other falls. In the second the parts either rise or fall together, though not necessarily at equal distances. The third refers to one part only, which moves up or down while another stands still.

Further explanations and examples will be found under the respective headings. C. H. H. P.

MOTTL, FELIX, a celebrated and highly gifted conductor, was born at Unter-St. Veit near Vienna, August 29, 1856. As a boy he possessed a fine soprano voice, and obtained admission to the Löwenburgische Convict, the preparatory school of the Imperial Court Chapel. Later on he entered the Vienna Conservatorium, where Josef Hellmesberger soon recognised the eminent gifts of young Mottl, who in due course obtained all the prizes the college could award. The Academical Richard Wagner Verein of Vienna elected him to the post of conductor of the society's concerts, and it was there that his eminent ability as a *chef d'orchestre* attracted general notice. In 1876 Mottl took part in the Bayreuth Festival performances of Wagner's 'Ring of the Nibelung' as stage conductor, and he became one of the most active members of the so-called 'Nibelungen-kanzlei.' Upon the recommendation of Dessoff he obtained in 1881 the post of conductor at the Grand Ducal Opera House at Carlsruhe, which post he held until 1903. Mottl's energetic activity raised the performances at this opera-house to a place amongst the finest to be heard in Germany. A sworn enemy of all routine work, he produced at Carlsruhe many important stage works of modern times, including the complete cycle of operas by Berlioz, and all the musical dramas of Richard Wagner. Mottl has also obtained brilliant successes as a conductor of concerts; he was director of the Philharmonic Society of Carlsruhe until 1892, and was in 1886 appointed by the Bayreuth authorities to conduct the festival performances of 'Tristan und Isolde,' a task which he accomplished to perfection. [He went to New York to conduct the performance of 'Parsifal' given there in 1903-4]. He has composed three operas, 'Agnes Bernauer' (successfully produced at Weimar in 1880), 'Ramin' and 'Fürst und Sänger,' a 'Festspiel' 'Eberstein' (produced at Carlsruhe in 1881), a string quartet, a song-cycle 'Pan im Busch,'

besides a considerable number of songs for one voice and pianoforte accompaniment. He has edited various works of Berlioz, and the 'Barbier von Bagdad' of Cornelius; he has orchestrated Liszt's pianoforte solo, 'St. Francis of Assisi preaching to the birds.' It was played at the Richter Concert of June 4, 1888. [He conducted a Wagner Concert in the Queen's Hall on April 17, 1894, and appeared often in London subsequently, at many series of similar concerts. In June 1898 he conducted the Nibelungen trilogy at Covent Garden. In 1904 he was made a director of the Berlin Royal Academy of Music.] C. A.

MOUNSEY. The name of two English lady organists and musicians. The elder of the two, Ann Sheppard, was born in London, April 17, 1811, and studied under Logier. She is alluded to by Spohr in his account of his visit to Logier's academy in 1820.[1] In 1828 she was elected organist to a church at Clapton; in 1829 to St. Michael's, Wood Street, E.C., and on Nov. 22, 1837 to St. Vedast's, Foster Lane. In 1834 Miss Mounsey became an associate of the Philharmonic Society. In 1843 she gave the first of six series of Classical Concerts, at Crosby Hall, London, for one of which Mendelssohn[2] composed 'Hear my Prayer,' for voices and organ first performed Jan. 8, 1845. On April 28, 1853 she married Mr. W. Bartholomew, and in the same year composed the oratorio of 'The Nativity,' which was performed, Jan. 17, 1855, under the direction of John Hullah at St. Martin's Hall. Mrs. Bartholomew was well known in London as a teacher; she published upwards of 100 songs, 40 part-songs, and a large number of works for piano and for organ. She died in London, June 24, 1891.

The second sister, Elizabeth, was born in London, Oct. 8, 1819, and developed considerable musical ability at a very early age. She was appointed organist of St. Peter's, Cornhill, in 1834, when only fourteen years old, a post she resigned in 1882. The organ of St. Peter's, a fine instrument by Hill, was one of those on which Mendelssohn frequently played during his visits to London. (See *ante*, p. 138.) In 1842 Miss Elizabeth Mounsey was elected an associate of the Philharmonic Society. Besides the organ and piano, she at one time devoted much study to the guitar, and in 1833 and 1834 appeared in public as a performer thereon. She published several works for all three instruments. [She died in London, Oct. 3, 1905, having lived in the same house, 58 Brunswick Place, City Road, for eighty-three years. See *Mus. Times*, 1905, p. 718.] G.

MOUNT OF OLIVES. The English name of Beethoven's oratorio, 'Christus am Oelberg.' It was first produced in this country on Feb. 25, 1814, by Sir George Smart, in the Lenten oratorios at Drury Lane; and the English version was probably made by Arnold, at that time manager of the King's Theatre and a prominent person in all theatrical matters. Another version was made by Thos. Oliphant, and a third by Mr. Bartholomew. The strong feeling prevailing in England against the appearance of our Saviour as a personage in the oratorio, which led to the modifications in the versions already mentioned, led to one by Dr. Hudson of Dublin in 1842, in which the story was changed to that of David, and the title to 'Engedi.' [In the present day this compromise is generally given up, but it was adopted as lately as in 1905, at the Bristol Festival.] G.

MOUNTAIN, Henry, a Dublin musician, and violinist of ability, who was also established as a music-seller and publisher in the Irish capital towards the latter end of the 18th century. From before 1785, he was at 20 Whitefriar Street, but about 1790 removed from thence to 44 Grafton Street. He published a large number of engraved single songs from the popular operas of the day, and besides about 1785, issued a small book—'The Gentleman's Catch Book,' which he edited and dedicated to the Hibernian Catch Club.

Joseph Mountain, his son, was equally clever on the violin, and came to Liverpool where he was leader at the Concert Hall, and the theatre. In this town he married Sarah Wilkinson, and came with her to Covent Garden, where he was leader of the orchestra. His wife's Christian name varies in different biographical notices—Sarah, Sophia, and Rosoman, being variously given. She was born about 1768 of parents named Wilkinson, who were circus performers engaged at Sadler's Wells. As a young girl she was handed over to Charles Dibdin who trained her as a singer, and employed her in a little burletta named 'Mount Parnassus' acted at his Royal Circus, where she made some success. Shortly afterwards, in 1782, she appeared at the Haymarket Theatre, and in 1784 went to Hull where she sought an engagement from Tate Wilkinson who at first refused her. She obtained a public hearing at the benefit of one of his actors, and he then gave her a part in 'The Maid of the Mill.' At this time her parents were entirely dependent on her. She rapidly rose as a vocalist, and in 1786 was engaged at Covent Garden Theatre. In 1787 she married Joseph Mountain (see above). Though her reception by the public while at Covent Garden was enthusiastic, yet for some reason the managers kept her considerably in the background, and she left the theatre to go to Dublin. In 1790 she again returned to the Haymarket Theatre, and Vauxhall. At this latter place she was a great acquisition, and her name figures as singer there from 1793 to 1799. She again returned to Covent Garden, but left it in 1798, ultimately singing at the Haymarket and Drury

[1] *Autobiography*, ii. 99 100.
[2] See his letter, in Polko's *Reminiscences*, p. 220. The autograph is now in the South Kensington Museum.

Lane. In 1802, having had a monologue entertainment written for her, she went on tour, and finally retired from the stage on May 4, 1815. She died at Hammersmith, July 3, 1841. In person she was small, but in her best period very attractive. F. K.

MOUNTAIN SYLPH, THE. A romantic ballet opera in two acts; words by J. T. Thackeray, music by John Barnett. Produced at the English Opera House (Lyceum), August 25, 1834. G.

MOUNT-EDGCUMBE, RICHARD EDGCUMBE, second Earl of, born Sept. 13, 1764, an amateur musician and composer, whose Italian opera 'Zenobia' was performed at the King's Theatre in 1800 for the benefit of Banti. He is best known as author of *Musical Reminiscences, containing an Account of the Italian Opera in England from 1773*, London, 1825; an amusing, gossiping book, containing much useful information. Two other editions, with a continuation, appeared, and in 1834 a fourth, including the Musical Festival in Westminster Abbey in that year. He died Sept. 26, 1839. W. H. H.

MOUNTIER, who is called by Burney 'the Chichester boy,' was probably of French origin, and educated musically in the choir of Chichester Cathedral. He made his first appearance 'in Character on any stage' as Acis, to the Galatea of Miss Arne (afterwards Mrs. Cibber), May 17, 1732, at the Haymarket Theatre,—the performance got up by the elder Arne. Mountier sang, in the same year, the part of Neptune (though advertised for that of Phœbus, which was given afterwards to Barret) in Lediard's 'Britannia, an English Opera,' with music by Lampe, 'after the Italian manner,' a work not mentioned by the biographers of that composer. It may be, therefore, interesting to record that the caste included Cecilia Young (Britannia), afterwards Mrs. Arne, Susanna Mason (Publick Virtue), Comano, or Commano (Discord), a basso who had sung the year before on the Italian stage, Waltz (Honour), the well-known singer who, from being 'Handel's cook,' became afterwards the performer of many of that master's principal bass parts in opera and oratorio,—and other performers. In the following year we find Mountier promoted to the Italian stage, and singing the part of Adelberto in Handel's 'Ottone' (revived), after which his name does not appear again in the bills. J. M.

MOURET, JEAN JOSEPH, born at Avignon, April 16, 1682, was in the service of the Duchess of Maine at Paris from about 1707, and composed his first ballets in 1714; his first opera, 'Ariane,' in five acts and a prologue, was produced April 6, 1717, 'Les Amours des Dieux,' an 'opéra-ballet' in four scenes and a prologue, came out in 1727, and 'Les Triomphes des Sens' in 1732. The names and dates of other operas and ballets will be found in the *Quellen-Lexikon*. Mouret was appointed musical director of the Concerts Spirituels in 1728, and held the post till the concerts were taken over by the Académie Royale in 1734. For this institution he wrote a book of motets, published in 1742; and for the Comédie Italienne, of which he was for some time the conductor, a piece called 'Arlequin Pluton.' He died at Charenton, Dec. 22, 1738. M.

MOUSQUETAIRES DE LA REINE, LES. An opéra-comique in three acts; words by St. Georges, music by Halévy. Produced at the Opéra-Comique, Feb. 3, 1846. G.

MOUSSORGSKY, MODESTE PETROVICH, born March 16/28, 1835, at his father's country-house at Karevo, in the Government of Pskov. His childhood was spent among rural surroundings. Both his parents were musical, and his mother taught him the piano from a very early age. Before he was nine he played several of Liszt's compositions and a pianoforte concerto of Field's. While at the 'Ensigns' School' in St. Petersburg he continued to take lessons from the pianist Herke (Gerke). On leaving this institution he was gazetted to the famous 'Preobrajensky' regiment, accounted one of the smartest in the service. Gifted with a pleasant baritone voice, and a facility for improvising, his attitude towards music remained purely that of an amateur until 1857, when he became acquainted with Dargomijsky, and was thus brought in contact with all the members of the New Russian School. He now began to study the works of Beethoven, Glinka, and Schumann, and generally to enlarge his musical outlook. Balakirev soon recognised the dramatic tendency in Moussorgsky, and set him to compose music to 'Œdipus,' of which an excellent translation had just appeared in Russian. He was also occupied with a project to compose an opera on the subject of Victor Hugo's 'Han d'Islande,' but got no further than the libretto.

As he became increasingly absorbed in music, Moussorgsky found his military duties more and more irksome. Cui, Rimsky-Korsakov, and Borodin had accepted the necessity of a dual profession, and Stassov—who entertained the highest opinion of Moussorgsky's talents—counselled prudence, and tried to persuade him that military duties need not prove fatal to their development. But Moussorgsky had immense faith in his powers, and even the persuasions of his mother could not prevent him from sending in his papers. At twenty-two he began the long struggle with poverty which lasted—with scarcely a bright interval—to the end of his life. Far from being able to devote himself exclusively to his art, he was compelled to accept a subordinate post in a government office, in order to live. This uncongenial work proved a constant hindrance to his artistic projects. Highly strung, morbidly sensitive, and impatient of all checks to his ambition, Moussorgsky was frequently tempted to forget his troubles in an excitable and irregular mode of life which proved

injurious to his health. After the death of his mother, matters grew worse, and in 1866, after a serious breakdown, he consented to live for a time in the house of his married brother at Minkino, and then recovered sufficiently to do some of his best work. In 1868, having exhausted the patience of his Department, he returned to Petersburg with the score of his national music drama 'Boris Godounov.' The operatic direction requested Moussorgsky to shorten the work and give more opportunity to the soloists. In this revised form the work was first performed at the Maryinsky Theatre, St. Petersburg, Jan. 24 (Feb. 6), 1874. In spite of much acrimonious criticism it must have interested the public, since it was given twenty times in the course of the season. It was performed in Moscow in 1889. In 1896 a new edition was issued, the instrumentation revised by Rimsky-Korsakov. Although it has been allowed to drop out of the repertory of the State theatres, 'Boris Godounov' has been revived with success by private companies and on benefit nights. After 'Boris Godounov' Moussorgsky turned his attention to the dramatic story of the Princes Khovanstchin, suggested to him by Stassov in 1872.

From 1870 to 1881 Moussorgsky continued to live and work in St. Petersburg. At first he shared rooms with Rimsky-Korsakov, but when the latter married, he found himself once more upon his own resources. The pinch of poverty grew intolerable, and his health was more and more undermined. A tour in South Russia with the gifted singer Mlle. Leonov gave promise of comparative prosperity. But it came too late. During the last years of his life Moussorgsky frequently had recourse to drugs and stimulants, in which he sought relief from constant nervous depression. It is sufficient to look at Repin's portrait of the composer painted shortly before his death, and compare it with Borodin's account of the smart young guardsman, and we shall need no further biographical commentary. In this slovenly, broken-down, but not unlovable personality we may find traces of the Moussorgsky of earlier days, at once the most imaginative and realistic of musicians; something, too, still lingers of Moussorgsky the humorist, the composer of such satires upon his contemporaries as 'The Gallery' and 'The Lay of the Classicist'; still more of Moussorgsky the child-lover who had such tender insight into the children's world; but the most haunting impression of the portrait is that of the pitiful, tragic Moussorgsky, dying in the prime of life, his fine genius already dimmed and deteriorated, destined never to know the invigorating joy of recognition and success. He died in the Military Hospital of St. Nicholas, in St. Petersburg, on his forty-second birthday, March 16/28, 1881.

Moussorgsky is the closest follower of Dargomijsky. He is not less national in sympathy than the direct disciples of Glinka; but whereas their tendencies are lyrical and ideal, those of Moussorgsky are emphatically disposed to realism. In this respect, and also because he was pre-eminently a vocal rather than a symphonic composer, his musical temperament accords with that of Dargomijsky. His dominant idea was to bring music into closer relationship with actual life. In a letter to Vladimir Stassov he reveals his artistic intentions: 'To seek assiduously the most delicate and subtle features of human nature—of the human crowd—to follow them into unknown regions, to make them our own: this seems to me the true vocation of the artist . . . to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art.' This view, legitimate in its first expression, led the composer insensibly to an attitude of complete negation. Of all the Russians he is the only one to whom the epithet 'musical Nihilist' can be applied with any show of justice. Seeing nature in everything and making the exact copying of nature the first duty of the artist, Moussorgsky came to reject the formula of 'art for art's sake' as meaningless. To attempt in a work of art the union of beauty with the material object, seemed to him a puerility belonging to the childhood of art.

In order to understand Moussorgsky's work and his attitude towards art, it is necessary to realise the social conditions under which he lived. He was a true child of the sixties, of that period of moral and intellectual ferment which followed the accession of Alexander II. and the emancipation of the serfs. Of the little group of composers then striving to give musical expression to their newly awakened nationality, none was so entirely carried away by the literary and political movements of the time as Moussorgsky. Every man was asking himself and his comrades the question posed by the most popular novel of the day: 'What shall we do?' The answer was: 'Throw aside social and artistic conventions. Make art the handmaiden of humanity. Seek not for beauty but for truth. Go to the people. Hold out the hand of fellowship to the liberated masses and learn from them the true purpose of life.' To this democratic and utilitarian spirit, to this deep compassion for the people, to this contempt for the dandyism and dilettantism of an earlier generation, Moussorgsky strove to give expression in his music, as Perov expressed it in painting, as Tchernichevsky, Dostoievsky, and Tolstoi expressed it in fiction. We may disagree with his æsthetic principles, but we must confess that he carried out with logical sequence and conviction a considerable portion of his programme. In his sincere efforts to attain great ends he undoubtedly overlooked the means. He could never submit to the discipline of a thorough musical training as did Tchaikovsky

and Rimsky-Korsakov. He preserved his originality intact, but at a heavy cost. The weakness of his technique has been exaggerated by those who put down all his peculiarities to ignorance; but in some respects—particularly as regards orchestration—his craftsmanship was certainly unequal to the demands of his inspiration, for his aims were very lofty. Had this been otherwise Moussorgsky's name would have been more closely linked with those of Berlioz and Richard Strauss.

His songs are the finest expression of his artistic intentions. The ordinary themes of lyric verse had no attraction for Moussorgsky. Conventional subjects were failures in his hands. His songs are a series of 'human documents' in which the psychology of the Russian people is faithfully reflected. The whole army of the 'humiliated and offended' supplied him with subjects. He has re-created these types of rural life with extraordinary fidelity to nature. He had also a vein of sardonic humour, and his musical satires upon the critics, priests, and minor officials of his day are unique in their clever mimicry and mordant sarcasm. He is the Juvenal of musicians. In the series of songs entitled 'The Nursery' he has done for the children what he had already done for the peasantry: caught and fixed a whole series of child-types with all their moods, engaging, petulant, capricious, and whimsical. The song-cycles 'No Sunlight' and 'Songs and Dances of Death' were composed during his last years of suffering, and are indeed the cries of one 'who departeth in darkness.' Had the realistic schools of painting and fiction never come into being, we might still reconstruct from Moussorgsky's songs the whole psychology of Russian life.

The national music-drama, 'Boris Godounov,' was written when Moussorgsky was at the zenith of his power, and is the chief foundation on which rests his reputation as an operatic composer. The libretto is based upon Poushkin's famous historical drama which bears the same title, some scenes being kept intact as regards the original text. It is full of stirring dramatic interest, for it deals with one of the most sensational episodes of Russian history. The heir of Ivan the Terrible was of weak intellect, consequently the real power passed into the hands of the regent, the capable and crafty Boris Godounov. The only obstacle between the usurper and the crown was the Tsar's younger brother Dmitri. Boris Godounov did away with him, and ruled wisely and well for many years. Then Nemesis came in the person of the False Dmitri, a young monk who declared himself to be the heir, rescued at the eleventh hour, and concealed in a monastery. The remorse, agitation, and madness of Boris are finely depicted by Poushkin, who obviously had Macbeth in his mind when creating this character. In 'Boris Godounov' Moussorgsky discards the conventional divisions and ensemble pieces of Italian opera; while the chief interest is centred in the chorus and dialogue. The period is about 1600, and the scene is laid partly in the Kremlin, partly on the borders of Poland. The action of Moussorgsky's second music drama 'Khovanstchina' takes place in the time of Peter the Great, when all Russia was divided between the Old order and the New. It would be impossible to point to anything in Russian music more intensely and touchingly national than the prelude to this work. The orchestral introduction is built upon national airs. The scene represents dawn on the river Moskva. The bells are ringing for matins, and as the sun rises, the gathering light reveals the Holy of Holies to all Russian hearts—the Red Square in Moscow. The noisy jingoism of Tchaikovsky's Overture '1812' loses its thrill in comparison with this poetical evocation from the national life. As in 'Boris Godounov,' so also in 'Khovanstchina,' religious music is introduced. In the latter work the 'Rasskolniki' or 'Old Believers' play a prominent part, and Moussorgsky has made their music distinctly archaic in character, as it should be. Martha, the loyal, passionate, fanatical Rasskolnik, is one of Moussorgsky's finest achievements in musical portraiture. Before his death the composer entrusted the instrumentation of 'Khovanstchina' to Rimsky-Korsakov.

Besides these completed operatic works Moussorgsky in 1868 made an experiment in what he described as 'opéra dialogué.' He attempted to set to music, just as it stood, the prose text of Gogol's comedy 'The Matchmaker.' He abandoned the idea after completing the first act. Another unfinished opera was based upon Flaubert's 'Salammbô.' Fragments of this music were afterwards incorporated in other works. A third operatic subject which he took up for a time was Gogol's tale 'The Fair at Sorochinsk.'

The following is probably a complete list of Moussorgky's compositions:—

VOCAL MUSIC

OPERATIC

'The Matchmaker,' opéra dialogué (one act only); 'Boris Godounov,' national music drama in four acts with a prologue (completed 1870, first performed at the Maryinsky Theatre, St. Petersburg in 1874); 'Khovanstchina' national music drama in five acts (1872-1880); fragments of an opera based upon Gogol's tale 'The Fair at Sorochinsk.'

CHORUS AND ORCHESTRA

'The Destruction of Sennacherib' (1867); 'Joshua Navin' (1877. Both these works based on original Hebrew themes); female chorus from 'Salammbô': mixed chorus from 'Œdipus.'

SONGS

'Saul' (1863); 'Night,' 'Peasant Cradle Song,' 'Savishna' (The idiot's song, 1865); 'Gopak,' 'The Wish,' 'The Seminarist' (1866); 'Mushrooming,' 'Hebrew Song,' 'The little Feast,' 'The Goat,' 'The Magpie' (?), 'The Swaggerer,' 'The Classicist' (1867); 'The Orphan,' 'The Nurse and Child,' 'The Gallery' (musical pamphlet, 1870); 'The Nursery' (seven pictures of child-life 1868-70); 'Left Behind'; 'No Sunlight' (a cycle of six songs, 1874-75); 'Dances of Death' (four songs, 1875). Published posthumously: 'The quiet Heights'; 'O, the Honour!' 'Dawn'; 'The Vision,' 'Down the Don,' 'The Dneiper,' 'The Flea,' 'Callistratus,' 'The Traveller.'

ORCHESTRAL

Intermezzo in modo classico (B minor), Scherzo in B; Turkish March; fantasia 'Night in the bare Mountain.'

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PIANOFORTE

Pictures from an Exhibition (ten musical sketches, subjects taken from pictures by the celebrated Russian architect Hartmann); Méditation; Une Larme; 'The Sempstress'; 'On the Southern Shores of Crimea'; 'In the country'; 'A Child's Joke': Intermezzo. R. N.

MOUTHPIECE (Fr. *Bec, Bocal, Embouchure*; Ger. *Mundstück*). That portion of a wind instrument which, as the name implies, is inserted into the player's mouth or applied to his lips. [Of the French words, Bec (beak) is applied to the first variety, and Embouchure to the second or the mouthpieces of brass instruments. As an Anglicised word the name embouchure is also applied to the mouth-hole in the head-joint of the transverse flute, which is never spoken of as the mouthpiece, although for purposes of comparison it is convenient to refer to it under this heading. (For Bocal see CROOK.) Including, therefore, the orifice for sound production in the transverse flute, mouthpieces may be classed into four groups, viz.

1. The open end of a tube, across which a stream of air is blown, as when a note is produced from a Pandean pipe, or from the pipe of a common key. This is the simplest of all forms, and possibly the most ancient; it is the form adopted in the Nay or Egyptian flute. (See FLUTE.) In the ordinary modern or transverse flute, the open end across which the stream of air is directed is obtained by means of a lateral orifice.

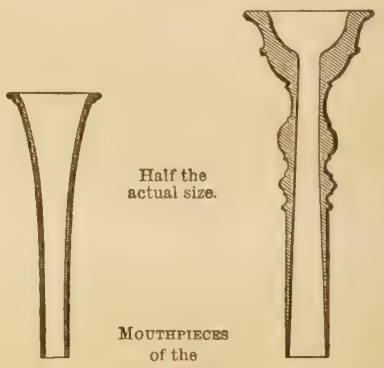
2. A tubular conduit inserted between the lips by which air is conveyed under pressure to a whistle as in the flageolet; or to enclosed reeds, either directly as in the cromorne, or indirectly through a wind-bag as in the bag-pipe. The beaked mouthpiece of the recorder is merely a modified form of this tubular conduit, but by its name marks the distinction between the Flute-à-bec and the transverse flute.

3. A beak-shaped chamber forming the upper end of single-reed instruments of the clarinet and saxophone types. One side is flattened to form a bed or table for the reed, and communication is opened with the general tube of the instrument by a slot cut in this table.

This variety of mouthpiece can be applied, although rather ineffectively, to the Bassoon and its diminutives. The Dolcino or small bassoon in the B♭ of the four-foot octave, was actually played in military bands by means of a single reed as late as the early years of the last century, and even since then attempts have been made to revive this means of producing tone on the bassoon.]

4. Cupped mouthpieces, which are applied to the outer surface of the lips, not inserted between them. The lips thus stretched across the calibre of the cup form a kind of double reed, closely resembling the Vocal Cords of the Larynx. Each instrument of this class has a somewhat different form of cup, which is described under their respective headings. In the older examples, however, and in those used by uncivilised tribes, the cup consists of a simple hole, at the end of a cow's horn for instance, or in the side of an ivory tusk, communicating with the medullary cavity. The transition from this to the shaped cup can be well seen in the Swiss Alpenhorn, in which a small globular cavity, like the mouthpiece of the Trumpet, is rudely carved out of the wooden strips of which the long tube is built up. In more finished instruments of this class, the mouthpiece is turned out of Brass, Ivory, Aluminium, or Silver, with a rounded cushion-shaped edge for the accurate and painless pressure of the lips. Glass has also been used, and of late the cushion has been made of vulcanised india-rubber.

[In all the mouthpieces comprised in the third and fourth groups, the exact dimensions and proportions exercise a great effect upon the tone-quality. In those of the clarinet type the ruling factor is the exact degree of opening between the reed and the bed of the mouthpiece, this is technically called the 'spring' or 'lay.' In the cupped mouthpieces of brass instruments the variations are even greater and of more importance, for in addition to the general size suitable to the range of compass of each class, the exact form of the cup and rim and the diameter of the bore of each mouthpiece have a marked effect.



HORN and TRUMPET. MOUTHPIECES of the

The cups of the mouthpieces of cornets, bugles, and saxhorns are intermediate in character between those of the horn and trumpet.

Double-reeds, as used on the Oboe and Bassoon are mouthpieces only in the literal sense that they are placed in the mouth; they will be treated under REED.] W. H. S.; with additions in square brackets by D. J. B.

MOUTON, JEAN, French composer, born about the year 1475[1] in the department of the Somme,[2] pupil of Josquin, teacher of Willaert,

[1] Date proposed by Fétis. Mouton's first publication appeared in 1505.

[2] See *Joannis Mouton Sameracensis . . . aliquot moduli*; Paris, Le Roy & Ballard, 1555 (Brit. Mus. A. 132)—an edition apparently unknown abroad, or the word 'Sameracensis' would not have escaped attention. Glarean merely calls Mouton 'Gallus.' Fétis thinks, from the inscription on the tomb, that Hollingue, a little town near Metz, may have been his birthplace. In that case 'Sameracensis' may refer simply to Mouton's residence at S. Quentin.

musician to Louis XII. and Francis I. of France, canon of Therounne,[1] and afterwards, like Josquin, canon of the collegiate church of S. Quentin, in which place he died, and was buried in 1522, the following words being inscribed on his tomb:[2]—

Ce gist maistre Jean de Hollingue dit Mouton, en son vivant chantre du Roy, chanoine de Therouanne et de cet eglise, qui trepassa le penultieme jour d'Octobre MDXXII. Priez Dieu pour son âme.

When Petrucci began to print music, Mouton was in his prime, and the edition of five masses (*a* 4) which Fétis assigned to the year 1508 is an early example of a whole book devoted to one composer. This book, which Glarean[3] found 'in manibus omnium,' is now scarce, and Fétis thinks the copy of the second edition[4] in the British Museum the only complete one. Burney carefully examined the fourth mass,[5] and scored several movements, discovering no variety of measure or subject, no melody, no ingenuity of contrivance, no learning of modulation. Yet the masses were highly valued in their day, reprinted by other publishers[6] and much admired, according to Glarean and Le Roy,[7] by Pope Leo X., Giov. di Medici.[8] As for motets, Mouton saw twenty-one printed in the best collection of his time, Petrucci's Motetti de la Corona.[9] Posthumous publications continued for nearly forty years, and the list of known printed works includes nine masses,[10] about seventy-five motets and psalms, and a few French chansons. [See *Quellen-Lexikon.*]

The British Museum has a single voice-part (superius) of Mouton's twenty-two motets[11] printed by Le Roy in 1555, and happily a complete MS. score of the same collection. This gives many interesting pieces, the 'Nesciens Mater' (*a* 8) with four of the parts derived canonically from the others, the 'Quis dabit oculis' composed in 1514 on the death of Anne of Bretagne, Queen of France, some Easter pieces, 'Alleluia,' and 'In illo tempore,' and one for Christmas, 'Noe, noe, psallite,' on which Arcadelt afterwards wrote a mass.

Burney has scored, besides the mass movements, three motets,[12] and in this style of composition finds Mouton more smooth and polished than his contemporaries. 'Life in a court' can scarcely account for it. Most great musicians of the time had the same surroundings. Glarean, more reasonably, attributes to zeal and industry the rare facility which separated Mouton from his fellows. The numerous examples drawn from his works for the 'Dodecachordon,' and the evident pride with which Glarean[13] recalls the meeting in Paris, are evidence of the high value set upon the French composer. Had Mouton left no compositions of his own, he would still be remembered as belonging to a remarkable line of great teachers, Okeghem. Josquin, Mouton, Willaert, Zarlino. J. R. S.-B.

MOVEMENT. A definite and complete item in a musical composition, sometimes forming part of a large work, and sometimes single and independent. So called because each portion as a rule maintains the same rate of 'movement.' A 'number' in an opera or oratorio will often contain several movements. M.

MOZART, LEOPOLD, father of the great composer, and son of Johann Georg, a bookbinder, of Augsburg, was born Nov. 14, 1719. Intelligent, sagacious, and persevering, he determined to push his way beyond the narrow circle of his parental home. From the first he was addicted to music; on leaving school he went for two years (1737-39) to the University of Salzburg, after which he devoted himself to the study of music as a profession, and having become an excellent violinist, was appointed Hofmusikus by Archbishop Leopold (Firmian) in 1743, afterwards Hofcompositor, and in 1762 vice-Capellmeister by Archbishop Sigismund (Schrattenbach). On Nov. 21, 1747, he married Anna Maria Pertlin (or Bertlin) daughter of an official of St. Gilgen. They were described as the handsomest couple in Salzburg. Of seven children, only two survived—a daughter, Maria Anna, born July 30, 1751, and a son, the immortal Wolfgang. His travels with his children are detailed on pages 285-289. He discerned at once their immense gifts, and, with pious trust in Providence, devoted his whole energies to their education in music. He died at Salzburg, May 28, 1787, bearing to the grave the honourable distinction of having trained one of the greatest musicians the world ever saw. He composed much—oratorios, dramatic music, including the operas 'Semiramis' and 'Die verstellte Gärtnerin'; but especially church and instrumental works, several of which were circulated either in print or MS. [See the *Quellen-Lexikon.*] He engraved six of his own

[1] Whence he removed, probably, when the English took the town in 1513.

[2] See *Etudes St. Quentinoises* (St. Quentin 1851-62 etc.) tom. i. p. 302.) Ch. Gomart, the author, took the inscription from a *MS. of Quentin Delafons*, but does not state where it is to be found. It is the only authority for the date of Mouton's death, and for his two church preferments.

[3] 'Δωδεκαχορδον' (Basileae, 1548), p. 464.

[4] 'Missae J. Mouton' (Fossombrone, Petrutius, Aug. 11, 1515), containing 'Missa sine nomine,' 'Alleluia,' 'Alma Redemptoris,' another 'Sine nomine,' 'Regina mearum' (Brit. Mus. K. 1, d 7).

[5] For Burney's examples from Mouton, and critical notes, see 'Musical Extracts' (vol. ii. pp. 104, 134, 137, 169) in Brit. Mus. (Add. MS. 11,582). Most of the notes are incorporated in his *History* (vol. ii. p. 533).

[6] The 'Alma redemptoris' was reprinted, and a new one, 'dittes moy toutes vos pensées,' added in Antiquis' famous 'Liber quindecim Missarum' (Rom. 1516).

[7] See preface to work quoted in note 2 of previous page.

[8] 'A passionate lover of music . . . the sounds of which were daily heard floating through the palace, Leo himself humming the airs that were performed.' (Ranke's *History of the Popes.*)

[9] Eight in book i. (1514): ten in book ii. (1519); three in book iii. (1519).

[10] Besides the six mentioned in note 4 of this col. and note 6 above, the 'Missa d'Allemagne,' 'Tua est potentia,' and 'Quem dicunt' were printed. Fétis mentions a MS. 'Missa sans cadence' at Cambrai. Zarlino speaks of a Mass 'Benedicam Dominum,' *a* 6 (*Istitutioni Harm.* pt. iv. p. 414).

[11] See Note 2 on previous page.

[12] 'Quis dabit oculis,' 'Non nobis Domine,' composed in 1509 at the birth of Renée, daughter of Louis XII. Also 'Quam pulcra es,' which Burney likes so much that he gives the first movement in his *History*. This motet had in its own time been ascribed to Josquin.

[13] Speaking of it continually in the 'Dodecachordon.' See pp. 296, 320, 464. They conversed by means of an interpreter.

sonatas in 1740. His great work, however, was his *Versuch einer gründlichen Violinschule* (Augsburg, 1756), which passed through many editions in various languages, and was for long the only Method for the violin. From this work alone we should judge him to have been a man of culture far above the average, and of solid worth, as indeed he was. Marpurg, Schubart, Zelter, and others, have all mentioned the book in the highest terms. A steel engraving of him from the family portrait in the Mozarteum at Salzburg, is given in vol. i. of Otto Jahn's *Mozart* (2nd ed.). His daughter

MARIA ANNA, whom he early taught the piano,[1] and who shared her brother's successes as a pianist on their joint tours, married, in 1784, Baron von Berchthold zu Sonnenberg, Hofrath of Salzburg, and Warden of St. Gilgen. On his death she returned to Salzburg, and occupied herself with teaching. She became blind in 1820, and died Oct. 29, 1829. C. F. P.

MOZART, CONSTANZE, Wolfgang's wife (*née* Weber), born at Zell in Lower Austria, had a pretty, well-trained voice, and played the piano in a pleasing manner. Mozart dedicated to her, always in affectionate terms, many of his compositions, but, characteristically, finished none of them. She was a good and loving wife, accommodated herself in everything to her husband's disposition, and restrained him from many heedless actions. He was sincerely attached to her, and she, in return, lavished upon him every care and attention. After Mozart's death she and her two children had a hard struggle for existence, but her necessities were in some measure relieved by the success of concerts which she gave in Vienna, Prague, Berlin, and other cities. In Berlin, the King granted her the use of the Opera-house, and the services of his own band, for a concert, at which she sang. In 1799 she sold all her husband's remaining MSS. to André for 1000 ducats (£500). In 1809 she married George N. Nissen, an official in the Danish diplomatic service, whose acquaintance she had made in Vienna in 1797. Henceforth her life was peaceful and uneventful. On Nissen's retirement from office in 1820 they went to live in Salzburg, where he collected the materials for his *Mozart-Biographie*. He died in 1826, and Constanze on March 6, 1842, a few hours after the arrival of the model of Mozart's statue.

Of the two sons of Wolfgang and Constanze Mozart, the elder, KARL, first took to commerce, practising music as a pastime, and afterwards became an employé of the Austrian government at Milan, where he died in 1858. Mendelssohn met him there in 1831, and delighted him by playing the Overtures to 'Don Juan' and the 'Zauberflöte.' The younger,

WOLFGANG AMADEUS, born July 26, 1791, in Vienna, studied the piano and composition with Neukomm, A. Streicher, Albrechtsberger, and Salieri. He made his first appearance in public, being led forward by his mother, at a concert given on April 8, 1805, at the theatre 'an der Wien,' when he played a concerto of his father's, and variations on the minuet in 'Don Juan.' The latter, and a cantata in honour of Haydn's seventy-third birthday, were his own compositions. In 1808 he became music-master to the family of Count Joseph von Bawarowsky, in Galicia. He made repeated professional tours, and in 1814 became Musikdirector at Lemberg, where he founded the Cäcilienverein, in 1826. As a pianist and composer he was held in esteem—his name alone was sufficient to preclude his rising to eminence. He died July 30, 1844, at Carlsbad in Bohemia. C. F. P.

MOZART, WOLFGANG AMADEUS,[2] born at Salzburg, Jan. 27, 1756, even as a child of three showed his love for music in a remarkable manner. He listened eagerly to his sister Marianne's music-lessons, amused himself for hours with picking out thirds, and showed a good memory for the pieces he heard. Encouraged by these indications his father began, almost in play, to teach him little minuets on the harpsichord; but the boy showed such aptitude that the play soon became real work. Marianne's MS. music-book[3] was called into requisition, the father writing down in it pieces of progressive difficulty. The impulse to compose similar pieces for himself was soon roused in the boy; these, which already betray his feeling for beauty both of sound and form, he played to his father, who wrote them down in the book. Before long he was able to enter his own compositions. He even ventured on a concerto, but it was so difficult that no one could play it; he stood his ground, however, maintaining to his father that 'that is just why it is called a concerto; people must practise till they can play it perfectly.' Schachtner the court trumpeter, and a friend of the family, relates many touching instances of his lively and essentially child-like disposition[4]; of his eagerness in learning anything, especially arithmetic; of his warm love for his father ('next after God comes papa' he used to say); of his docility, which was such that even in those days of severity he never was whipped; of his ear, which was so delicate that he could detect and remember to the next day a difference of half a quarter of a tone, and so susceptible that he fainted away at the sound of a trumpet; of his disinclination to ordinary childish amusements, and his earnestness over his music-lessons. His father wrote to him in 1778, 'as a child and

[1] Her lessons first brought out Wolfgang's extraordinary musical gifts.

[2] He was christened in full Joannes Chrysostomus Wolfgangus Theophilus: instead of Theophilus his father wrote Gottlieb—in Latin Amadeus. In his earlier letters Mozart added his confirmation-name Sigismundus. On his first works, and those engraved in Paris in 1764, he signs himself J. G. Wolfgang, afterwards Wolfgang Amade; in private life he was always Wolfgang.

[3] Now in the Mozarteum at Salzburg.

[4] Letter to Mozart's sister, dated Salzburg, 1792; given entire by Jahn, i. 19. The references throughout are to Jahn's 2nd edition.

a boy you were too serious even to be childish: and when sitting at the harpsichord, or doing anything in the shape of music, you would not stand a joke from any one. Indeed, from the precocity of your talent, and the extremely thoughtful expression of your countenance, many people feared you would not live to grow up.' It was not long ago discovered[1] that when a little over 5½, Mozart took part in a comedy, 'Sigismundus Hungariae Rex,' set to music by Eberlin the court organist, and performed in the hall of the University of Salzburg, Sept. 1 and 3, 1761. There were about 150 performers, including young counts, students, and choristers of the chapel.

The father, struck by the rapid progress of his children, determined to travel with them. Their first excursion was in Jan. 1762, to Munich, where the Elector received them kindly, and expressed great admiration; and encouraged by this success the family next went to Vienna, giving a concert at Linz by the way.

The reputation of the little prodigies had preceded them to Vienna, but the reality far exceeded the expectations formed by the court and nobility. The Emperor was especially taken with the 'kleiner Hexenmeister' (little magician), and in joke made him play first with one finger only, and then with the keyboard covered. Wolfgang asked expressly for Wagenseil, the court composer, that he might be sure of having a real connoisseur among his hearers. 'I am playing a concerto of yours,' he said, 'you must turn over for me.' He treated the Empress with all the frankness of an unspoilt child, jumping up into her lap, throwing his arms round her neck and kissing her. Of course the upper classes went wild about the children, and 'all the ladies lost their hearts to the little fellow.' But a change soon came, for Wolfgang took the scarlet fever, and even after his recovery people held aloof from fear of infection. After a short excursion to Pressburg they returned to Salzburg in the beginning of 1763.

The father now considered himself justified in attempting a longer journey, his main aim being Paris. They left Salzburg on June 9, and travelled by Munich, Augsburg, Schwetzingen, Mayence, Frankfort,[2] Coblenz, Aix-la-Chapelle, and Brussels, giving public concerts, or playing at the various courts. Wolfgang played the violin, and also the organ at the various churches.

They arrived in Paris on Nov. 18, and stayed five months. The children played before the court at Versailles, gave two concerts, and excited the greatest enthusiasm. Grimm, the cultivated man of letters, took them up warmly, and was of great use in procuring them introductions, and rendering services of various kinds. To show Wolfgang's talent in composition, the father had four sonatas for pianoforte and violin engraved, two (6, 7)[3] being dedicated to the Princess Victoire, the King's second daughter, and two (8, 9) to the witty Comtesse de Tessé. The whole family was painted by Carmontelle, and the picture is now in the possession of Lord Revelstoke (see p. 311*a*).

They left Paris, April 10, 1764, and went by Calais to London, where they took lodgings in Cecil Court, St. Martin's Lane.[4] Here also they met with a gracious reception at court, and the children, especially Wolfgang, made an extraordinary impression. The King put before the 'invincible' Wolfgang pieces by Bach, Abel, Wagenseil, and Handel, which he played at sight, and also made him play on his organ, to the still greater admiration of everybody. He then accompanied the Queen in a song, and a flute-player in his solo, and improvised a charming melody to the bass-part of one of Handel's airs. He became very intimate with the Queen's music-master, J. Christian Bach, and with the singers Tenducci and Manzuoli, the latter of whom gave him singing-lessons of his own accord. He also made the acquaintance of the Hon. Daines Barrington, a man of very versatile attainments, who after putting him to the severest tests, wrote a paper for the Royal Society, in which he detailed the facts and his own admiration and astonishment.[5] After a second performance at court, the children gave their first concert on Tuesday, June 5, at the Great Room in Spring Gardens. In the advertisement the father called his children 'prodigies of nature,' and directed special attention to Wolfgang; 'his father had brought him to England, not doubting but that he will meet with success in a kingdom where his countryman Handel, the late famous virtuoso, received during his lifetime such particular protection.' Town was very full for the King's birthday (June 4), and the receipts were as much as 100 guineas; moreover, many of the professors engaged declined receiving any remuneration for their services. The sensation was immense; even the father was astonished, and wrote home describing their progress. 'To play the British patriot' he next allowed Wolfgang to play the harpsichord and organ at a concert at Ranelagh on June 29, 'for the benefit of a useful public charity.'[6] After this the family went to Tunbridge Wells, then at the height of its fashion, returning at the end of July; shortly after the father took cold in returning from a concert at Lord Thanet's, and had a severe illness. During his convalescence

[1] *Neue Beiträge für Salzburgische Geschichte*, etc. An extract from the MS. *Chronik des Gesanges und der Musik im Salzburgischen* by A. J. Hammerle (Salzburg, 1877).

[2] Here the father announced in the programme, August 30, that 'he would play with the keyboard covered,' thus turning the Emperor's joke to account. Here also Goethe heard him—'I was about fourteen, and I still distinctly remember the little man with his frizzled wig, and sword.' Eckermann's *Gespräche mit Goethe*, ii. 180.

[3] The numbers throughout refer to Köchel's *Mozart-Catalogue*.

[4] For the details of Mozart's stay, and the condition of music at the time, see Pohl's *Mozart in London* (Vienna, 1867).

[5] *Philosophical Transactions*, vol. lx. for the year 1770, p. 54.

[6] Probably the Lying-in Hospital (Surrey), the foundation-stone of which was laid in 1765.

they went to Chelsea, then a detached village, and lived at the house of a Dr. Randal in Fivefields (now Lower Ebury Street). Not being able to play any instrument, on his father's account, Wolfgang composed his first Symphony (15), followed by three others in 1765 (17-19). On their return to town they lodged at Williamson's, No. 15 Thrift Street (now Frith Street, Soho); and on October 29 were again invited to court. In acknowledgment of so much gracious kindness, the father had six of Wolfgang's sonatas for harpsichord and violin (10-15) engraved at his own cost, and dedicated to the Queen, who sent him 50 guineas. The last two concerts, in which 'all the overtures were of the little boy's own composition,' took place respectively on Feb. 12, 1765, at the Little Theatre, Haymarket, and May 13, in Hickford's Great Room, Brewer Street, the latter at reduced prices, as the charm of novelty had worn off. Here the children played a piece of Wolfgang's for four hands on the same harpsichord, a thing then quite new. The instrument was one with two manuals and pedals, as well as a Venetian swell, made by Burkhard Shudi for the King of Prussia.[1]

From this time the father put forth repeated invitations to the public to hear and test the youthful prodigies in private, 'every day from 12 to 3, admittance 2/6 each person,' first at their lodgings, and afterwards at the Swan and Hoop Tavern, Cornhill. Playing with the keyboard covered is mentioned as a special attraction. Visitors, however, became constantly fewer, in spite of the increasing urgency with which they were invited (the *Advertiser* of July 11 contains the last advertisement), and some popular disturbances, together with the appearance of the first symptoms of George the Third's malady, made the elder Mozart determine to leave the country. The family, however, first visited the British Museum (opened Jan. 15, 1759), to which the father presented all Wolfgang's printed compositions, and a copy of the engraving from Carmontelle's picture. In memory of his visit Wolfgang composed, by request, a four-part motet,[2] his only vocal piece to English words, and presented the autograph to the Museum, receiving a note of thanks from the secretary, Mr. Maty (July 19, 1765). They started July 24, stopped at Canterbury, and at Bourne with Horace Mann, and on August 1 left England for the Hague in consequence of an invitation to the court of Holland.[3]

They were detained a month at Lille by Wolfgang's falling ill, but on their arrival at the Hague in September were most graciously received by the Prince of Orange and his sister Princess Caroline of Nassau-Weilburg. First, however, the little girl fell ill, and then Wolfgang took a violent fever which lasted many weeks. It was not till Jan. 1766 that he was able to give two concerts at Amsterdam, at which all the instrumental music was his own composition, including a symphony (22). In March they were again at the Hague for the fêtes on the installation of the Prince of Orange as Stadtholder, for which Wolfgang composed harpsichord variations on an allegretto, and on the old Volkslied 'Willem van Nassau' (24, 25), which were immediately printed. He also composed for the Festival a kind of concerto grosso which he called 'Galimathias musicum' (32); it concludes with a fugue on the Volkslied. Six sonatas for PF. and violin (26-31), dedicated to the Princess, were also engraved. At Ghent and Haarlem he played the organ in public.

They next travelled by Mechlin to Paris, where they arrived on May 10. The children played repeatedly at court, and their improvement was appreciated, but here, too, there was a falling off in interest. On July 9 they left Paris, and passing through Lyons to Switzerland, spent many pleasant days at Lausanne, Berne, Zurich, and Schaffhausen. They were fêted everywhere, but most of all at Zurich by the poet Gessner, from whom they parted with great regret. It was found not long ago[4] that the father took his children over from Geneva to Ferney, having a letter of introduction from Damilaville of Paris. But Voltaire had been in bed for six weeks, and Mme. Denis, Rameau's pupil, was ill too; 'Comment pourrais-je recevoir votre jeune joueur de clavecin? Ah! nous sommes bien loin de donner des fêtes!' he wrote to his friend in Paris; and so this strange encounter between Leopold Mozart the sincere believer, and Voltaire, did not take place. That the former should have desired it is a proof of his readiness to sacrifice even his scruples to the interests of his children.[5] At Donaueschingen they spent twelve pleasant days with the Prince of Fürstenberg, who had music nearly every evening, and after remunerating them very handsomely, took leave of them with tears in his eyes. At Biberach Count Fugger of Babenhausen made Wolfgang compete on the organ with Sixtus Bachmann, a gifted boy two years older than himself; neither was able to obtain a decided advantage over the other. Passing through Munich, where the Elector was much pleased with Wolfgang's progress, they arrived in Salzburg in November 1766.

The father's first care was to carry on Wolfgang's interrupted studies; and as a solid foundation took him through Fux's *Gradus ad Parnassum*. The Archbishop, not believing in

[1] See A. J. Hipkins's *History of the Pianoforte* (1897). An account of the concert is given in the *Salzburger Zeitung*, August 6, 1765.

[2] 'God is our Refuge and Strength.' For facsimile of the autograph see Pohl's *Mozart in London*, [and the piece, edited by Dr. W. H. Cummings, was reprinted in *Musical News*, Jan. 27, 1906.]

[3] [For further particulars concerning the family residence in London, see F. G. Edwards's *Musical Haunts in London*.]

[4] *Voltaire Musicien*, by Edmond van der Straeten.

[5] The above interesting fact throws light on the passage on Voltaire's death in Mozart's Letters (Paris, July 3, 1778).

THE MOZART FAMILY

From the painting by Johann Nepomuk de la Croce, preserved in the Mozart Museum, at Salzburg

the boy's powers, gave him the first part of a sacred cantata, 'Die Schuldigkeit des ersten Gebotes'[1] (35), to compose under strict surveillance. Quite within our own time it has been ascertained that this work was performed on March 12, and April 2, 1767, by the students in the University hall.[2] To this period also belong a Passions-cantate or Grabmusik (42), his first PF. concertos (37, 39-41), and a Latin comedy 'Apollo et Hyacinthus,' performed May 13, at the Aula, at which (according to Hammerle) he also played the harpsichord. In the beginning of September the family, attracted by the approaching betrothal of the Archduchess Josepha, went to Vienna; but they came in for a series of misfortunes. The Princess died of small-pox, the upper classes took flight for fear of infection, and the Mozarts also fled to Olmütz, where, however, both children took the disease, and Wolfgang was blind for nine days. Count Podstatzky generously gave them free quarters in the Deanery, and every care was lavished upon them. After their recovery they made a short stay at Brünn, where they were kindly welcomed by Count Schrattenbach, and other nobles.

They arrived in Vienna in January 1768, and were very kindly received at court; but the Empress was living in retirement after the death of her husband, the Emperor set an example of parsimony which was scrupulously followed by the aristocracy, and the general public had no feeling for art. But worse than all was the envy and jealousy shown by their professional brethren. In the midst of these various difficulties and trials the Emperor invited Wolfgang to compose an opera, and conduct it at the harpsichord. Coltellini's 'La finta Semplice' (51) was chosen, but a series of intrigues prevented its being produced. Wolfgang had, however, the satisfaction of producing his little German operetta 'Bastien und Bastienne' (50)[3] in the private theatre of their friends the Messmers.[4] He had also an opportunity of appearing in public as a composer, being commissioned to furnish a mass (49), an offertorium (47), and a trumpet-concerto, for the consecration of the new church at the Waisenhaus. The ceremony took place Dec. 7, and Wolfgang conducted in presence of the Emperor and the court. [The most remarkable composition of this year is a string quintet in B♭ major (46), the last page of which is dated Jan. 25, 1768. It is far more mature in style than any of the preceding symphonies or chamber-works, and it has the special historical interest that in 1780 Mozart rescored it, with three additional movements, as a wind-Serenade (361).]

A great pleasure awaited Wolfgang on his return to Salzburg; the Archbishop had his rejected opera performed in the palace. He also made him his Concertmeister, though without salary. Wolfgang again devoted himself to study, composing two masses (65, 66), and the charming Johannes Offertorium (72) for a priest in the monastery of Seeon. His father now resolved to take him to Italy for further cultivation, and also as a means of making his name known. The father and son left Salzburg in the beginning of December 1769, and travelling by Innsbruck, where Wolfgang was greatly admired at a private concert given by Count Künigl, they visited Roveredo, Verona, Mantua, Milan, Lodi, where Wolfgang composed his first quartet (80), Bologna, Rome, Florence, Naples, and on their return, Bologna, Milan, and Venice. At Roveredo Wolfgang played at Baron Todeschi's, and the day after played the organ in the parish church to an immense crowd. At Verona one of his symphonies was performed, and his playing at sight, and composing and singing an air to given words, caused great astonishment. Pietro Lugiati had a picture taken of him, and poets celebrated his praises. In Mantua, at a concert of the Società Filarmonica, nine out of twelve pieces were by Wolfgang. In Milan, they were lodged in S. Marco, and Count Firmian, the Governor-General, who was a great connoisseur, introduced them to all the principal families. 'It is the same here as everywhere,' writes the father, 'so there is no need to describe it.' The foremost musician in the city, the aged Giambattista Sammartini, subjected Wolfgang to severe tests. After a brilliant soirée at Count Firmian's, for which he composed three airs to words by Metastasio (77-79), he was commissioned to write an opera for the next 'stagione.' At Parma they admired the celebrated singer Agujari. At Bologna they were most hospitably received by Count Pallavicini, who gave a brilliant academy, at which even Padre Martini was present, although he had then given up attending concerts. The father writes that Wolfgang was more admired there than anywhere, and anticipates that from Bologna, the residence of so many artists and scientific musicians, his fame will soon spread over Italy. And he was right; for the recommendation of Padre Martini, the great church composer, and referee in all musical disputes, at once gave him a position in the eyes of the world. After each visit to the Padre, Wolfgang carried away a fugue to work out at home, and in every case acquitted himself to the satisfaction of the great contrapuntist. His acquaintance, too, with the great singer Farinelli was of service to him from an artistic point of view.

In Florence, where they arrived March 30, the Mozarts were graciously received by the Archduke Leopold, who had known them in Vienna. Wolfgang played at court, accom-

[1] [The MS. is at Windsor Castle.]

[2] Hammerle quotes the notice in the University minutes:—'1767, 12 Martii, Jovis: Vacatio (Post prandium). Hora media 7 in Aula Oratorium fuit decantatum a D. Wolfgango Mozart adulescentulo 10 annorum in modulos musicos egregie redactum.'

[3] Translation of a parody on Rousseau's 'Devin du Village.'

[4] A medical man, not the celebrated magnetiser.

panied Nardini the great violinist, and solved, 'as easily as if he were eating a bit of bread,' the hardest problems set him by the Marquis de Ligniville, director of the court-music and a thorough contrapuntist. Wolfgang copied for his own use nine pieces from the Marquis's Stabat Mater with thirty canons, and composed in imitation of it a Kyrie a cinque con diversi canoni (89). Here to his great delight he again met Manzuoli, who had taught him to sing in London. He also struck up a great friendship with Thomas Linley, the young composer of fourteen, who was a pupil of Nardini, and already gave remarkable promise. The two young artists were inseparable for the few days of Mozart's stay, and competed 'not like boys, but like men.' They parted with many tears, and never met again, Linley being drowned in 1778. Long afterwards in Vienna Mozart spoke of him, and lamented his early death.[1] Burney says that the talk throughout Italy was of the two genuises, little Mozart and 'Tommasino,' from both of whom much was expected.

The travellers reached Rome on Wednesday in Holy Week, and went straight to the Sistine Chapel to hear Allegri's celebrated Miserere, when Wolfgang gave the well-known proof of his ear and memory, by writing down the entire work, after one hearing, merely correcting one or two passages during the repetition on Good Friday. [See MISERERE.] This feat made a great sensation. The principal people received him with open arms, and Wolfgang played everywhere. For these concerts he composed a symphony (81) and two soprano airs (82, 83), and sent a contredanse to his sister in return for Haydn's minuets.

On May 8 they went direct to Naples. Wolfgang was not invited to play before the court, but the nobility treated both father and son with great respect; they also met many previous acquaintances, who were of use to them in various ways. On the 28th Wolfgang gave a concert, which was brilliantly attended, and brought in a good sum. When he played at the 'Conservatorio alla Pietà,' his hearers were superstitious enough to attribute his marvellous execution to the charm of a ring on his finger, and when he laid it aside their astonishment knew no bounds. They had made acquaintance with Piccinni in Milan, and did the same here with Jommelli. On June 25 they went back to Rome, and the Pope, in a private audience, bestowed on Wolfgang the order of the 'Golden Spur'—'the same that Gluck has,' as the father wrote home with pardonable pride. He also told as a good joke, how the guards let them pass, taking Wolfgang for a young prince, and himself for his tutor. Now he was Signor Cavaliere Amadeo, and his father insisted on his thus signing his compositions. Wolfgang, however, was less pretentious, and soon let the title drop. He was painted again in Rome by Battoni.

Leaving Rome on July 10, they arrived on the 20th in Bologna, where a great distinction awaited Wolfgang. The Accademia Filarmonica, after testing his powers,[2] admitted him to their ranks as 'compositore,' although the statutes, besides other qualifications, required that members should be at least twenty. His election as 'maestro di cappella'[3] followed on June 5, 1771. Again they saw much of Padre Martini, and under his influence Wolfgang wrote for practice a series of sketches in the forms of strict counterpoint.[4] A Miserere (85) shows the influence of the one heard in Rome.[5] Finally Martini gave him a formal testimonial.

By Oct. 10 they were in Milan, and Wolfgang set seriously to work on his opera, before the completion of which the usual battles with the singers, and in this case with jealous rivals, had to be gone through. On Dec. 26, however, 'Mitridate Rè di Ponto' was produced for the first time, Wolfgang conducting; and it was repeated to full houses twenty times, amid cries of 'Evviva il Maestro! Evviva il Maestrino!' After an excursion to Turin, they again passed through Milan on their way to Venice, entered into all the amusements of the Carnival, were fêted by the nobility, and gave a brilliant concert. On March 12 they went to Padua, where Wolfgang played the organ in S. Giustina, and was commissioned to compose an oratorio, which Jahn conjectures to have been 'Betulia liberata' (118), performed in all probability during Lent, 1772. After some days' detention in Vicenza and Verona, they arrived at Salzburg, March 28, 1771.[6] His success in Italy procured him two commissions,—one from Milan for an opera for the Carnival of 1773, and the other from the Empress Maria Theresa for a dramatic serenata for the marriage of the Archduke Ferdinand, to take place in Milan in October. During their short stay at Salzburg, Wolfgang composed a Litany (109), a Regina cœli (108), and a symphony (110). They started again August 13, 1771, and arrived in Milan on the 21st; but the libretto was not ready till the end of the month. The score was completed in a fortnight, a remarkable instance of rapidity, considering that he had a violinist overhead, an oboe-player beneath, and a pianoforte-teacher next door, all hard at work the whole day long—a Babel of sounds which he, however, pronounced to be 'delightful (*lustig*) for composing, as it gave ideas'! He was now so firmly established in the favour both of the court and the public, that he had no intrigues to encounter. He was on the best terms, too, with Hasse, who was composing 'Ruggiero,' and who with commend-

[1] Kelly's *Reminiscences*, i. 225.

[2] An Antiphon was given him to set in four parts (86).

[3] Jahn gives—Minutes, ii. 613; Letter from the Father, i. 126; Test-composition, ii.; Notenbeilage, viii. p. 20; Diploma, ii. 614.

[4] Jahn, ii. Notenbeilage v.

[5] *Ibid.* vi.

[6] Jahn, ii. 616.

able generosity, prophetically remarked, 'This boy will cause us all to be forgotten' (Questo ragazzo ci farà dimenticar tutti). The marriage of the Archduke and the Princess Beatrice of Modena took place on Oct. 15; Hasse's opera was performed on the 16th, and Wolfgang's Serenata 'Ascanio in Alba' (111) on the 17th, with a success which enabled the father to write home 'I am sorry to say Wolfgang's Serenata has cut out Hasse's Opera to an extent I cannot describe.' Besides his fee, the Empress sent him a gold watch set with diamonds, with her portrait at the back. After the opera he composed another symphony (112), and a divertimento (113).

They returned home in the middle of December 1771. In the last days of the year Wolfgang composed another symphony (114), and was then laid up by serious illness. Meantime the Archbishop died, and Wolfgang was commissioned to compose an opera for the allegiance festival of his successor Hieronymus, Count von Colloredo, whose election caused universal astonishment and dismay. The piece chosen was Metastasio's 'Il Sogno di Scipione,' very inappropriate, and apparently wanting in inspiration, as the music is superficial and entirely 'de circonstance.' It was performed probably in May 1772. About the same period he composed four symphonies (124, 128-130); a grand divertimento (131); three quartets (136-138); a very important Litany 'de venerabili' (125); and a Regina cœli (127).

The travellers again set out for Milan on Oct. 24, 1772, and arrived on Nov. 4. Here Wolfgang completed his new opera, 'Lucio Silla' (135), produced on Dec. 26, and repeated more than twenty times to crowded and enthusiastic audiences. Rauzzini was one of the singers, and Wolfgang composed for him a motet, 'Exultate' (165), which he sang in the church of the Theatines.

They returned in the beginning of March 1773 to Salzburg, where Wolfgang composed four symphonies (181-184), three divertimenti for wind-band (186-188), a grand concerto for two violins (190), and a mass (167). In the summer the father and son took the opportunity of the Archbishop's absence in Vienna, to go there themselves. Their immediate object is not known, but probably the father was trying to obtain some court appointment. He had made a similar attempt in Florence, but without success. He wrote to his wife and daughter, 'Things will and must alter; take comfort, God will help us.' [This visit to Vienna, though it failed of its immediate object, had an important bearing on Mozart's artistic career. We are told that he here made acquaintance with some of Haydn's quartets—probably those numbered as op. 17—and that to these we owe the six quartets (168-173) which he wrote in August, and to which he specially referred when he spoke of Haydn as his master in this form of composition. During his stay at the capital he also wrote a serenata for Salzburg (185), and 'was bold enough,' as his father wrote, to play a violin concerto at a festival in the Theatine monastery. His Mass in C major (the Pater Domenicus Missa, 66) was performed in August at the Jesuit Church, and made a great impression.]

In 1773 Wolfgang also composed at Salzburg a string quintet (174), and a PF. concerto (175), the first since those of 1767. The family were together at Salzburg nearly the whole of 1774, Wolfgang being very busy with his studies, and with composition. To this period belong—two masses (192, 194); a grand litany (195); two vesper-psalms (193); an offertorium for soprano and tenor soli (198); a bassoon-concerto (191); four symphonies (199-202); two serenatas (203, 204); an interesting divertimento (205), and PF. variations on Fischer's favourite minuet (179), which he frequently played on his tour.

On Dec. 6 the father and son started for Munich, where Wolfgang was engaged, through the influence of his patron, Count Ferdinand von Zeil, Prince Archbishop of Chiemsee, to compose an opera for the Carnival of 1775. Stimulated, doubtless, by the rich resources at his disposal, Wolfgang exerted himself to the utmost, and 'La finta Giardiniera' (196), produced Jan. 13, 1775, was a great success. Schubart, who had heard it, speaks of the 'wonderful genius' of the composer, and adds, 'unless Mozart should prove to be a mere overgrown product of the forcing-house, he will be the greatest composer that ever lived.' Court and public vied with each other in paying him attentions, and the court-chapel performed one of his grand litanies (125), his two latest masses, and an offertorium, 'Misericordias Domini' (222), written in haste at the request of the Elector, and an admirable specimen of strict counterpoint.

Soon after their return to Salzburg in March 1775, a series of fêtes was given at court in honour of the Archduke Maximilian, afterwards Archbishop of Cologne, and Wolfgang's dramatic cantata to Metastasio's much-used 'Il Rè pastore' (208) was performed on April 23. To the remainder of this year belong another mass (220); two airs for tenor (209, 210); an air for soprano (217); a divertimento (213); nine canons for two, three, and four voices (226-234); and five violin concertos (207, 211, 216, 218, 219), to which a sixth (268) was added in 1776. The concertos show that he was working at the violin, which he did to please his father, as he disliked playing at court, though it was one of his duties. His father writes to him, Oct. 18, 1777, 'You have no idea how well you play the violin; if you would only do yourself justice,

and play with boldness, spirit, and fire, you would be the first violinist in Europe.' Again, 'I suspect you have scarcely touched the violin since you were in Munich; I should be very sorry if that were the case'; and later, 'The violin is hanging up on its nail, I suppose'—and the conjecture was right. The remark about Munich refers to his Cassation (287), 'Everybody was staring away; and I played as if I had been the greatest violinist in Europe.' Later, in Vienna, he preferred taking the viola in quartets.

The whole of 1776, and as far as Sept. 1777, passed quietly in the old routine, numerous compositions testifying to Wolfgang's industry. To this period belong five masses (257-259, 262, 275); a litany 'de venerabili' (243); an offertorium for two choirs 'Venite populi' (260); a graduale 'Sancta Maria' (273); a serenade for the wedding of Burgermeister Haffner's daughter (249, 250); a serenade for two violins principali with accompaniments (239); a divertimento for various instruments (251); a notturno for ditto (286); two divertimenti or Cassations for string quartet and two horns (247, 287) for the name-day of Countess Antonie Lodron; five divertimenti for two oboi, two bassoons, and two horns (240, 252, 253, 270, 289); a sonata for bassoon and violoncello (292); an oboe-concerto (293) for Ferlendi, frequently played by Ramm of Mannheim, who used to call it his 'cheval de bataille.' The PF. also reappears—variations (264, 265); six sonatas (279-284), ordered by Baron Dürnitz, who forgot to pay for them; a trio (254); two concertos (238, 246); and a concerto for three PFs. (242) for the three Countesses Lodrow, a favourite piece, often played on his next tour by Mozart himself. Of seventeen sonatas for organ, generally with violin and bass, intended as graduales, six (241, 244, 245, 263, 274, 278) belong to this period.

Besides all this mass of music, Wolfgang studied the works of other masters, and even —an example well worth following—put into score from the parts a number of church-pieces in the strict style by Michael Haydn and Eberlin. He sent from Vienna for a note-book of this kind for van Swieten's benefit.

We have now before us a youth of twenty-one, a skilled performer on three instruments, and at home in the most varied branches of composition. His father had given him a conscientious and systematic education, protected him from all injurious influences, and made him concentrate his whole powers on his artistic cultivation. All that teaching could do for him had been done in Salzburg; the time had now come for him to go out into the world, and let the discipline of life complete the work. His existence at Salzburg had long been intolerable to him; beyond a few intimate friends he had no society; he was disgusted at the want of appreciation for art, and his position with regard to Archbishop Hieronymus became daily more critical. On this point both he and his father became anxious. Something must be done. Not daring as yet to send his son alone into the world, the father asked leave to take a professional tour with him. It was refused, the Archbishop's reason being, as he said afterwards, 'that he could not bear people going about begging in that fashion.' The cup was now full, and Wolfgang applied for his discharge.[1] Irritated that any one should dare to leave him so abruptly, and quite aware of what he was losing, the Archbishop granted the request on August 28, adding that, 'after the Gospel both father and son were free to seek their fortune wherever they pleased.' He relented, however, with regard to the father, who came to the painful resolve of sending his son away with his mother. It was true that she had little energy, and less intellectual power; but she was an experienced traveller, and could be useful to her son in many practical ways. The necessary preparations were accordingly made, even to the purchase of a carriage, that they might present a suitable appearance. On Sept. 23, 1777, mother and son left home. The father bore up bravely till they were really off, and then going to his room sank exhausted on a chair. Suddenly he remembered that in his distress he had forgotten to give his son his blessing. He rushed to the window with outstretched hand, but the carriage was already out of sight. His son, however, breathed freely when once fairly off; the deliverance from a position which he had long groaned under was delightful enough to mitigate even the pain of separation from his father and sister. Fortunately for him he could not foresee the life which lay before him,—a life full to its close of crosses and disappointments, and with so few joys!

Their first halting-place was Munich, but here they met with nothing but discouragement, and had to leave without accomplishing anything. At Augsburg Mozart visited G. Andreas Stein, the celebrated maker of organs and pianofortes, and both at his house and in the monastery of St. Ulrich charmed all hearers by his playing. A concert, however, produced but a small sum. On Oct. 30 they reached Mannheim, where they stayed much longer than they anticipated. The good prospects which at first seemed to open before them were not indeed realised; but the visit formed a decisive epoch in Mozart's life. Under the Elector Karl Theodor, Mannheim possessed a good opera, with an orchestra containing virtuosi of the first rank, and at that time considered the first

[1] This interesting document was found in the archiepiscopal archives by Pirckmeyer the custodian, and published with other matter under the title of *Zur Lebensgeschichte Mozarts*, Salzburg, 1876; also copied in the Preface to Nohl's *Mozartbriefe*, 2nd ed. 1877.

in Europe for instrumental music.[1] Mozart made great friends with Cannabich, an excellent conductor and good teacher, and gave pianoforte lessons to his daughter Rose, who attracted him in spite of her youth. He also became intimate with the poets Wieland and Freiherr von Gemmingen, the composers Holzbauer and Schweitzer, Raaff the great tenor, Wendling, Ramm, and Ritter, excellent performers on the flute, oboe, and bassoon. Here also his playing, both on the pianoforte and the organ, was much admired, and he had opportunities of measuring himself with Sterkel and Vogler, neither of whom impressed him much. The latter, indeed, he positively disliked. While vainly endeavouring to gain admittance to the Elector's Chapel, Wendling, Ramm, and Ritter tried to persuade him to accompany them to Paris and give concerts there. He was inclined to the plan, and his father agreed, though with reluctance; but when it came to the point he allowed his friends to start without him. The truth was he had fallen in love. Aloysia, the second daughter of Fridolin Weber, prompter and copyist, was a gifted singer, with a fine voice and considerable beauty, and these qualities made a due impression upon Wolfgang, during an excursion to Kirchheim, in Poland, where the Princess of Orange kept a private orchestra, and had daily concerts. Aloysia returned his attachment, and allowed him to teach her singing; and he, touched by the poverty of the family, resolved to take her to Italy, and there write a new opera for her first appearance. So romantic a proposition drove his father nearly out of his senses. In such a case quick action was everything. Urging upon him the doubtful character of the plan, he used all his endeavours to tear him away from these dangerous surroundings. 'Off with you to Paris, and that immediately! Take up your position among those who are really great,—*aut Cæsar aut nihil!* From Paris the name and fame of a man of talent spreads throughout the world.' As for his Aloysia, he advised him to commend her to Raaff, who would not only be able to teach her, but whose good word would have great weight with impresarios. It was a hard struggle for Wolfgang, but his love for his father enabled him to defer to his authority, and the time for departure was fixed. Before leaving, however, he gave some concerts, at which he played, and produced both his compositions and his pupils; and now for the first time Mannheim became aware of what it was losing. Parting with the Webers was hard work; they all wept, and thanked him as their 'greatest benefactor.' In Mannheim he composed—a soprano air for Aloysia (294); a tenor air for Raaff (295); two Lieder (307, 308); two flute concertos (313-314); Romanze for flute (315); quartet for flute and strings (285); seven sonatas for PF. and violin, partly composed in Paris (296,301-306); three PF. sonatas (309-311), including the beautiful one in A minor.

Leaving Mannheim on March 14, 1778, they reached Paris on the 23rd. The father's anticipations did not in this instance prove correct; their old friend Grimm was still there, but by no means so devoted to their interests as he had been; the youth was not the same attraction as the marvellous boy had been; and the musical world was absorbed in the Gluck and Piccinni controversy. Nor had they succeeded in obtaining from Vienna a recommendation to Marie Antoinette. They were thus thrown upon their Mannheim friends, and upon Count von Sickingen, to whom von Gemmingen had given them an introduction. Wolfgang renewed his acquaintance with Piccinni, whom he had met in Italy, but they never got beyond the terms of ordinary courtesy; 'I know my business, and he his,—that is enough,' writes Wolfgang. Gossec he calls 'my very good friend, and an uncommonly dry man.' There is no trace of any acquaintance with Grétry. Grimm procured him admittance to the Duc de Guisnes, who played the flute superbly, as Mozart says, and his daughter the harp. Accordingly he had to compose a concerto (299) for these two instruments, for which he cared less than any other. To the daughter he gave daily lessons in composition, and he had a few other lady-pupils. But he was not allowed to write an opera. Noverre, ballet-master at the Opéra, promised to use his influence, which was great, in his favour; but all he did was to employ him to compose twelve pieces for his ballet, 'Les petits riens.'[2] He composed a symphony for flute, oboe, bassoon, and French horn, at the request of Le Gros, director of the Concerts Spirituels, but it was never performed. Some airs in a Miserere by Holzbauer, produced at the Concerts Spirituels without Mozart's name, passed unnoticed, except by Gossec, who expressed great admiration. Le Gros afterwards ordered another symphony, which pleased greatly—the Paris or French symphony in three movements (297); and at his request Mozart wrote a second Andante in place of the original one.

In the meantime, his mother, who had never been well in Paris, became seriously ill, and died in Wolfgang's arms on July 3. With great thoughtfulness he wrote to their friend Bullinger to prepare his father for the sad news, and then sent a letter direct, which gives a high idea of the love which bound the family together, and of the manliness of his own conduct in so distressing a position.[3] He felt he could not remain longer in Paris, and his father even urged his departure, especially as there was now some prospect for him in Salzburg, owing to the deaths

[1] It was here that Mozart first learnt the value of the clarinet as an orchestral instrument.

[2] Discovered and printed some years ago. [See Noverre.]

[3] Jahn gives both letters (ii. 691-692), with a facsimile of that to Bullinger in an appendix to vol. i.

of Adlgasser the court organist, and Lolli the old capellmeister. Moreover, the Archbishop had promised to allow him to go anywhere to superintend the production of an opera, should he be commissioned to write one. His last few days in Paris were cheered by his old London friend Christian Bach, who had come over for the performance of his 'Amadis.' 'His joy, and mine too, at meeting again, you can well imagine,' he wrote to his father. With Bach came Tenducci, and the three spent a few pleasant days at the Maréchal de Noailles's château at Saint Germain. Mozart wrote a scena for Tenducci,[1] with accompaniment for pianoforte, oboe, horn, and bassoon, and this was played by the Maréchal's servants, who were all Germans. To the compositions already mentioned in Paris must be added a gavotte (300), and a quartet for flute and strings (298).

On Sept. 26, 1778, Mozart left Paris with a still heavier heart than he had carried into it six months before. He went by Nancy and Strasburg, which he reached in the middle of October. Here he gave three concerts, which produced much applause but little money, and played on Silbermann's two best organs in the Neukirche and St. Thomas. On Nov. 3 he started for Mannheim, although it was, as his father said, a foolish notion to go there when the Court, the Webers, and his best friends were all absent at Munich, and there was nothing for him to do. But it did him good to recall the old memories, and, as he said, 'I love Mannheim, and Mannheim loves me.' Besides, he had some prospect of an engagement for an opera. Seyler's troupe was still at the theatre; they were indeed only an operetta-company, but there was some talk of founding a German national opera. Here, too, Mozart saw two of Benda's melodramas, 'Medea' and 'Ariadne auf Naxos,' and was so delighted with them that he willingly undertook von Gemmingen's 'Semiramis.'[2] Von Dalberg, director of the theatre, also had his eye upon Mozart for his opera 'Cora,' although he was already in negotiation with Gluck and Schweitzer. However, all came to nothing; and his father, who had run into debt on his account, and had, moreover, great hopes of seeing him well placed in Salzburg, put forth his authority to make him return—'You will start immediately on receipt of this.' The son obeyed, and by Dec. 25 was at Munich; but his father, anxious lest he should be detained for good, and fearing the proximity of his beloved, did not let him rest there. Cannabich and Raaff were indeed 'working for him hand and foot,' but there was no need for anxiety on Aloysia's account. Her family welcomed him warmly, but she who 'had wept for him' seemed now scarcely to remember him, and was even displeased that he had altered the fashion of his clothes. Yet he again offered her his musical homage, composing a grand aria (316) suited to her present capabilities, to words taken, with a trace of self-complacency, from Gluck's 'Alceste,' and with an obbligato accompaniment intended for Ramm and Ritter. This air was his farewell to Aloysia Weber, about whom he wrote to his father in May 1781, 'I did love her truly, and feel still that I am not indifferent to her; but luckily for me her husband is a jealous fool, and never lets her go anywhere, so that I rarely see her.'[3]

In mourning for his mother, disappointed in his first love, and with all his hopes falsified, Mozart returned in the middle of June 1779 to the home of his childhood. In such circumstances the warmth with which he was received was doubly grateful. A good many of his old friends were still there to rally round him, but nothing could overcome his dislike of Salzburg. Even the duties entailed by his position as Concert-meister and organist to the Court and Cathedral,[4] were fulfilled as an irksome task. His desire to write for the stage was re-kindled by the presence of a dramatic company under Böhm and Schikaneder (1779-80). This was the beginning of his intimacy with the latter, to whom he furnished entr'actes and choruses for Freiherr von Gebler's Dramma eroica 'Thamos, König von Egypten' (345). To this period also belongs a German opera, libretto by Schachtner, to which André afterwards gave the title of 'Zaïde' (344)—performed in 1866 at Frankfort.

During his stay at Salzburg in 1779-80 he produced the following works: two masses (317, 'Coronation mass,' and 337); a Kyrie (323); two vespers (321, 339), among his best compositions; a trio for three voices with three corni di bassetto (346); two Lieder (349, 351); two canons (347, 348); two symphonies (319, 338); movement of a symphony[5] (318); duo concertante for violin and viola (364); two serenades (320, 361); divertimento for string-quartet and two horns (334); four sonatas for PF. (330-333); variations for PF. and violin (359, 360); sonatas for four hands (357, 358); variations for PF. (352-354); a concerto for two PFs. (365); and the last organ sonatas (328, 329, 336). At Munich he composed: Kyrie of an unfinished mass (341); concert-aria for Countess Baumgarten (369); and quartet for oboe, violin, viola, and violoncello, for Ramm (370).

[1] Tenducci appears to have taken this composition with him to London. Burney (see Barrington's *Miscellanies*, 289) speaks of it as a masterpiece of invention and technique (Pohl's *Mozart in London*, 121).

[2] He took the libretto home with him to compose 'gratuitously.' 'You see,' he writes to his father, 'how strong my liking for this kind of composition is.' Jahn (i. 514) has not been able to discover whether he ever composed it, or whether the poem was lost.

[3] She was engaged as prima donna in Vienna in 1780, and married Joseph Lange, the court actor. She acknowledged afterwards that as a young girl she had not appreciated Mozart as highly as she ought to have done, but she became a great admirer of his music, and a true friend. She did not live happily with her husband, but their intercourse with Mozart was quite unconstrained. He composed for her in Vienna five more airs, and they gave mutual assistance at each others' concerts. Kelly (*Reminiscences*, i. 253) admired her as a singer of the first rank. Her voice was exceptionally high.

[4] His father succeeded in getting him appointed successor to Adlgasser, with a salary of 400 florins (about £40).

[5] Generally quoted as overture composed for Bianchi's 'Villanella rapita.'

His next employment was most congenial. Through the exertions of his friends at Munich the grand opera for the Carnival of 1781 was put into his hands. The libretto was by Abbate Varesco, court chaplain at Salzburg, who consulted Mozart at every step, as he began the work at home. He went to Munich in the beginning of November, and at the very first rehearsals the music was highly approved by the Elector and the performers. His father even wrote to him from Salzburg, 'The universal subject of conversation here is your opera.' The Archbishop being in Vienna at the time, his father and sister were able to go to Munich for the first performance on Jan. 29, 1781. 'Idomeneo, Rè di Creta,' opera seria (366, ballet-music, 367), was enthusiastically received, and decided once for all Mozart's position as a dramatic composer.

While in the full enjoyment of the pleasures of the Carnival, into which he plunged as soon as his labours were over, he received a summons from the Archbishop to join him in Vienna, and started immediately.

On March 16, 1781, after a journey of four days, Mozart arrived 'all by himself in a post-chaise' in Vienna, where his destiny was to be accomplished. He was made to live with the Archbishop's household, and dine at the servants' table—treatment in striking contrast to that he received from the aristocracy in general. The Countess Thun, 'the most charming and attractive woman I have ever seen in my life,' invited him to dinner, and so did vice-chancellor Count Cobenzl, and others. The Archbishop liked the prestige of appearing in society with Mozart, Ceccarelli, and Brunetti, as his domestic virtuosi, but did not allow Mozart either to play alone in any house but his own, or to give a concert. He was obliged, however, to yield to the entreaties of the nobility, and allow him to appear at the concert of the Tonkünstler-Societät. 'I am so happy,' Mozart exclaimed beforehand, and wrote to his father afterwards of his great success. At the Archbishop's private concert, too, he excited the greatest enthusiasm, though he was often addressed in that very house as 'Gassenbube' (low fellow of the streets). In vain did his father urge him to forbearance, he was determined not to remain in a position where he had such indignities to endure. The opportunity came only too soon. The Archbishop, detested by the nobility, and above all by the Emperor Joseph, did not receive an invitation to Laxenburg, the summer residence of the court, and in his disgust determined to leave Vienna. The household was to start first, but Mozart, 'the villain, the low fellow,' was turned out of the house before the others. He took lodgings with the Webers, who were living in the Petersplatz at a house called 'zum Auge Gottes,' reduced in number by the death of the father and the marriage of Aloysia. At his next audience he was greeted with 'Lump,' 'Lausbube,' and 'Fex' (untranslatable terms of abuse). 'None of his servants treated him so badly,' continued the Archbishop. 'Your Grace is dissatisfied with me then?' said Mozart. 'What! you dare to use threats?' (using all the time the contemptuous 'Er'). 'Fex! there is the door; I will have nothing more to do with such a vile wretch' ('elenden Buben'). 'Nor I with you,' retorted Mozart, and turned on his heel. Not having received an answer to his application for his discharge, Mozart drew up a fresh memorial, with which he presented himself in the ante-chamber of this Prince of the Church; but as if to culminate all the brutal treatment he had already received, Count Arco the high-steward, addressed him as 'Flegel' (clown), 'Bursch' (fellow), etc., *and kicked him out of the room.* This took place on the 8th of June. Mozart was now free, though he had not received his formal dismissal; 'I will never have anything more to do with Salzburg,' he wrote to his father, 'I hate the Archbishop almost to fury.' It was summer, the nobility were all going into the country, and there was no demand for either concerts or lessons. The Countess Rumbeck was his only pupil. Composition was of course his resource, and while thus employing his leisure, he fulfilled his long-cherished desire of writing an opera for the National Singspiel (German opera), founded by the Emperor in 1778. The Emperor interested himself in his favour, and he soon received a libretto to his taste. He was hurt, however, at finding himself passed over at the fêtes in honour of the Grand Duke Paul and his wife; even his 'Idomeneo' had to give way to two operas of Gluck's. His contest with Clementi, in the presence of the Emperor and the Grand Duchess on Dec. 24,[1] afforded him some slight compensation. He had previously (Nov. 16) played at the house of Archduke Maximilian, who was very fond of him, though under the circumstances unable to do anything for him. [It was almost certainly during this winter that he first met Haydn, who visited the Viennese Court to superintend the performance of the six quartets (op. 33), dedicated to the Grand Duke Paul. From this meeting dates a ten years' friendship which ceased only at Mozart's death, and which influenced for good the compositions of both masters. It is no coincidence that the greatest works of both were written after 1781. Haydn learned from Mozart a rounder phrase, a richer harmonisation, and a fuller command of the orchestra; Mozart learned from Haydn a wider range of structure, and a gravity and dignity of expression which are particularly noticeable in his later symphonies.]

[1] The date in Mozart's letter—the 14th, in Jahn i. 637, is a misprint. In Nohl's *Mozartbriefen*, both editions, Dec. 26 should be substituted for 22, as may be seen from the letter itself. It is well known that the theme of the sonata played by Clementi (*Œuvres*, vi. 1) on this occasion was adopted by Mozart in the overture to the 'Zauberflöte.'

In spite of unremitting intrigues his 'Entführung aus dem Serail' (384), libretto by Bretzner, was produced by the Emperor's express command, with great success on July 16, 1782.[1] Mozart was arranging it for a wind-band when he received through his father a request for a serenade to be composed in all haste, for the Haffners of Salzburg. This is the well-known Symphony in D (385), at which, when looking over it long afterwards, he was 'quite surprised,' and thought 'it must have had a very good effect.' To this was added the fine Nachtmusik in C minor, for a wind-band, better known as a string-quintet (388).

On the Grand Duke's second visit to Vienna in October, he attended Mozart's opera, which was still attracting 'swarms of people'; the composer conducted in person, 'to show himself the father of his own child.' Prague soon produced it with great success; a foretaste of the many honours Mozart was to receive in that city.

He found his new abode with the Webers very comfortable; but the world soon began to inquire whether he were not intending to marry one of the daughters. The report reached his father, who admonished him seriously; but Wolfgang solemnly declared that he was thinking of nothing of the kind, and to prove his statement took another lodging, in the 'Graben.' Here, however, the want of the attentions to which he had been accustomed drove him to a new step, for which we soon find him preparing his father. 'To my mind a bachelor lives only half a life,' he writes, and hesitatingly names the object of his love. 'But surely not a Weber?' 'Yes, a Weber, Constanze, the third daughter.' All attempts at dissuasion were vain; his resolution was fixed, and on August 4, scarcely a month after the production of his opera, he led Constanze to the altar, at St. Stephen's. Bringing home his bride was his 'Entführung aus dem Auge Gottes' as he told his friends. 'As soon as we were married, my wife and I both began to weep; all present, even the priest, were touched at seeing us so moved, and wept too.'

His marriage involved Mozart in innumerable troubles. With many good qualities his wife was a thoroughly bad manager, and this was the worst defect possible, since Mozart was naturally careless in money matters, and of course his life as a busy artist was an unfavourable one for economy. They began housekeeping with next to nothing, and their resources were uncertain at the best. No wonder, then, that in six months they were in serious difficulties; and so it went on to the end. His friends, the worthy Puchberg especially, were always ready to come to his assistance, but they could not prevent his often being put to embarrassing and humiliating straits. Without even a prospect of a fixed appointment he was thrown back upon lessons and concerts. Pupils were scarce, but he was more fortunate as a virtuoso; and for the next few years he was constantly employed with concerts, his own and those of other artists, and still more in playing at the houses of the nobility. Lent and Advent were the regular concert seasons in Vienna. The Emperor was frequently present, and always had a loud 'bravo' for Mozart, speaking of him too at his own table 'in the highest terms' as 'un talent décidé.' This makes it all the more difficult to exonerate His Majesty from the charge of yielding to the efforts of those immediately about him, to prevent his bestowing some suitable post on Mozart. The latter writes on this subject to his father, 'Countess Thun, Count Zichy, Baron van Swieten, even Prince Kaunitz, are all much vexed at the little value that the Emperor puts on men of talent. Kaunitz said lately, when talking to the Archduke Maximilian about me, *that men of that stamp only came into the world once in a hundred years, and that they ought not to be driven out of Germany, especially when, as good luck would have it, they were already in the capital.*' After the success of his first concert in Lent 1782, Mozart entered into an engagement with Martin, who had instituted a series of concerts held in the winter at the 'Mehlgrube,'[2] and removed in May to the Augarten,[3] where Mozart played for the first time on May 26. He afterwards joined the pianist Richter, who gave subscription concerts. Among the artists at whose concerts he appeared, were the singers Laschi, Teyber, and Storace, and his sister-in-law, Mme. Lange.

His own subscription concerts, generally three or four, were held in the theatre, at the Mehlgrube, or in the Trattnerhof, and being attended by the cream of the nobility,[4] produced both honour and profit. The programme consisted chiefly, sometimes entirely, of his own compositions—a symphony, two PF. concertos, an orchestral piece with an instrument concertante, three or four airs, and an improvised fantasia. The latter, in which he showed incomparable skill, always roused a perfect storm of applause. For each concert he composed a new PF. concerto, the greatest number

[1] July 12, in Jahn, i. 648, is wrong. The Emperor is reported to have said, 'Too fine for our ears, lieber Mozart, and much too many notes,' meaning that the accompaniments overpowered the voices. Mozart answered frankly, 'Exactly as many notes as are necessary, your Majesty.'

[2] A very old building, with rooms in which balls and concerts were held. A flour-warehouse in the basement gave its name to the house. It is now the Hotel Munsch.

[3] See AUGARTEN, vol. i. p. 131*a*.

[4] In the list of his subscribers for 1784 we find, besides his regular patrons, Countess Thun, Baroness Waldstädten, Count Zichy, van Swieten, etc., the Duke of Würtemberg, Princes Lichtenstein, Auersperg, Kaunitz, Lichnowsky, Lobkowitz, Paar, Palm, and Schwarzenberg; the distinguished families of Bathyany, Dietrichstein, Erdödy, Esterhazy, Harrach, Herberstein, Keglewicz, Nostiz, Palfy, Schaffgotsch, Stahrenberg, and Waldstein; the Russian, Spanish, Sardinian, Dutch, and Danish ambassadors; the eminent financiers Fries, Henickstein, Arenfeld, Bienenfeld, Ployer, and Wetzlar; government officials of position, and scientific men, such as Isdenczy, Bedekovich, Nevery, Braun, Greiner, Keess, Puffendorf, Born, Martini, Sonnenfels, etc.

and the best belonging to this time. With so much on his hands he might well say, when excusing himself to his sister for writing so seldom, 'Has not a man without a kreutzer of fixed income enough to do and to think of day and night in a place like this?' A list he sent to his father of the concerts for 1784 will best show the request he was in. During six weeks (Feb. 26 to April 3) he played five times at Prince Gallitzin's, nine times at Count John Esterhazy's, at three of Richter's concerts, and five of his own.

Tired of waiting for an appointment, which must have been most trying to one of his excitable nature, Mozart seriously thought of going to London and Paris, and began to practise himself in English and French. He had even written to Le Gros in Paris about engagements for the Concerts Spirituels, and the Concerts des Amateurs, but his father, horrified at the idea of a newly married man without resources thus wandering about the world, succeeded in putting a stop to the scheme. As a compensation for the postponement of one desire, he was able to fulfil another, that of presenting his young wife to his father. Starting after her recovery from her first confinement (June 17) they reached Salzburg at the end of July 1783.

Before his marriage Mozart had made a vow that if ever Constanze became his wife, he would have a new mass of his own composition performed in Salzburg. The work was nearly ready, and the missing numbers having been supplied from one of his older masses, this fine and broadly designed composition (427) was given at the end of August in the Peterskirche, Constanze herself singing the soprano. Opera buffa having been reintroduced in Vienna he began a new opera, 'L' Oca del Cairo' (422), but after some progress found the libretto (by Varesco) so wretched that he let it drop.[1] A second opera, 'Lo Sposo deluso' (430), only reached the fifth number, partly perhaps because he despaired of being able to produce it, as Sarti and Paisiello were then in Vienna, absorbing public attention with the triumph of the latter's 'Il Rè Teodoro' (1784). In the meantime Mozart rendered a service of love to his friend Michael Haydn, who was incapacitated by illness from completing two duets for violin and viola for the Archbishop. The Archbishop characteristically threatened to stop his Concertmeister's salary, but Mozart came to the rescue, and undertook to write the two pieces 'with unmistakable pleasure.' His friend retained his salary, and the Archbishop received the duets (423, 424) as Haydn's. Mozart also took an active interest in his father's pupils—Marchand the violinist of twelve (then playing in Vienna), his sister Margarethe, then fourteen, afterwards Mme. Danzi, the well-known singer, and a child of nine, the daughter of Brochard the celebrated actor. He also became intimate with Marie Thérèse Paradies, the blind pianist, who was then in Salzburg, and for whom he afterwards composed a concerto (456). The main object of his visit, however, was not fulfilled. It was only after long opposition that his father had unwillingly given his consent to his marriage, but Wolfgang hoped that his prejudice against Constanze would disappear on acquaintance; neither his father nor his sister, however, took to her.

Leaving Salzburg on the 30th of October, and stopping at Lambach for Mozart to play the organ in the monastery, they found Count Thun on the look-out for them at Linz, and made some stay with him, being treated with every consideration. For a concert which Mozart gave in the theatre, he composed in haste a new symphony (425).[2]

In 1785 the father returned his son's visit, staying with him in the Grosse Schulerstrasse (now No. 8) from Feb. 11 to April 25. He was rejoiced to find their domestic arrangements and money matters for the time being in good order. He found a grandson too—'little Karl is very like your brother.' Though not yet on thoroughly good terms with his son or his daughter-in-law, he derived all the old pleasure from his successes as an artist, and listened with delight to his productions. He had come just at the right time, when concerts were succeeding each other as fast as possible, and his son taking part in all; and at the first he attended his eyes filled with tears of happiness at Wolfgang's playing and compositions. The day after his arrival Wolfgang invited his friend Haydn and the two Barons Todi; and his father wrote home a full account of this memorable evening; memorable indeed! for setting aside other considerations, it was not often that two men of such remarkable solidity of character as Leopold Mozart and Haydn could be found together. 'Three new quartets were played,' writes the happy father, 'the three (458, 464, 465) he has added to those we already have (387, 421, 428); they are perhaps a trifle easier, but excellently composed. Herr Haydn said to me, *I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition.*' In return for this avowal Mozart dedicated to Haydn, with a laudatory preface, these six quartets, 'the fruits of long and arduous toil.' 'It is but his due,' he said, 'for from Haydn I first learnt how to compose

[1] It was completed by André, with a Rondeau, quartetto from 'Lo Sposo deluso,' finale from 'La Villanella rapita,' by Mozart; was adapted to new words by Victor Wilder, and performed in Paris, Théâtre des Fantaisies-Parisiennes, June 6, 1867; at Vienna in the Carltheater, 1868; at Drury Lane, May 12, 1870.

[2] Dedicated to Count Thun. André imagines No. 444 to have been the one composed for this occasion, from Mozart having copied some of the parts.

a quartet.' The success of his pupil Marchand, and the great progress of Aloysia Lange, both as a singer and actress, also afforded pleasure to Leopold Mozart. It is a significant fact that a man of his way of thinking should have joined the Freemasons, avowedly through his son's influence. This, however, was their last meeting, for soon after his return from Vienna his health began to fail, and on May 28, 1787, he ended a life which had been wholly consecrated to his children.

Mozart the son belonged to the eighth and oldest Freemasons' Lodge ('zur gekrönten Hoffnung') in Vienna. His interest in the order was great, indeed he at one time thought of founding a society of his own to be called 'Die Grotte,' and had drawn up the rules. A letter to his father, during his illness, in which he enlarges upon the true significance of death to a Mason, is a proof of the serious light in which he considered his obligations. His connection with the order also inspired many of his compositions. For it he wrote—'Gesellenlied' (468); 'Maurerfreude' (471), a short cantata, at the performance of which his father was present shortly before his death; 'Maurerische Trauermusik' (477), for strings and wind; 'Lied,' with chorus, and a chorus in three parts, both with organ (483, 484), for the ceremony at the opening of the 'Neugekrönte Hoffnung' (by a decree of the Emperor Joseph) in 1785; and a short cantata for tenor, with closing chorus (623), composed Nov. 15, 1791, the last of his recorded works which he conducted himself. A short adagio for two corni di bassetto and bassoon (410); an adagio for two clarinets and three corni di bassetto (411); and an unfinished cantata (429) were probably intended for the same.

In March 1785 Mozart produced at the concert of the Tonkünstler Societät, a cantata, 'Davidde penitente' (469), the materials for which he drew from his last unfinished mass (427), writing the Italian words below the Latin, and adding two new airs. There was an object for this work; his name was down at the time for admittance into the Society, but in accordance with the statutes he was rejected, on the ground that he could not produce the certificate of his baptism!

After a long delay he was again gratified by an opportunity of writing for the stage. An opera-buffa had been organised as far back as April 1783, and the Emperor had secured an excellent company[1]; and after a failure the National-Singspiel had been revived in October 1785. A libretto, 'Rudolf von Habsburg,' sent to Mozart from Mannheim remained unused, but at length he and Salieri were requested to supply German and Italian 'pièces de circonstance' for some fêtes in honour of distinguished visitors at Schönbrunn. To Mozart's lot fell 'Der Schauspieldirector' (486), a disjointed comedy by Stephanie, junior, produced at Schönbrunn, Feb. 7, 1786, and afterwards at the Kärnthnerthor Theatre.[2]

In the next month a gratifying performance of 'Idomeneo' took place at the palace of Prince Auersperg, by a troupe of titled and efficient performers, under Mozart's own supervision.[3] This mark of the favourable disposition of the aristocracy towards him bore fruit, attracting the attention of Lorenzo da Ponte, the well-known dramatist. His proposal to adapt Beaumarchais's 'Mariage de Figaro' for Mozart received the Emperor's consent,—reluctantly given on account of the offensive nature of the plot in the original,—and the first performance of 'Le Nozze di Figaro' (492) took place after violent intrigues, on May 1, 1786. The theatre was crowded, and the audience enthusiastic; several numbers were repeated twice, and the little duet three times, and this went on at succeeding representations till the Emperor prohibited encores.[4] Kelly, who took the parts of Basilio and Don Curzio, writes with great spirit: 'Never was anything more complete than the triumph of Mozart, and his "Nozze di Figaro," to which numerous overflowing audiences bore witness. Even at the first full band rehearsal, all present were roused to enthusiasm, and when Benucci came to the fine passage "Cherubino, alla vittoria, alla gloria militar," which he gave with stentorian lungs, the effect was electric, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated "Bravo! Bravo, Maestro! Viva, viva, grande Mozart!" Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks.' And Mozart? 'I never shall forget his little animated countenance, when lighted up with the glowing rays of genius;—it is as impossible to describe it, as it would be to paint sunbeams.'[5]

And yet, after all this success, nothing was done for him. Earning a living by giving lessons and playing in public was in every respect unsatisfactory. 'You lucky man,' he said to young Gyrowetz as he was starting to Italy, 'and I am still obliged to give lessons to earn a trifle.' Moreover, he soon found himself eclipsed on the stage by two new pieces, which for a time absorbed the public entirely; these were Dittersdorf's Singspiel 'Doctor und

[1] Including Nancy Storace, her brother Stephen, and the tenor Kelly, all English.

[2] This Singspiel was given several times with a new libretto, and several interpolations. A later attempt by Schneider (1861) introduced both Mozart and Schikaneder, and was particularly unfortunate.

[3] He composed for it a new duet for two soprani (489), and a rondo for soprano with violin solo (490).

[4] Kelly relates (*Reminiscences*, i. 262), 'When the singers were one day rehearsing, the Emperor said, "I daresay you are all pleased that I have desired there shall be no more encores." To which they all bowed assent, but Kelly said boldly, "Do not believe them, Sire, they all like to be encored, at least I am sure I always do."'

[5] *Reminiscences*, i. 259, 258.

Apotheker' (July 11), and Martin's 'Cosa rara' (Nov. 17). Again he resolved to go to England, and was again dissuaded by his father. A gleam of light came, however, from Prague, whither he was invited to see for himself the immense success of his 'Figaro,' produced there first after Vienna, as had been the case with the 'Entführung.' Count Johann Jos. Thun, one of the greatest amateurs in Prague, placed his house at Mozart's disposal, and he joyfully accepted the invitation. His first letter states[1] the condition in which he found Prague, 'the one subject of conversation here is—Figaro; nothing is played, sung, or whistled but—Figaro; nobody goes to any opera but—Figaro; everlastingly Figaro!' He was literally overwhelmed with attentions, and felt himself at the summit of bliss; at the opera, given quite to his satisfaction, he received a perfect ovation. Furthermore two concerts were brilliantly successful; at the first, his new symphony (504) having been loudly applauded, he sat down to the piano, and improvised for full half an hour, rousing the audience to the highest pitch of enthusiasm. Again, and yet once again he had to resume, till, obeying the general acclamation, he finished by extemporising variations on 'Non più andrai,' which completed his triumph. The receipts also were thoroughly satisfactory. Having made the remark that he should like to compose an opera for so intelligent and appreciative a public, the impresario Bondini took him at his word, and concluded a contract with him for an opera for the ensuing season, for which he was to receive the usual fee of 100 ducats, and the librettist 50. The distractions of society in Prague took up all his time, and his only compositions while there were nine contredanses for orchestra (510) written for Count Pachta, who locked him in for an hour before dinner for the purpose, and six Teutsche for full orchestra (509).

On his return to Vienna after this magnificent reception, he felt his position more galling than ever; and his desire to visit England was rekindled by the departure of his friends Nancy Storace, and her brother, Kelly, with his own pupil Attwood. They promised to endeavour to secure him some position there, so that he would be able to go without undue risk.

The libretto of 'Figaro' having proved so satisfactory, he applied again to Da Ponte, and this time their choice fell upon 'Don Giovanni.' In September 1787 he and his wife went to Prague, and took lodgings 'Bei den drei Löwen' No. 420 in the Kohlmarkt. But his favourite resort was the vineyard of his friend Duschek at Koschirz near the city, where are still shown his room, and the stone table at which he used to sit working at his score, often in the midst of conversation or skittle-playing.[2] Before the production of his new opera, Mozart conducted a festival performance of 'Figaro' on Oct. 14, in honour of the Archduchess Maria Theresia, bride of Prince Anton of Saxony. He was very anxious about the success of his opera, although, as he assured Kucharz the conductor of the orchestra, he had spared neither pains nor labour in order to produce something really good for Prague. On the evening before the representation the overture was still wanting, and he worked at it far into the night, while his wife kept him supplied with punch, and told him fairy stories to keep him awake. Sleep, however, overcame him, and he was obliged to rest for a few hours, but at seven in the morning the copyist received the score, and it was played at sight in the evening. This first performance of 'Don Giovanni' (527) took place on Oct. 29, 1787.[3] On Mozart's appearance in the orchestra he was greeted with enthusiastic applause, and a triple flourish of trumpets, and the opera was accompanied from beginning to end with rapturous marks of approval. He had of course no time for other compositions, but his friend Mme. Duschek locked him into her summer-house to ensure his writing an aria he had promised her. He revenged himself by making it difficult, and would only give it her on condition that she should sing it at sight. It is one of his finest airs (528).

About the time of his return to Vienna Gluck died (Nov. 15, 1787), and Mozart had reason to hope that some suitable position would now be open to him. But the Emperor was in no hurry. By way, however, of recognising his recent triumph at Prague, and in order to retain him in Vienna (his hankering after England being well known) he appointed him Kammercompositor with a salary of 800 gulden[4] (about £80). Mozart looked upon this appointment as a mere beggar's dole, and when, according to custom, he had to send in a sealed letter stating his income, he wrote bitterly 'Too much for what I produce[5]; too little for what I could produce.' 'Don Giovanni' was not given in Vienna till May 7, 1788, and then did not please.[6] Mozart added a new air for Donna Elvira, No. 25 (K. 527), an air for Masetto, No. 26, a short air for Don Ottavio, No. 27, and a duet for Zerlina and Leporello, No. 28.

In spite of the success of his last opera, Mozart's pecuniary condition continued desperate. This is shown convincingly by a letter (June 27) to his friend Puchberg, in which the poor fellow

[1] To his friend Gottfried von Jacquin, Jan. 15, 1787.

[2] The Villa is now called 'Bertramka.' A bust of Mozart, by Seidan, was placed on a slight eminence in the grounds, and solemnly unveiled on June 3, 1876, by the then possessor, Herr Lambert Popelka, who died June 9, 1879. A hitherto unpublished letter of Mozart's, dated Prague, Oct. 15, 1787, was printed at the same time.

[3] [The text of the playbill for an early performance is given in *Le Ménestrel* for May 21, 1905.]

[4] His father did not live to see this partial realisation of his hopes; he had died, as already stated, on May 28.

[5] Viz. the dances for the Imperial Redouten-balls, which it was his duty to supply.

[6] According to Da Ponte the Emperor said, 'The opera is divine, finer perhaps than "Figaro," but it is not the meat for my Viennese.' When the saying was reported to Mozart he replied, 'We must give them time to chew it.'

begs piteously for a loan, and speaks of 'gloomy thoughts which he must repel with all his might.' And yet at the very height of his distress he manifests extraordinary power. Besides other compositions, he wrote within six weeks (June 26 to Aug. 10) his three last and finest symphonies, in E♭, G minor, and C (Jupiter) (543, 550, 551). But other very congenial work awaited him. From the beginning of his life in Vienna he had been acquainted with van Swieten, director of the Hofbibliothek, who was a great amateur of classical music, and who with a small band of friends devoted every Sunday morning to studying the works of the old masters. He himself sang the treble,[1] Mozart (who sat at the piano) the alto, and Starzer and Teyber tenor and bass. It was for these practices that Mozart sent for his MS. book of pieces by Michael Haydn and Eberlin, and afterwards for the fugues of Bach and Handel. They also served as an incentive to him to compose pianoforte pieces of a solid description; several remained fragments, but among those completed are—Prelude and Fugue, *a* 3, in C (394); Fugue in G minor (401); Claviersuite in the style of Bach and Handel (399); an arrangement of the fugue in C minor (originally for two PFs.) for string-quartet, with a short adagio (546). He also arranged five fugues from Bach's 'Wohltemperirtes Clavier' for string-quartet (405).

By 1788, however, van Swieten's practices had assumed larger proportions. At his instigation a number of gentlemen united to provide the necessary funds for performances of oratorios with chorus and orchestra. The fine large hall of the Hofbibliothek served as their concert-room, Mozart conducted, and young Weigl took the pianoforte. It was for these performances that he added wind-parts to Handel's 'Acis and Galatea'[2] (Nov. 1788), 'Messiah' (March 1789), 'Ode to St. Cecilia's Day,' and 'Alexander's Feast' (July 1790).[3]

Such work as this, however, did nothing to improve his pecuniary condition; and in the hope that the journey might bring to light some means of extricating himself, he gratefully accepted an invitation from his pupil and patron Prince Karl Lichnowsky, to accompany him to Berlin.

Leaving Vienna on April 8, 1789, their first halting-place worth noting was Dresden, where Mozart played at court, exciting great admiration and receiving 100 ducats. He was well received also in private circles, and the general interest was increased by a competition with J. W. Hässler of Erfurt, then distinguished as pianist and organist.[4] Without considering him a formidable opponent, Mozart acknowledged his talent. Here also he made the acquaintance of the poet Körner, and his sister-in-law Dora Stock, who drew a charming portrait of Mozart with a silver pencil (see p. 312). He produced a still greater effect in Leipzig, where he made the acquaintance of Rochlitz, who has preserved innumerable interesting traits both of the man and the artist. On April 22 he played the organ in the St. Thomas Church, Doles the Cantor and Görner the organist pulling out the stops for him. All present were enchanted, especially Doles, who could almost have believed in the restoration to life of his teacher, the great Bach himself. In return he made the choir of the Thomas-school sing Bach's 8-part motet 'Singet dem Herrn,' at which Mozart exclaimed with delight, 'Here is something from which one may still learn,' and having secured the parts of the other motets (no score being at hand), he spread them out before him, and became absorbed in study.

On their arrival in Berlin the travellers went straight to Potsdam, and Prince Lichnowsky presented Mozart to the King, who had been anxiously expecting him. Frederick William II. was musical, played the violoncello well (he was a pupil of the elder Duport), and had a well-selected orchestra. The opera was conducted by Reichardt, and the concerts by Duport. The King's favourable anticipations were fully realised in Mozart, but Reichardt and Duport were set against him by his candidly replying to the King's question, what he thought of the band, 'it contains great virtuosi, but if the gentlemen would play together, they would make a better effect.' The King apparently laid this remark to heart, for he offered Mozart the post of Capellmeister, with a salary of 3000 thalers (about £600). After a moment's hesitation, he replied with emotion, 'How could I abandon my good Emperor?'

In the meantime, preparations having been made for a concert, Mozart went again to Leipzig. The programme consisted entirely of his own unpublished compositions, and at the close he improvised by general request; but the audience was a scanty one. For Engel, the Court-organist, he composed a charming little Gigue for pianoforte (574). Returning to Berlin on May 19, he rushed to the theatre, where his 'Entführung' was being performed, and taking a seat near the orchestra, made observations in a half-audible tone; the second violins, however, playing D sharp instead of D, he called out, 'Confound it, do take D!' and was recognised immediately. He was much pleased to meet his pupil Hummel, who only became aware while playing of his master's presence at his concert. This time Mozart played before the Queen, but gave no public performance. The King sent him 100 Friedrichs d'or, and asked him to compose some quartets for him. As to the pecuniary results of the tour, Mozart wrote laconically to his

[1] 'Diskant.' Mozart's letter, March 12, 1783.
[2] Also performed at Mozart's benefit-concert in the Jahn'sche Concertsaal in the same month.
[3] As to the public adoption of these additional accompaniments in England, see *Musical Times*, 1899, p. 18.
[4] Hässler played a concerto of Mozart's at his concert in London, May 30, 1792. See Pohl's *Haydn in London*, p. 200.

wife, 'On my return you must be glad to have *me*, and not think about money.' He started on his homeward journey on May 28, and passing through Dresden and Prague, reached Vienna on June 4, 1789. He set to work immediately on the first quartet (575) for the King of Prussia, and received a kind letter of thanks, with a gold snuff-box and a second 100 Friedrichs d'or. The two others (589, 590) followed in May and June, 1790.

His position still continued a most melancholy one, his wife's constant illnesses adding to his expenses. Again he applies to his friend and brother freemason 'for immediate assistance. I am still most unfortunate! Always hovering between hope and anxiety!' In this state of things he yielded to the pressure put upon him by his friends, and informing the Emperor of the offer of the King of Prussia, tendered his resignation. Surprised and disconcerted, the Emperor exclaimed, 'What, Mozart, are you going to leave me?' and he answered with emotion, 'Your Majesty, I throw myself upon your kindness—I remain!' This circumstance, and the success of 'Figaro,'[1] revived after a long pause, probably induced the Emperor to order a new opera, for which Da Ponte again furnished the libretto (said to have been founded on recent occurrences in Vienna). This was the opera buffa 'Così fan tutte' (588), produced Jan. 26, 1790, but soon interrupted by the Emperor's serious illness, terminating in death on Feb. 20. Musicians had little to expect from his successor, Leopold II., and there was no break in the clouds which overshadowed poor Mozart. The rough draft is still preserved of an application for the post of second Capellmeister, but he did not obtain it. The magistrate did indeed grant (May 9, 1791) his request to be appointed assistant, 'without pay for the present,' to the cathedral Capellmeister, which gave him the right to succeed to this lucrative post on the death of Hoffmann the Capellmeister, but Hoffmann outlived him.

The coronation of the Emperor Leopold at Frankfurt on Oct. 9, was the occasion of his last artistic tour. Having pawned his plate to procure funds, he started on Sept. 26, and after a journey of six days arrived in the ancient Reichstadt. He gave a concert on Oct. 14, in the Stadttheatre, the programme consisting entirely of his own compositions. During a short stay made in Mayence, Tischbein took a life-size half-length portrait [but see below, p. 312]. On the return journey he visited Mannheim and Munich, where, at the Elector's request, he played at a court concert given in honour of the King of Naples. He had not been invited to play before the latter in Vienna, and he wrote to his wife with some bitterness, 'It sounds well for the court of Vienna, that members of their own family should hear me for the first time at a foreign court!' Soon after his arrival in Vienna, Mozart had to take leave of his best friend, for Salomon, the impresario, had come in person to carry Haydn off to London.[2] With a heavy heart he said good-bye to the only artist who understood him thoroughly, and honestly wished to see him prosper. They were never to meet again.

His affairs were now worse than ever; the Berlin journey had produced nothing, and a speculation on which he had set his hopes failed. And yet he went on working his hardest. A series of his best and most varied compositions, including the beautiful motet 'Ave Verum' (618)—written at Baden, near Vienna, afterwards Beethoven's favourite resort—were but the forerunners of the 'Requiem' and the 'Zauberflöte.' His last appearance as a virtuoso (he had not played the piano in public since 1788) was in all probability at a concert given by Bähr, the clarinet-player, on March 4, 1791. Perhaps he played his last Concerto in B♭ (595) composed in January. In this very month of March, Schikaneder, the Salzburg acquaintance of 1780, and now manager of the little theatre, scarcely more than a booth, in the grounds of Prince Starhemberg's house in the suburb of Wieden, began to urge Mozart to compose a magic opera to a libretto he had in hand, which he hoped would extricate him from his embarrassments. Ever ready to help anybody, Mozart agreed, and set to work on the score, the greater part of which was written in a little pavilion[3] near the theatre, and in a summer-house in the little village of Josefsdorf, on the Kahlenberg, close to Vienna. To keep him in good humour, Schikaneder provided him with wine, and amusing society,—his enjoyment of which good things, grossly exaggerated, has tended more than anything to throw discredit upon his character.

In July, while hard at work, he received a visit from a stranger, who, enjoining secrecy, commissioned him to write a Requiem for an unknown individual.[4] The price (50, or according to some, 100 ducats) was fixed, and Mozart set to work with the more ardour for having composed no church music since the mass of 1783. Again he was interrupted by an urgent invitation from the Estates of Bohemia, to compose an opera for the approaching coronation of Leopold II. at Prague. Mozart was on the point of stepping into the travelling carriage when the mysterious messenger suddenly stood before him, and asked what had become of the requiem. Touched and distressed by the question, Mozart assured the man that he would do his best on his return; and so saying departed with his pupil Süssmayer. He worked hard at

[1] Mozart composed a new air (577) for Mlle. Ferrarese del Bene.

[2] He made preliminary offers of a similar kind to Mozart.

[3] Now on the Capucinerberg in Salzburg, a gift from the present Prince Starhemberg.

[4] Proved after his death to have been Count Walsegg, an amateur anxious to be thought a great composer, who really had the Requiem performed under his own name. The messenger was his steward Leutgeb.

the opera during the journey, Süssmayer filling in the recitativo secco. The coronation took place on Sept. 6, and 'La Clemenza di Tito' (621) was performed the same evening in the National theatre, in presence of their Majesties and a select audience, who were too much absorbed by the occurrences of the day to pay great attention to the opera. Indeed, the Empress is said to have made very disparaging remarks on the 'porcheria' of German music. Mozart, who was not well when he came to Prague, suffered severely from the strain, but he spent a few pleasant hours with his friends, and parted from them with tears.

Disappointed and suffering he reached home in the middle of September, and at once set to work with energy at Schikaneder's opera. The overture and introductory march to the second act were finished Sept. 28, and two days later, on the 30th, the 'Zauberflöte' (620) was given for the first time. Mozart conducted at the piano, Süssmayer turned over for him, and Henneberg, who had conducted the rehearsals, played the bells. It was coldly received at the outset, and at the end of the first act Mozart, looking pale and agitated, went on the stage to Schikaneder, who endeavoured to comfort him.[1] The audience recovered from their coldness so far as to call for Mozart at the close, but he was with difficulty persuaded to appear before the curtain. The interest in the opera increased with each representation, and soon the 'Zauberflöte' was as great a 'draw' as Schikaneder could desire.

Mozart now hoped to be able to devote his whole time to the Requiem, but his late exertions and excitement had proved too much for him, sorely tried as he was in other respects. Fainting fits came on, and he fell into a state of deep depression.[2] His wife tried in vain to raise his spirits. During a drive in the Prater, he suddenly began to talk of death, and said with tears in his eyes that he was writing the Requiem for himself. 'I feel certain,' he continued, 'that I shall not be here long; some one has poisoned me, I am convinced. I cannot shake off the idea.'[3] By the advice of his physicians, his terrified wife took the score away from him, and he rallied sufficiently to compose on Nov. 15 a cantata (623) for his Lodge to words by Schikaneder. He even conducted the performance himself; but the improvement was of short duration, and he took to his bed. Now, when it was too late, favourable prospects opened before him. He was informed that some of the nobility of Hungary had clubbed together to guarantee him a yearly sum, and at the same time a subscription was got up in Amsterdam, for which he was to furnish compositions to become the property of the subscribers. When the hour for the theatre arrived, he would follow in imagination the performance of the 'Zauberflöte,' and the Requiem continued to occupy his mind. On Dec. 4 he had the score brought to him in bed, and tried a passage, singing the alto himself, while his brother-in-law Hofer took the tenor, and Schack and Gerl from the theatre the soprano and bass. When they got to the first few bars of the Lacrimosa, it suddenly came home to him that he should never finish it, and he burst out crying, and put away the score. In the evening Süssmayer came in, and he gave him some directions about the Requiem, with which his thoughts seemed constantly occupied, for even while dozing he puffed out his cheeks as if trying to imitate the drums. Towards midnight he suddenly sat up with his eyes fixed; then he turned his head on one side, and appeared to fall asleep. By one o'clock in the morning of Dec. 5, 1791, his spirit had fled. He died of malignant typhus fever. At three o'clock in the afternoon of the 6th his body was removed from the house of mourning to St. Stephen's[4]; the service was held in the open air, as was the custom with the poorest class of funeral, and van Swieten, Süssmayer, Salieri, Roser, and Orsler, stood round the bier.[5] They followed as far as the city gates, and then turned back, as a violent storm was raging, and the hearse went its way, unaccompanied, to the churchyard of St. Marx. Thus, without a note of music, forsaken by all he held dear, the remains of this prince of harmony were committed to the earth,—not even in a grave of his own, but in the common paupers' grave (Allgemeine Grube[6]). The Lodge to which he belonged held in his honour a ceremonial worthy of the deceased; the *Wiener Zeitung* announced 'the irreparable loss' in a few eloquent lines, and afterwards inserted the following epitaph:—

MOZARDI

TVMOLO INSCRIBENDVM

Qui iacet hic, Chordis Infans Miracula Mundi
Auxit et Orpheum Vir superavit, Abi!
Et Animae eius bene precare.

[1] Schenk, in his autobiography, tells how he had a place in the orchestra at the first performance, and was so enchanted with the overture that he crept up to the conductor's chair, seized Mozart's hand and kissed it. Mozart, putting out his right hand, looked kindly at him, and stroked his cheek.

[2] A note (Jahn, ii. 539) to some unknown person (? Da Ponte) strikingly confirms this.

[3] It is notorious that Salieri was very much suspected, but he indignantly repudiated the accusation. His own words (reported by Niemetschek, p. 81) prove that he was not displeased at Mozart's death:—'It is indeed a pity to lose so great a genius, but his death is a good thing for us. If he had lived longer not a soul would have given us a bit of bread for *our* compositions.' The answer given to the accusation by Salieri's friend, Capellmeister Schwanenberg, was, to say the least of it, remarkable:—'Pazzi! non ha fatto niente per meritar un tal onore?' (Geese! what has he done to deserve so great an honour?)

[4] Rauhensteingasse, on the site of the present Galvani'sche Gebäude, in the vestibule of which the builder has placed a bust of Mozart.

[5] Schikaneder was too much overcome to be present. Walking up and down he exclaimed, 'His spirit pursues me everywhere; I have him continually before my eyes.'

[6] By van Swieten's orders (himself well off) the strictest economy was observed in the funeral arrangements. The site of the actual grave was soon forgotten; but the city of Vienna erected on the probable spot a handsome monument by Hans Gasser, solemnly unveiled on the anniversary of Mozart's death, Dec. 5, 1859.

To the compositions already mentioned in Vienna must be added the following :—

Airs for soprano (368, 374) ; concertarias for his sister-in-law, Mme. Lange (383, 416, 538) ; air with PF. obbl. for Nancy Storace (505) ;[1] ditto for Adamberger, the tenor (431) ; bass airs for Fischer (432, 512), Gottfried von Jacquin (513), Gerl (who sang Sarastro), with contrabasso obbligato for Pischlberger (612), and Benucci (584). Airs inserted in operas by other composers : two for Mme. Lange in Anfossi's 'Il curioso indiscreto' (418, 419) ; bass air for Albertarelli in 'Le Gelosie fortunate' (Anfossi) (541) ; for Mlle. Villeneuve in Cimarosa's 'I due Baroni' (578), and in Martin's 'Il burbero di buon cuore' (582, 583) ; for his sister-in-law Mme. Hofer in Paisiello's 'Barbiere' (580). Trios for the Jacquin family (436-39) ; comic, nicknamed the Bandel-Terzet (441) ; for Bianchi's 'Villanella rapita,' trio (480) and quartet (479). Twenty Lieder for a single voice, including 'Das Veilchen' (476) ;[2] 'Abendempfindung' (523), 'An Chloe' (524) ; twelve canons.

Instrumental : serenade for wind instruments (375) ; Kleine Nachtmusik (525) ; three marches (408) ; dances, 25 Nos. ; 'Ein musikalischer Spass' (522) ; four string-quintets (515, 516, 593, 614) ; one quintet for clarinet, two violins, viola, and v'cello (581) ; quintet for harmonica, flute, oboe, viola, and v'cello (617) ; trio (divertimento) for violin, viola, and v'cello (563) ; rondo for violin (373) ; four horn concertos (412, 417, 447, 495) ; clarinet concerto (622). For PF. : sonata in C minor (457) with introductory fantasia (475) ; three sonatas (545, 570, 576) ; Allegro and Andante (533) ; two fantasias (396, 397) ; Adagio in B minor (540) ; two rondos (485, 511) ; variations (398, 455, 460, 500, 573, 613) ; six sonatas with violin, completed in Vienna, and published by subscription, Mozart editing (296, 376-380) ; seven ditto (402-4, 454, 481, 526, 547) ; sonatas for four hands (497, 521) ; Andante with five variations (501) ; for a musical clock (also arranged for four hands) Adagio and Allegro (594) ; fantasia (680) ; Andante (616) ; six trios with violin and v'cello (442, 496, 502, 542, 548, 564) ; trio with clarinet and viola (498) ; two quartets, G minor and E flat (478, 493) ; quintet in E flat, with oboe, clarinet, horn, and bassoon (452) ; seventeen concertos (413-15, 449-51, 453, 456, 459, 466, 467, 482, 488, 491, 503, 537, 595) ; concert-rondo (382), printed as the last movement of an earlier concerto (175).

In contemplating Mozart as an artist we are first struck by the gradual growth of his powers. God bestowed on him extraordinary genius, but nearly as extraordinary is the manner in which his father fostered and developed it. We have seen him laying a solid foundation by the study of Fux's *Gradus*, and anxiously enforcing early practice in technique. We have also seen Mozart studying in Salzburg the works of contemporaneous composers. In Italy his genius rapidly mastered the forms of dramatic and ancient church music ; van Swieten's influence led him to Bach, whose works at Leipzig were a new-found treasure, and to Handel, of whom he said, 'He knows how to make great effects better than any of us ; when he chooses he can strike like a thunderbolt.' How familiar he was with the works of Emanuel Bach is shown by his remark to Doles, 'He is the father, we are his children ; those of us who can do anything worth having have learnt it from him, and those who do not see this are ——.' The eagerness with which he laid hold of Benda's melodramas as something new has already been described.

His handwriting was small, neat, and always the same, and when a thing was once written down he seldom made alterations. 'He wrote music as other people write letters,' said his wife, and this explains his apparently inexhaustible power of composing, although he always declared that he was not spared that labour and pains from which the highest genius is not exempt. His great works he prepared long beforehand ; sitting up late at night, he would improvise for hours at the piano, and 'these were the true hours of creation of his divine melodies.' His thoughts were in fact always occupied with music ; 'You know,' he wrote to his father, 'that I am, so to speak, swallowed up in music, that I am busy with it all day long—speculating, studying, considering.' But this very weighing and considering often prevented his working a thing out ; a failing with which his methodical father reproached him :—'If you will examine your conscience properly, you will find that you have postponed many a work for good and all.' When necessary, however, he could compose with great rapidity, and without any preparation, improvising on paper as it were. Even during the pauses between games of billiards or skittles he would be accumulating ideas, for his inner world was beyond the reach of any outer disturbance. During his wife's confinement he would spend his time between her bed-side and his writing-table. When writing at night he could not get on without punch, of which he was very fond, and 'of which,' says Kelly,[3] 'I have seen him take copious draughts.' At the same time he would get his wife to tell him stories, and would laugh heartily.

We have already remarked on his powers as a virtuoso on the piano, organ, and violin, and also on his preference for the viola. He considered the first requisites for a pianist to be a quiet, steady hand, the power of *singing* the melody, clearness and neatness in the ornaments, and of course the necessary technique. It was the combination of virtuoso and composer which made his playing so attractive. His small, well-shaped hands glided easily and gracefully over the keyboard, delighting the eye nearly as much as the ear. Clementi declared that he had never heard anybody play with so much mind and charm as Mozart. Dittersdorf expressed his admiration of the union of taste and science, in which he was corroborated by the Emperor Joseph. Haydn said with tears in his eyes, that as long as he lived he should never forget Mozart's playing, 'it went to the heart.' No one who was fortunate enough to hear him improvise ever forgot the impression. 'To this hour, old as I am,' said Rieder,[4] 'those harmonies, infinite and heavenly, ring in my ears, and I go to the grave fully convinced that there was but *one* Mozart.' His biographer Niemetschek, expresses himself in similar terms, 'If I might have the fulfilment of one wish on earth, it would be to hear Mozart improvise once more on the piano ; those who never heard him cannot have the faintest idea of what it was.' Vienna was the very place for him in this respect ; when he was thinking of settling there, his father, with characteristic prudence, warned him of the fickleness of the public, but he replied that his department was too favourite a one, 'this certainly is pianoforte-land.' And he was right ; from his first

[1] The autograph is inscribed 'composta per la Sgra. Storace da suo servo ed amico W. A. Mozart, 26 di Dec. 1786.'

[2] Facsimile in Jahn, vol. i. Appendix.

[3] *Reminiscences*, i. 226.

[4] Ambros Rieder, organist and choirmaster at Perchtolsdorf, near Vienna, died 1851.

appearance to the last, the favour of the public never wavered. As a teacher he was not in much request, Steffan, Kozeluch, Righini, and others, having more pupils though charging the same terms as he. The fact is, he was neither methodical nor obsequious enough ; it was only when personally attracted by talent, earnestness, and a desire to get on, that he taught willingly. Many people preferred to profit by his remarks in social intercourse, or took a few lessons merely to be able to call themselves his pupils. Fräulein Auernhammer is an instance of the first, and the celebrated physician Joseph Frank of the second. With such pupils as these he used to say, 'You will profit more by hearing me play, than by playing yourself,' and acted accordingly. Among his best lady pupils were the Countesses Rumbeck and Zichy, Frau von Trattnern, wife of the wealthy bookseller, Franziska von Jacquin, afterwards Frau von Lagusius, and Barbara Ployer. Hummel came to him in 1787, he lived in the house, and his instruction was most irregular, being given only as time and inclination served ; but personal intercourse amply supplied any deficiencies of method. Mozart could always hear him play, and played constantly before him, took him about with him, and declared that the boy would soon outstrip him as a pianist. Hummel left in Nov. 1788 to make his first tour with his father. Of Thomas Attwood, who came to him from Italy in 1785 for a course of composition, and became his favourite pupil, he said to Kelly, 'Attwood is a young man for whom I have a sincere affection and esteem ; he conducts himself with great propriety, and I feel much pleasure in telling you that he partakes more of my style than any other scholar I ever had, and I predict that he will prove a sound musician.'[1] Kelly, who wrote pretty songs, wished to have some instruction from Mozart in composition, but he dissuaded him from it, as his profession of the stage ought to occupy all his attention. 'Reflect,' he said, 'a *little knowledge* is a dangerous thing . . . ; do not disturb your natural gifts. *Melody* is the essence of music ; I compare a good melodist to a fine racer, and contrapuntist to hack post-horses : therefore be advised, *let well alone*, and remember the old Italian proverb—Chi sa più, meno sa.'[2] Mozart also taught composition to a few ladies, a cousin of Abbé Stadler's among the number. The MS. book he used with her is in the Hofbibliothek, and is interesting as showing the cleverness with which, in the midst of jokes and playful remarks, he managed to keep his lady pupils to their grammar.[3] With more advanced pupils he of course acted differently. Attwood began by laying before him a book of his own compositions, and Mozart looked it through, criticising as he went, and with the words, 'I should have done this so,' re-wrote whole passages, and in fact re-composed the book.[4]

He held regular concerts at his own house on Sundays, his friends being invited, and amateurs admitted on payment.

Of his intercourse with other artists on his tours we have spoken, but something remains to be said of his relations with his brethren in Vienna. Of Bonno, at whose house his newest symphony was twice performed in 1781 with an unusually large orchestra (sixty strings, wind instruments doubled, and eight bassoons), Mozart said, 'he is an honourable old man.' Gluck appreciated him, and was inclined to be friendly, but they were never intimate. At his request the 'Entführung' was performed out of its turn, and 'Gluck paid me many compliments upon it. I dine with him to-morrow.' On another occasion Gluck was at Mme. Lange's concert, where Mozart played. 'He could not say enough in praise of the symphony and aria (both by Mozart), and invited us all four (the Mozarts and Langes) to dinner on Sunday.' Salieri was unfriendly. He had great influence with the Emperor, and could easily have secured an appointment for Mozart, but though astute enough not to show his dislike openly, he put obstacles in his way. Other still more bitter opponents were Kozeluch, Kreibich, and Strack, who with Salieri had it all their own way in the Emperor's music-room. Kozeluch also hated Haydn, and this inspired Mozart with a contempt which he took no pains to conceal, and which Kozeluch never forgave. We have already spoken of the relations between Mozart and Haydn. 'It was quite touching,' says Niemetschek, 'to hear Mozart speak of the two Haydns, or of any other great master ; it was like listening to an admiring pupil, rather than to the great Mozart.' He recognised in the same generous way the merit of those who merely crossed his path, such as Paisiello and Sarti, with both of whom he was on very friendly terms. Kelly[5] dined at Mozart's house with Paisiello, and was a witness of their mutual esteem. Mozart's pupil, Barbara Ployer, played some of his compositions to Paisiello, who in his turn asked for the score of 'Idomeneo.' Of Sarti, Mozart writes to his father, 'He is an honest upright man[6]; I have played a great deal to him already, including variations on one of his own airs (460) with which he was much pleased.' He immortalised this very theme by introducing it into the second Finale of 'Don Giovanni' ; and did a similar service for a theme from Martin's 'Cosa rara,' an opera which at that time threw even Mozart into the shade. Of that composer, then a universal favourite, he said : 'Much that he writes is really very pretty, but in ten years' time his

[1] *Reminiscences*, i. 228. [2] *Ibid.* i. 227.

[3] It has been published more than once as *Kurzgefasste General bassschule von W. A. Mozart* (Vienna, Steiner) and *Fundament des Generalbasses* (Berlin, Siegmeyer, 1822).

[4] Holmes, p. 316. This book was in the possession of Sir John Goss.

[5] *Reminiscences*, i. 238.

[6] The 'honest' man afterwards wrote a very malicious critique on Mozart's quartets.

music will be entirely forgotten.' Mozart took a great interest in all striving young artists, augmented in the case of Stephen Storace by his esteem for his sister Nancy, the first Susanna in 'Figaro.' His sympathy with Gyrowetz has been mentioned: of Pleyel's first quartets he wrote to his father, 'They are very well written, and really pleasing; it is easy to see who his master was (Haydn). It will be a good thing for music if Pleyel should in time replace Haydn.' When Beethoven came to Vienna for the first time in the spring of 1787, and found an opportunity of playing before Mozart, he is said to have observed to the bystanders, 'Mark him; he will make a noise in the world.' Of Thomas Linley, with whom, as we have seen, he made friends in Florence, he said, 'That he was a true genius, and had he lived would have been one of the greatest ornaments of the musical world.'[1]

Mozart was short, but slim and well-proportioned, with small feet and good hands; as a young man he was thin, which made his nose look large, but later in life he became stouter. His head was somewhat large in proportion to his body, and he had a profusion of fine hair, of which he was rather vain. He was always pale, and his face was a pleasant one, though not striking in any way. His eyes were well-formed, and of a good size, with fine eyebrows and lashes, but as a rule they looked languid, and his gaze was restless and absent. He was very particular about his clothes, and wore a good deal of embroidery and jewellery; from his elegant appearance Clementi took him for one of the court chamberlains. On the whole he was perhaps insignificant-looking, but he did not like to be made aware of the fact, or to have his small stature commented upon. When playing the whole man became at once a different and a higher order of being. His countenance changed, his eye settled at once into a steady calm gaze, and every movement of his muscles conveyed the sentiment expressed in his playing. He was fond of active exercise, which was the more necessary as he suffered materially in health from his habit of working far into the night. At one time he took a regular morning ride, but had to give it up, not being able to conquer his nervousness. It was replaced by billiards and skittles, his fondness for which we have mentioned. He even had a billiard-table in his own house: 'Many and many a game have I played with him,' says Kelly, 'but always came off second best.' When no one else was there he would play with his wife, or even by himself. His favourite amusement of all, however, was dancing, for which Vienna afforded ample opportunities. This, too, Kelly mentions (i. 226): 'Mme. Mozart told me that great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art, rather than in music.' He was particularly fond of masked balls, and had quite a talent for masquerading in character, as he showed at the Rathhaus balls in Salzburg. In 1783 he sent home for a harlequin's suit, to play the character in a pantomime got up by some friends for the Carnival Monday; Mme. Lange and her husband were Columbine and Pierrot; Merk, an old dancing-master who trained the company, was Pantaloon, and the painter Grossi the Dottore, Mozart devised the whole thing, and composed the music, which was of course very simple; thirteen numbers have been preserved (446).

In society Mozart found amusement of the highest kind, and inspiration, as well as affection and true sympathy. No house offered him so much of these as that of Countess Thun, 'die charmanteste, liebste Dame, die ich in meinem Leben gesehen,' of whom Burney, Reichardt, and George Forster, wrote in the highest terms. Other associates were the Countess's son-in-law and Mozart's pupil Prince Karl Lichnowsky, Hofrath von Born, Baron Otto von Gemmingen, Hofrath von Spielmann, Prince Kaunitz, Count Cobenzl, Field-marshal Haddik, Geheimrath von Kees, who had weekly orchestral concerts at his house, the botanist Jacquin, and his son and daughter, Count Hatzfeld, an intimate friend who played in his quartets, Kaufmann Bridi, a good tenor who sung in 'Idomeneo,' the families Greiner, Martinez, and Ployer, all of whom had constant music, and van Swieten, who has been mentioned already. Another great admirer of his was Barisani the physician, 'that noble man, my best and dearest friend, who saved my life' (when seriously ill in 1784), and whose unexpected death in 1787 affected him much. One can quite understand that the refreshment of social intercourse was a real necessity after his hard brain-work. On such occasions he was full of fun, ready at a moment's notice to pour out a stream of doggerel rhymes or irresistibly droll remarks; in short he was a frank, open-hearted child, whom it was almost impossible to identify with Mozart the great artist. His brother-in-law Lange[2] says that he was full of fun during the time he was occupied with his great works. It has been reiterated *ad nauseam* that Mozart was a drunkard, whose indulgence in this and cognate vices brought him to an early grave, but that such a charge was totally unfounded no one who has studied his life can doubt for a moment.[3] That, like other people, he enjoyed a good glass of wine nobody can deny, but his laborious life and the prodigious number of his compositions convincingly prove that he was never given to excess. Those who accused him of intemperance also magnified his debts tenfold when he died, and thus inflicted grievous injury on his

[1] Kelly's *Reminiscences*, i. 225.

[2] *Selbstbiographie*, p. 171.

[3] Compare Schlichtegroll's *Nekrolog*; Arnold's language is even worse (*Mozart's Geist*, p. 65).

widow.[1] These 'friends' propagated the worst reports as to his domestic affairs and constant embarrassments. Undoubtedly his wife was a bad manager, and this was a serious defect in a household which only acquired a regular income (800 fl. !) in 1788, and whose resources before and after that time were most irregular. His wife's constant illnesses, too, were a great additional burden. Though naturally unfitted for anything of the kind, he made many serious attempts to regulate his expenses, and would every now and then keep strict accounts of income and expenditure, but these good resolutions did not last.[2] As Jahn remarks with point, how could he, when writing to Puchberg for assistance (July 17, 1789), have appealed to his friend's knowledge of his character and honesty, if these exaggerations had been true ? In most cases he was led astray by sheer good-nature, as he never could refuse any one in need. His kindness was grievously abused by false friends, whose acquaintance was damaging to his character, but he never learned prudence. The worst offender in this respect was Stadler, the eminent clarinet-player, who often dined at his table, and repeatedly wheedled money out of him under pretext of poverty. After all that had passed, Mozart composed a concerto (622) for Stadler's tour, finishing it two days only before the production of the 'Zauberflöte,' when he was, of course, particularly hard pressed.

His religious sentiments, more especially his views on death, are distinctly stated in a letter to his father at first hearing of his illness. 'As death, strictly speaking, is the true end and aim of our lives, I have for the last two years made myself so well acquainted with this true, best friend of mankind, that his image no longer terrifies, but calms and consoles me. And I thank God for giving me the opportunity (you understand [3]) of learning to look upon death as the key which unlocks the gate of true bliss. I never lie down to rest without thinking that, young as I am, before the dawn of another day I may be no more ; and yet nobody who knows me would call me morose or discontented. For this blessing I thank my Creator every day, and wish from my heart that I could share it with all my fellow-men.'

Mozart has often been compared with other great men, Shakespeare, Goethe, Beethoven, Haydn, etc., but the truest parallel of all is that between him and Raphael. In the works of both we admire the same marvellous beauty and refinement, the same pure harmony and ideal truthfulness : we also recognise in the two men the same intense delight in creation, which made them regard each fresh work as a sacred task, and the same gratitude to their Maker for His divine gift of genius. The influence of each upon his art was immeasurable ; as painting has but *one* Raphael, so music has but *one* Mozart.

In reviewing Mozart's instrumental compositions, we will first consider those for pianoforte. They comprise all the different branches, and are thoroughly suited to the instrument—grateful, and for the present state of technique, easy ; they contain no mere bravura-writing, the passages being for the most part founded on the scale, or on broken chords. In playing them, clearness, taste, and the power of singing on the instrument are required. In variations, written almost entirely for pupils and amateurs, he employs for the most part the melismatic style. His themes were taken from well-known pieces, such as, Fischer's minuet, and airs by Paisiello, Gluck, Sarti, Duport, etc. A good many that were not his were circulated under his name, a proof of the demand for them. Of these only two need be specified, one by Förster on a theme from Sarti's opera 'I finti Eredi' ; the other by Eberl, on 'Zu Steffen sprach im Traume,' from Umlauf's 'Irrlicht.' Of three Rondos the last, in A minor (511), is well known ; it is characterised throughout by a tenderness which makes it most attractive. Two Fantasias (396, 397), and a short sustained Adagio (540) are almost improvisations ; a third Fantasia forms the prelude to an excellent fugue in the style of Bach (394) ; a fourth (475) full of depth and earnestness, was united by Mozart himself with the sonata in C minor (457). The charming Gigue (574) is well known ; but a PF. Suite in the style of Bach and Handel (499) was unfortunately not finished ; the Abbé Stadler completed a more formal and abstract Fugue (401). In his Sonatas of the Viennese period Mozart retained the conventional three movements ; they overflow with melody, but the last movements, generally in the form of an easy rondo or variations, are as a rule not much worked out. The C minor (457), already mentioned, is full of fire and passion, not excepting the last movement, and already indicates what Beethoven was destined to do for the sonata. Two others in B♭ and D (570, 576), both pleasing, lively and easy, also deserve mention. Sonatas by others were published under his name, for instance, one in C minor (Köchel's Anhang, 204) recommended by Czerny in his 'Pianoforteschule' (iv. 162), even though of doubtful authenticity, and afterwards published by Artaria with the composer's name—'Anton Eberl, œuvre I.' Another favourite one is in B♭ (Köchel's Anhang 136), partly put together from Mozart's concertos by A. E. Müller as op. 26. The most striking sonata for four hands is the last but one in F (497). Two pieces for a musical clock (594, 608) ordered by Count Deym for Müller's Kunstcabinet, are only known in the PF. arrangement for four hands ; they belong to the close

[1] His association with Schikaneder gave some colour to the reports. Hummel protested vehemently against such accusations.
[2] In one of these orderly fits he began (1784) a thematic register of all his compositions as they were completed, and continued the practice up to a short time before his death. This invaluable document was first published by André in 1828.
[3] A reference to the doctrine of the Freemasons.

of his life, and the earnestness of purpose and thoroughness of technique which we find in them show how conscientiously Mozart executed such works to order. For two pianos we have a lively sonata in D (448), and an energetic fugue in C minor (426) arranged by Mozart for string-quartet with introductory adagio (546). The Sonatas for PF. and violin were generally written for his lady-pupils (the violin at that time was, generally speaking, a man's instrument). They are neither deep nor learned, but interesting from their abundant melody and modulations. One of the finest is that in B♭ (454) composed in 1784 for Mlle. Strinasacchi; the last, in F (547), is 'for beginners'; the last but one in E♭ (481), is also easy, and contains in the first movement the favourite subject which he treats in the finale of the Jupiter Symphony. The PF. Trios were intended for amateur meetings; the most important is the one in E (542) composed in 1788 for his friend Puchberg. The one in E♭ (498) with clarinet and viola has been already mentioned; they were all written between 1786 and 1788. Broader in design and more powerful in expression are the two Quartets in G minor and E♭ (478, 493), especially the first, which is effective even at the present day. The Quintet in E♭ with oboe, clarinet, horn, and bassoon (452), composed in 1784, is particularly charming. Mozart played it to Paisiello, and wrote to his father 'I consider it the best I have yet written.'

We now pass to the compositions for strings and wind. The Duets are few; and include those composed for Michael Haydn. The only Trio for violin, viola, and violoncello, in E♭ (563) composed in 1788, is in six movements, like a divertimento; it is broadly designed, and worked out with the greatest zeal and care, 'a true cabinet-picture.'[1] Of the first sixteen Quartets for two violins, viola, and violoncello, that in D minor (173), composed in 1773, rises obviously to a higher level. It was only after a pause of nine years (Nov. 1782) that Mozart resumed this branch of composition with the six dedicated to Haydn, each one a gem. Such, however, was not the popular verdict at the time; a critic of the day[2] found them 'much too highly spiced'—and asks 'whose palate can stand that for any length of time?' Prince Grassalkowics tore up the parts in a rage at finding that they really contained the hideous stuff which was being played before him; and they were returned to Artaria from Italy as so full of mistakes that it was impossible to play from them. The chief stumbling-block was the much-abused introduction to the last quartet. In his next one, in D (499), Mozart tried to accommodate himself to the wishes of the public. The last three, in D, B♭, and F (575, 589, 590), were composed for the King of Prussia at a time when he was nearly crushed beneath a load of care and poverty, of which, however, the works bear no trace. The king's favourite instrument, the violoncello, has more than its full share of work, and in spite of the fine treatment and wealth of invention this is injurious to the character of the quartet. The Adagio with fugue (546) has been already noticed. The Quartets for flute and strings (285, 298), and for oboe obbligato (370) are easy of execution, and of no special importance.

The Quintets must all be ascribed to external influences: Mozart invariably doubled the viola, instead of the violoncello as Boccherini did. The first, in B♭ (46), was written in Vienna[3] in 1768, and the autograph shows his still unformed boyish hand; the next, dated five years later, is in B♭ (174); and the third, in C minor (406), an arrangement of the eight-part serenade for wind instruments (388), follows ten years later. Of those belonging to 1787 in C and G minor (515, 516), the latter, full of passion and movement, is the *ne plus ultra* of its kind. The two last, in D and E♭ (593, 614), were written in December 1790 and April 1791, 'at the urgent request of an amateur,' whose object evidently was to give assistance in a delicate manner to the hard-pressed composer; both show the clearness and firmness of the master-hand, although the end was so near. Three other Quintets must be included in this series; one in E♭ (407) composed in 1787 for Leitgeb the horn player, with only one violin, and a French horn or violoncello; another in A (581), the charming 'Stadler quintet,' for clarinet, two violins, viola, and violoncello, completed Sept. 29, 1789; and a third in C minor (617) for glass harmonica, flute, oboe, viola, and violoncello, composed in May 1791 for Kirchgässner. The accompanying instruments are obviously selected with a view to the special timbre of the solo, an effect which is lost by substituting the piano.

The Serenades, Nocturnes, and Divertimenti or Cassationen, mostly with solo instruments concertante, consist generally of from six to eight movements. One of the nocturnes (286) has four orchestras, of two violins, viola, bass, and two horns each, by means of which a triple echo is produced; a short serenade (239) has only strings and drums. Another serenade for wind instruments with violoncello and bass (361), remodelled in 1780 from a youthful quintet (46), is an important work. Of solid merit are three divertimenti for string-quintet and horns in F, B♭, and C (247, 287, 334); the second is well known. They have six movements each, and are essentially in quartet-style,

[1] Jahn. [2] Cramer's *Magazin der Musik*, ii. 1275.

[3] Köchel gives Salzburg, but the family were then in Vienna after their return from Olmütz and Brünn. The quintet was metamorphosed by Mozart into a serenade (361) in 1780. The fine adagio No. 3 was arranged in Vienna by an unknown hand as an offertorium, to the words 'Quis te comprehendat,' for four voices, organ and violin solo, two violins, viola, two horns, and bass. Parts published with others by Diabelli, in E♭.

in spite of the horns. Though written when he was not much above twenty, his mastery of this kind of composition is complete. Another divertimento for the same instruments, 'Ein musikalischer Spass, oder auch Bauern-Symphonie' ('a musical joke'), composed in 1787, is irresistibly comic.

The Tafelmusik, Nachtmusik, etc., for wind instruments, with from six to eight movements each, often present the most extraordinary combinations, such as two flutes, five trumpets, and five drums (187, 188), intended it is true for festal occasions, and two oboi, two bassoons, and two horns, in six divertimenti (213, 240, 252, 253, 270, 289) composed in 1775 and 1776, and graceful in spite of their concise form. Superior to these, and indeed to all mere fête music, are two serenades for wind in E♭ and C minor (375, 388), composed in Vienna in 1781 and 1782; the latter also arranged by Mozart as a quintet (406). Of dance-music for full orchestra the first published was four contredanses (267, Salzburg, 1776); in 1784 followed two quadrilles (463), each consisting of a minuet and an allegro; and in 1787 six German dances (509) and nine contredanses (510). The dances, written for six of the Redouten-saal balls in Vienna, begin in Dec. 1788 with the German dances (567) and twelve minuets (568).

In the Symphonies we are able to follow the steps of his progress most closely. He first makes sure of his materials and technique, then the separate parts acquire more freedom and independence, melody and invention grow the subjects gain in character, there is more substance in the whole, the details are better worked out; the wind instruments, no longer used merely to strengthen the strings, take their own line and materially assist in the light and shade; in a word, the various component parts of the orchestra become one animated whole. Mozart had a great advantage over Haydn in having heard and studied the fine orchestras at Mannheim, Munich, and Paris, while Haydn was entirely restricted to his own. Mozart at first learned from Haydn, but after 1785 the reverse took place; Haydn's London symphonies also show how much his orchestration gained in fulness and brilliance from contact with the world. Mozart's first attempts in London and the Hague are in three movements; in those composed at Vienna in 1767 and 1768 the minuet is introduced. His later treatment of this movement is distinguished for refinement and dignified cheerfulness, in contrast to the jovial good-humour and banter which characterise Haydn's minuets. Of twenty symphonies composed in Salzburg, two are distinctly superior, that in G minor (183) being serious, almost melancholy, and in some sense the precursor of the later one in the same key, to which the other in A (201), bright, fresh, and sunny, forms a striking contrast. Next comes the lively Parisian or French Symphony in D (297) with three movements; then three more in Salzburg, including one in G (318) in one movement, probably intended as an overture to a play.[1] With the exception of two in C and G (425, 444) composed in Linz, and plainly showing Haydn's influence, all the rest were written in Vienna. [The earliest of these was the bright and energetic symphony in D major (385), composed 1782 for his friend Haffner of Salzburg; four years later followed the Prague Symphony (504) also in D major, the orchestration of which reminds us that it had recently been preceded by 'Figaro.'] The last three, in E♭, G minor, and C with the fugue (Jupiter) (543, 550, 551), were composed in 1788 between the 26th of June and the 10th of August, just over six weeks! Ambros says of them, 'Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect.'[2] Jahn calls the first a triumph of beauty in sound, the second a work of art exhausting its topic, and the third in more than one respect the greatest and noblest of Mozart's symphonies.

[Equal in historical interest is Mozart's treatment of the Concerto, which may justly be regarded as his chief contribution to the growth of the instrumental forms. Up to the middle of the century the concerto was not distinguished in essential structure from the current types of orchestral or chamber music, and indeed only differed from the overture and the concerted sonata in the opportunity which it afforded for contrasted masses or timbres. Even in the concertos of Handel and J. S. Bach the solo instruments are only 'primi inter pares'; the distinction of protagonist and chorus is not as yet fully felt. The first to perceive the real æsthetic value of this contrast was C. P. E. Bach, whose clavier-concertos definitely modify the symphonic texture, and his tentative suggestions were developed by Mozart with a richer invention, a wider melodic range, and a far greater command of orchestral effect. (For a description of the form as he established it see vol. i. p. 578.) He composed in all twenty-five concertos for clavier solo, the first four (37-41) at Salzburg in 1767, the next six (175-386) at Salzburg between 1773 and 1777, the last fifteen (413-595) at Vienna between 1781 and 1791. To these should be added a concerto for three claviers (242), written in 1776, and one for two claviers (365) in 1780. During the years 1775-1776 he wrote six for violin (207-268) mainly, it would appear, as studies for his own practice, and followed them in 1780 with a Concertante Symphonie (364) for violin and viola. His other works in this form are a concertone for two violins and a concerto for bassoon (190-191),

[1] Not, as often stated, Bianchi's 'Villanella rapita,' first produced in 1785.

[2] *Grenzen der Musik und Poesie*, p. 123.

both written at Salzburg in 1774, a concerto for oboe (293) in 1777, one for flute and harp (298) written at Paris in 1778, two for flute solo (313, 314) on his return to Mannheim, four for horn (412, 417, 447, 495), at Leitgeb's house in Vienna, and the clarinet-concerto (622) composed for Stadler in 1791.

These works fall naturally into two groups which respectively precede and follow the beginning of his residence in Vienna. Those of the earlier group are, comparatively speaking, of less importance, and though they exhibit all his delicacy of touch and daintiness of invention are mainly interesting as stages in his treatment of the form. The most noticeable among them are those in D major (175), F major (242), and E♭ major (365) for one clavier or more, together with the six for violin which make charming use of a medium that has been somewhat neglected by the great masters. The concerto for flute and harp (298), written apparently with some reluctance on the commission of the Duc de Guisnes, is a brilliant virtuoso-piece with a graceful and tender andante. The Viennese clavier concertos are all masterly, especially those in D minor (466), C major (467), C minor (491), and C major (503); perfect in style, melody, and balance, and often showing a freedom of structural organisation which is not to be found in his other instrumental works. It is well known that they were carefully studied by Beethoven, in whose early compositions their influence can clearly be traced. The horn-concertos were evidently intended as a jest, they are written at breakneck speed, and the rondo of the first (412) is scrawled over with extravagant mock-directions. The concerto for clarinet (622) is, on the other hand, a careful study of one of Mozart's favourite instruments, and 'may be regarded,' in Jahn's words, 'as the basis of modern clarinet-playing.']

Next come the Vocal Compositions. Lieder he only wrote casually; and unfortunately to very insignificant words. The greater number are in stanzas, but some few are continuously composed (*durchcomponirt*), such as 'An Chloe' (524), more in the style of an Italian canzonet; 'Abendempfindung' (523), fine both in form and expression; 'Unglückliche Liebe' and 'Trennung und Wiedervereinigung' (520, 519), almost passionate; and 'Zu meiner Zeit' (517), in a sportive tone. Of three Kinderlieder (529, 596, 598) the second, 'Komm' lieber Mai,' still survives; nor will the 'Wiegenlied' (350) be forgotten. Goethe's 'Veilchen' (476) is perfection, and shows what Mozart could have produced in this direction. Many spurious Lieder have been published under his name; there are thirty-eight in Köchel's Catalogue (Anhang V. Nos. 246-283). The canons require sifting; even our English 'Non nobis Domine' has been set to German words, and ascribed to him. Several are composed to words in the Viennese dialect, and the effect is quite neutralised by the modern drawing-room text which is often substituted. 'Difficile lectu mihi Mars' (559) is a comic canon, followed on the reverse side of the sheet by 'O du eselhafter Peyerl'[1] (560). The double canon on 'Lebet wohl, wir sehn uns wieder' and 'Heult noch gar wie alte Weiber,' written on taking leave of Doles at Leipzig, is well known.

As we have seen already, he was frequently called upon to write airs for concerts, and for insertion in operas: many of these still bear repetition; for instance, the soprano airs 'Misera dove son' (369), 'Non temer amato bene' with PF. obbligato (505), 'Un moto di gioja' (579), 'Bella mia fiamma' (528), one of his finest airs; the tenor air 'Per pietà' (420), and the bass airs 'Non so d'onde viene' (512), 'Mentre ti lascio' (513), and 'Per questa bella mano' with double-bass obbligato (612).

To prepare the way for his Masses we must first consider his Church music of various kinds. First and foremost come the Litanies and Vespers, each a complete whole formed of several independent parts. The chief characteristic of the Litania de venerabili is solemnity, and of the Lauretanae or Marienlitanei, tenderness; and these Mozart has succeeded in preserving. [See LITANY.] Of the latter, the first, in B♭, composed in 1771, already shows fluency in part-writing, and mastery of form and modulation; but the second, in D (195), composed in 1774, is far more important, the voices being treated contrapuntally with independent orchestra. We have also two Litanie de venerabili in B♭ and E♭ (125, 143), composed in 1772 and 1776, the lapse of time between the two being clearly marked in the compositions themselves. The fine choruses in Nos. 3 and 5 of the latter, point to the Requiem, and like the fugue 'Pignus futurae' almost startle by their power, as does also the opening of the 'Panis vivus,' identical with the 'Tuba mirum' in the Requiem. A still stronger sense of the dignity of church music is shown in two vespers in C (321, 339) composed in 1779 and 1780, the greater part of both thoroughly deserving a place among his most important works. The 'Confitebor' in the first, and 'Laudate pueri' and 'Laudate Dominum' in the latter are real gems. The motet 'Misericordias Domine' (222), an exercise for Padre Martini, who gave him a brilliant testimonial for it in 1775, is in strict counterpoint throughout. In 1776 he composed a 'Venite populi' for double chorus; the parts are in imitation, strict or free, and the whole work teems with force and freshness. A list of innumerable small pieces of church music closes with the angelic motet 'Ave verum' (618), composed on the 18th of June 1791, at Baden, near Vienna.

His first Masses (49, 65, 66), written while he

[1] Referring to the defective utterance of Peyerl, the tenor.

was still a mere boy, show how thoroughly he had mastered the forms then in use for that style of music. We pass at once to the 6th Mass, in F[1] (192), the whole of which is in counterpoint, with only two violins, bass, and organ as accompaniment. This mass, in which the master-hand is clearly discernible, recalls the finest models of the old Neapolitan school, and justly ranks next to the Requiem; the Credo is based throughout on the subject so well known in the finale to the Jupiter Symphony. The next, in D[2] (194), is also next in order of merit; it has perhaps more grace, but less earnestness and ideality. These two masses show what he was capable of in church music when unfettered; but in the five which followed[3] (220, 257-259, 262) he was forced to suit his patron's taste by aiming at display, and the result is less fortunate. Unhappily these being his best-known masses, are generally taken as his standard church works. Hardly more important are the next three[4] (275, 317, 337), although Mozart himself seems to have had a preference for the first, in B♭, since he chose it to conduct himself in 1791. The second, in C, composed in 1779, [see the following article on the spurious masses] is called the 'Coronation-mass,' why, nobody knows; the third, also in C, was composed in 1780, and all three fulfil the conventional requirements, but seldom show a glimpse of the true Mozart, and then only in court uniform. We have already mentioned the last mass, in C minor (427), and the circumstances under which it was written. It is broadly designed, each section being treated as a separate movement, and the whole bears clear traces of his studies at the time (1783) with van Swieten. It is to be regretted that it was never finished; the Kyrie, Gloria, Sanctus, and Benedictus alone are complete; the Credo is only half done. Very remarkable are the inequality of the different movements, the large dimensions of the choruses and fugues, and the bravura style of the solos. The Kyrie, Gloria, and Sanctus are excellent, the five-part Gratias, and the eight-part Qui tollis, of incomparable beauty. [The Credo was completed by the adaptation of other church compositions of the master; for the Agnus Dei, the opening Kyrie was repeated, and the mass, as thus made fit for public performance, was given by the Mozartverein at Dresden, April 3, 1901, and at the Bristol Festival of 1905, for the first time in England.]

We now come to the Requiem, that work of pain, which he was not permitted to finish. The following pieces are in his own handwriting:—(1) Requiem and Kyrie, complete; (2) voice-parts, organ, and notes of the accompaniment of Nos. 2 to 9, as follows:—Dies irae, 68 bars; Tuba mirum, 62; Rex tremendae, 22; Recordare, 130; Confutatis, 40; Lacrymosa, 8; Domine, 78; Hostias, 54: the last eight bars, containing voice-parts, organ, and first violin, go to the words 'Fac eas Domine de morte transire ad vitam,' followed by the direction 'Quam olim Da Capo,' that is to say, repeat the last 35 bars of the Domine. His widow, in her anxiety to have the score completed, and thus satisfy the person who had ordered it, first applied to Eybler, but after a few attempts he threw up the task, and she then entrusted it to Süssmayer, who not only had more courage, but was able to imitate Mozart's hand. He copied what Mozart had sketched in, filled up the gaps, wrote a Sanctus, Benedictus, and Agnus Dei, of his own, and, to give unity to the work, wound it up by repeating the fugue of the Kyrie to the words 'Cum sanctis tuis.' The score thus completed was handed to the messenger, who afterwards proved to have been Leutgeb, steward to Count Franz von Walsegg, of Ruppach. The Count, who had lost his wife Anna Edlen von Flammberg, on Feb. 14, 1791, and wished to perform a Requiem to her memory, copied out the score, inscribed it 'Requiem composto dal Conte Walsegg,' and absolutely had it performed as his own on Dec. 14, 1793. After wanderings almost as complicated as those of Ulysses, the various portions, in the original handwriting, were at length safely landed in the Hofbibliothek of Vienna. They consist of—(1) the autograph Requiem[5] and Kyrie, with the remainder complete in Süssmayer's hand, bought by the Hofbibliothek in 1839 for fifty ducats; (2) Nos. 2 to 9 just as they were left by Mozart; (3) twelve sheets presented by the Abbé Stadler, and (4) thirteen bequeathed by Eybler in 1846. The discovery of the autograph was the most conclusive reply to Gottfried Weber, who, as is well known, disputed for years the authenticity of the Requiem. It has been analysed with becoming love and reverence by Holmes[6] and by Jahn in his second volume. The latter concludes his observations thus: 'It is the true and legitimate expression of his artistic nature at its highest point of finish—his imperishable monument.'[7] An admirable summary of the whole story will be found in *Mozart's Requiem*,

[1] Mozart's Masses, arranged by V. Novello, No. 3.
[2] Novello, No. 6.
[3] The second, in B♭ (257; Novello 2), is called the 'Credo Mass,' from the peculiar treatment of the Credo. It is printed in a very mutilated form; even the characteristic subject in the Credo itself being left out whenever possible. The much-used subject from the Jupiter Symphony is introduced again in the Sanctus.
[4] Novello, 10, 1, 14.

[5] The heading 'Requiem di me, W. A, Mozart mp 792' is touching, as showing how he looked forward to its completion.
[6] *A Critical Essay*, etc.
[7] This, Mozart's last work, was the first of his vocal works (including his operas) to be performed in England. John Ashley introduced it at Covent Garden Theatre on the first oratorio evening during Lent, Feb. 20, 1801. The piece which preceded it was a Dead March with corni di bassetto, double bassoons, and two pair of double drums; after it came a PF. concerto played by John Field, and Handel's 'L'Allegro ed il Pensieroso.' Books of the words, with a translation of the Requiem and a biographical sketch of Mozart, were sold at 6d. each. Of the Requiem Parke says, 'It is a composition of infinite science and dulness, from the effects of which the audience was happily relieved by Incledon's song in "L'Allegro," "Haste thee, Nymph."' The *Morning Post* said, 'The talents which have celebrated the name of Mozart can scarcely be justly appreciated by such a composition as the Requiem'; and wound up with, 'It is upon the whole a composition which could only have come from the hand of a master. From the performers it received ample justice.' According to the *Porcupine* 'the performance was far from being well managed.' It was repeated on March 4. (Pohl, *Mozart in London*, p. 144.)

by W. Pole, F.R.S., Mus.Doc. ; London, Novello, 1879.

We have seen Mozart, when a mere boy, turning from childish play to serious occupations: a striking instance of this is his 'Grabmusik' or German cantata (42), written in 1767, which is anything but a boyish composition. About five years later he wrote, apparently in consequence of his visit to Padua, an oratorio by Metastasio called 'Betulia liberata' (118), corresponding to an opera seria of the period. The refrain in the last number but one, alternately sung by solo and chorus, is an ancient canto fermo harmonised in four parts, in fact the same which is introduced in the Requiem to the words 'Te decet hymnus.' This is the only independent work of the kind, his other cantata 'Davidde penitente' (469) being made up from the Kyrie and Gloria of his last unfinished mass (427) set to Italian words, with two interpolated airs in concert style, which serve to render more prominent the inherent want of unity and congruity in the piece.

Of smaller cantatas, the two (471, 623) for the Freemasons' Lodge are the only specimens. Both show much earnestness and depth of feeling; the first, for tenor solo and chorus, was composed in 1785 ; the latter, consisting of six numbers, written on Nov. 15, 1791, he conducted in person only two days before his last illness.

The long list of Mozart's dramatic compositions is headed by a sacred Singspiel, 'Die Schuldigkeit des ersten Gebotes,' in three parts, the first being composed by him in Salzburg during the winter of 1766-67, and the others added by Michael Haydn and Adlgasser, the court organist. Mozart's work occupies 208 pages, and is in the style of the Italian oratorios of the period, the forms being handled with perfect certainty. Mingled with the boy's unsteady writing there are occasional passages, mostly florid, in his father's hand, and the words to the recitatives are by a third person. The third tenor air is interesting, and Mozart himself evidently thought it good, as he introduced it with slight variations into his first opera. Immediately afterwards followed a Latin comedy 'Apollo et Hyacinthus,' which, in spite of the restraint of a foreign language, was so far a success that it was performed once. In Vienna in 1768 he composed a German operetta or pastorale in one act, 'Bastien und Bastienne,' and an opera buffa in three acts, 'La finta Semplice.' According to Jahn these rise above the ordinary level of contemporary comic operas in spite of their wretched librettos; and he remarks that in these early dramatic works Mozart fixes the two opposite poles which he touched in his artistic career. The chief number in the 'Finta Semplice' is the tenor air No. 7, previously mentioned. The three operas composed and performed in Milan, 'Mitridate,' 'Ascanio in Alba,' and 'Lucio Silla,' each mark a step in advance. They succeeded beyond the expectations of himself and his father; as did also 'La finta Giardiniera,' produced in Munich, Jan. 1775, when he wrote home, 'Everything has gone off so well, the noise was greater than I can describe to Mama.' The German opera, 'Zaide,' in which he made use of the melodrama by Benda which he admired so much, has neither overture nor finale, and once set aside, its subject is too much like that of the 'Entführung' to allow of its being again performed.[1] To this period also belongs the heroic drama 'Thamos, König von Egypten,' consisting of three choruses and four instrumental pieces. The choruses, like those of Racine's 'Athalie,' were intended to add dignity to the action, and as choruses were at that time his 'most favourite composition,' he worked at them with great satisfaction. They are on a far grander scale, especially as regards the orchestral accompaniments, than those of his masses of the same period. Unfortunately the play had been given up in Vienna, and he much regretted not being able to use his music. The choruses were published with Latin words—'Splendente te,' 'Ne pulvis,' 'Deus tibi'—in which form they are well known in England.[2] With 'Idomeneo' he started on a fresh career, for which all his previous works had been merely preparatory. Oulibicheff declares that in it three styles may be easily distinguished, the first in which he is still fettered by the formalism of opera seria, the second in which he strives to imitate Gluck and French opera, and the third in which his own artist nature develops itself freely. Jahn says, 'In "Idomeneo" we have the genuine Italian opera seria brought to its utmost perfection by Mozart's highly cultivated individuality.' He put his best work into the parts of Ilia and Electra, which most struck his fancy. The choruses form a prominent feature, especially those which so much enhance the beauty of the second Finale. The handling of the orchestra is still admirable and worthy of study. In fact, this opera is the work of one who, though in the prime of manhood, has not lost the vigour and freshness of youth. Mozart was very anxious to have it performed in Vienna, when he intended to rearrange it more after the French model; but we have seen that he had to be content with a private performance by distinguished amateurs, for which he made several alterations, and composed a duet for two soprani (489), and a scena with rondo for soprano and violin solo (490).

In the 'Entführung' it is interesting to observe the alterations in Bretzner's libretto which Mozart's practical acquaintance with the

[1] André added an overture and finale, and a new libretto was written by Gollmick. A performance in Frankfort, Jan. 27, 1866, is only of historical interest.

[2] Von Vincke wrote a connecting poem for concert use. They were afterwards translated into German.

stage has dictated, to the author's great disgust.[1] Indeed Osmin, one of the most original characters, is entirely his own creation at Fischer's suggestion. Jahn quotes Weber's excellent remark on this opera[2]: 'Here I seem to see what the bright years of youth are to every man, a time of blossom and exuberance which he can never hope to reach again. As time goes on defects are eradicated, but with them many a charm is rooted up also. I venture to affirm that in the "Entführung" Mozart had reached the full maturity of his powers as an *artist*, and that his further progress after that was only in knowledge of the *world*. Of such operas as "Figaro" and "Don Juan" we might have had many more; but with all the good will in the world he could never have written another "Entführung."'

In 'Figaro' we admire 'the spontaneous growth of the whole organism, the psychological truth and depth of sentiment, which make the characters so life-like, and resulting from these the striking harmony in the use of means and forms, and the mixture of dignity and grace, all founded on something higher than mere sensuous beauty.' In it 'we feel the throbbing of our own life-blood, recognise the language of our own hearts, and are captivated by the irresistible charm of unfading beauty—it is Art, genuine, immortal, making us free and happy.'

'Don Giovanni,' inferior perhaps to 'Figaro' as regards artistic treatment, has one manifest superiority; all the moods and situations are essentially musical. There is scarcely a feeling known to humanity which is not expressed in some one of the situations or characters, male or female. 'Così fan tutte,' taken either as a whole or in detail, is unquestionably a falling off from the two previous operas, and yet even here in detached pieces, especially in the chief rôles, many brilliant touches show the master-hand. Even this opera, therefore, we can in some respects consider an enlargement of his boundaries. 'La Clemenza di Tito' carries us back to the old opera seria. 'Così fan tutte' had recalled the old opera buffa, and Metastasio's libretto, written in 1734, required considerable modifications to suit the taste of the day; the most important being the introduction of ensembles wherever the situations allowed, and the curtailment of the original three acts to two. Nothing, however, availed to make the plot or characters interesting; throughout it was evident that the characteristics which had most attracted in Metastasio's day, were now only so many obstacles and hindrances to the composer. Moreover, two of the singers, imported purposely from Italy, demanded special opportunities for display; Mozart was ill, had the 'Zauberflöte' in his head, and was deep in the 'Requiem'—a combination of unfavourable circumstances, sufficient of itself to preclude success. 'Making due allowance for these facts,' writes Rochlitz,[3] 'Mozart found himself compelled to take one of two courses, either to furnish a work of entire mediocrity, or one in which the principal movements should be very good, and the less interesting ones treated lightly and in accordance with popular taste; he wisely chose the latter alternative.'

We now come to the 'Zauberflöte,' which made an impression on the public such as no work of art had ever produced before. The libretto is so extraordinary that it is necessary to explain its origin. Schikaneder, at his little theatre in the Wieden suburb, had produced with great success a romantic comic opera after Wieland, 'Oberon, König der Elfen,' set by Paul Wranitzky. Encouraged by this success he had a second libretto constructed upon a fairy-tale, 'Lulu, oder die Zauberflöte,' from Wieland's 'Dschinnistan.' Just as it was ready he found that the same subject had been adapted by an actor named Perinet for the theatre in the Leopoldstadt of Vienna, under the title 'Kaspar der Fagottist, oder die Zauberzither,' with music by Wenzel Müller. He therefore remodelled his materials, introduced sympathetic allusions to the Freemasons, who were just then being hardly treated by the government, added the parts of Papageno and Papagena, and laid claim to the entire authorship. Such was the origin of this patchwork libretto, which, with all its contradictions, improbabilities, and even vulgarity, is undeniably adapted for the stage. Schikaneder knew how to gain the attention of an audience by accumulating and varying his stage effects. In proof of this we have not only the long run of the opera itself, but the testimony of Goethe,[4] who, while acknowledging that it was full of indefensible improbabilities, added, 'in spite of all, however, it must be acknowledged that the author had the most perfect knowledge of the art of contrast, and a wonderful knack of introducing stage effects.' It is well known that Goethe contemplated a continuation of the libretto, and entered into an agreement with Wranitzky on the subject in 1796.[5] Beethoven[6] declared it to be Mozart's greatest work—that in which he showed himself for the first time a truly German composer, and Schindler[7] adds that his reason for estimating it so highly was, that in it were to be found specimens of nearly every species of music from the lied to the chorale and fugue. Jahn (ii. 533) thus concludes his critique: 'The "Zauberflöte" has a special and most important position among Mozart's operas; the whole musical conception is pure German; and here for the first time German opera makes free and skilful use of all

[1] *Berliner Litt. und Theater-Zeitung*, 1783, ii. 398.
[2] M. C. von Weber, *Ein Lebensbild*, iii. 191.
[3] *Allg. Mus. Zeitung*, i. 154.
[4] Eckermann's *Gespräche mit Goethe*, iii. 17.
[5] Orpheus, *Mus. Taschenbuch*, 1841, p. 252.
[6] Seyfried, *Beethoven's Studien*, Anhang, p. 31
[7] *Biographie*, ii. 164, 322.

the elements of finished art. If in his Italian operas he assimilated the traditions of a long period of development, and in some sense put the finishing stroke to it, with the "Zauberflöte" Mozart treads on the threshold of the future, and unlocks for his countrymen the sacred treasure of natural art.'

We append a list of Mozart's operas, in the order in which they were first performed in London.[1]

'La Clemenza di Tito,' 1806, March 27, King's Theatre; for Mrs. Billington's benefit, 'ably supported by Mr. Braham.' (1812, March 3, Catalani appeared as Vitellia, and Sig. Tramezzani as Sesto.)

'Così fan tutte,' 1811, May 9, King's Theatre; for the benefit of Mme. Bertinotti Radicati.

'Il Flauto magico,' 1811, June 6; King's Theatre; Signor Naldi's benefit.

'Le Nozze di Figaro,' 1812, June 18, King's Theatre; in aid of the funds of the Scottish Hospital. Among the performers were Catalani, Mrs. Dickons, Sig. Naldi, and Fischer. It was a decided success, further increased on its revival in 1817 (Feb. 1) under Ayrton, with a powerful cast.

'Don Giovanni,' 1817, April 12, King's Theatre. Extraordinary success.

'The Seraglio' ('Entführung aus dem Serail'), 1827, Nov. 24, Covent Garden. Music and libretto mutilated. Performed in Italian at Her Majesty's, June 30, 1866.

'Der Schauspieldirector,' 1861; music given at Crystal Palace summer concert, in Italian. Also in English (Sept. 13, 1877) in the Crystal Palace Theatre as 'The Manager.'

[Mozart's likeness has been preserved in every form and variety of portrait; the following list is taken from an article by Emil Vogel in the *Jahrbuch der Musikbibl. Peters für 1899* (1900), p. 13. (1) The earliest, an oil-painting to the knee, taken in Vienna in 1762, represents him in the Archduke Maximilian's gold-laced court suit, given him by the Empress. (2) A pencil drawing made in the spring of 1763 at Salzburg, probably by F. N. Streiche; the original is lost, but a photograph is in the Mozart Museum. (3) In the small family picture, painted by Carmontelle in Paris in 1763, Mozart is sitting at the harpsichord, with his sister by his side, and his father standing behind him playing the violin. This is now in the possession of Lord Revelstoke. It was engraved by Delafosse, and was reproduced in coloured facsimile by Goupil's Photogravure process for Colnaghi & Co., London, in 1879. (4) In the Museum of Versailles is a small oil-painting of the date Dec. 1763, by M. B. Ollivier, crowded with figures, representing Mozart sitting at the harpsichord in the Prince de Conti's saloon. This is reproduced in *Riv. Mus. Ital.* v. 699. (5) A portrait of doubtful authenticity, said to have been painted during Mozart's visit to the Netherlands in 1765-66, is in oil, and signed D. van Smissen. The original is in the possession of Herr Landgerichtsrat Rich. Hörner in Neu-Ulm, and a photograph is in the Mozart Museum. (6) Another doubtful oil-portrait, of the date 1766-67, painted by Thadäus Helbling, was on loan in the Mozart Museum (1900), and is reproduced in *Famous Composers*, ii. 272. (7) About 1769 a miniature by an anonymous artist, formerly in the possession of the composer's sister, was given by her to the painter F. von Amerling (1803-87), and is now in the possession of the painter's widow, Countess Maria Hoyos in Vienna. As has been mentioned, his picture was taken in 1770, both in Verona and Rome. (8) In the first he is seated at the harpsichord in a crimson and gold court suit, with a diamond ring on the little finger of his right hand. Above the keyboard is 'Joanni Celestini Veneti, MDLXXXIII,' and on the open music-book may be clearly deciphered what was apparently a favourite piece of the period. This picture, a half-length, is now in the possession of Frau Therese Kammerlacher, geb. von Sonnleithner. The head is given in the frontispiece of Jahn's 4th volume and is also reproduced in *Riv. Mus. Ital.* v. 709. (9) In Pompeo Battoni's portrait, taken in Rome—now in the Nottingham Museum—the right hand holds a roll of music; the countenance is full of life, but highly idealised; an engraving by Adlard is given in the Record of the Musical Union for 1865; in Ella's *Musical Sketches*, vol. i. and in the second edition of Nohl's *Mozartbriefe*. (9a) A portrait in the possession of W. Barclay Squire, Esq., is probably by Battoni, was lent to the Vienna Exhibition of 1892, and has been reproduced by the Berlin Photographic Company. It represents a musician of about Mozart's age in 1770, but has a harp in the background, and it is not absolutely certain that it is a genuine portrait of the composer. (10) A miniature, dating from about the end of 1771, is in the Mozart Museum. (11) In October 1772, Karl Christian Klass made a drawing in profile, sitting at a table on which are a violin and a book; this is in the possession of Count von Waldstein in Prague. (12) In the Liceo Musicale at Bologna there is a portrait said to be a copy made for Padre Martini from a lost original referred to in a letter by Leopold Mozart of Sept. 25, 1777. The composer is represented sitting at an organ. (13) In 1777 Mozart sent to his cousin, Maria Anna Thekla Mozart, a miniature, which at her death in 1841 was bequeathed to Postmeister Streitel of Bayreuth, whose great-grand-daughter, Frau Justizrath Vogl, of Regensburg, is the present owner. It is reproduced in Vogel's article. (14) Frau Emil König of Mainz is the possessor of a portrait probably painted by J. J. Langenhöffel in Mannheim in 1777; this also is reproduced in Vogel's article. (15) A crayon drawing by Augustin de Saint-Aubin was executed in Paris in July 1778; it now belongs to Herr R. P. Goldschmidt of Berlin. (16) A wax medallion, possibly of about the same date as No. 15, is in the possession of Dr. Max Friedländer of Berlin. (17) Della Croce painted a large picture of the family in 1780: Mozart and his sister are at the piano playing a duet; the father with his violin stands at the side, and the mother's portrait hangs on the wall. A large steel-engraving from it by Blasius Höfel

[1] Pohl, *Mozart in London*, pp. 145-151.

is published at Salzburg. The half-lengths of Mozart and his father in Jahn's 1st vol. (pp. 1 and 564) are from this picture. The original is in the Mozart Museum. (18) A half-length profile carved in box-wood by Posch (1781), and now in the Mozarteum at Salzburg, was engraved by J. G. Mansfeld, and published by Artaria, with the inscription 'Dignum laude virum Musa vetat mori.' This, the universally accepted portrait, is out of print, and Kohl's engraved copy (1793) by no means comes up to the original. (19) Miniatures of Mozart and his wife were sent by the composer to his sister soon after his marriage in 1783; they have disappeared, but are reproduced in Nissen's biography. (20) A miniature by Grassi, Vienna, 1785, is much idealised. It was engraved by Gottschick in 1829. (21) During his short stay at Dresden in 1789, Dora Stock, the talented sister-in-law of Körner and friend of Schiller, drew him in her own refined and spirited style. The likeness is caught with the tenderness peculiar to a woman's hand; the outlines are correct, and the thoughtful expression of the eye rivets the beholder; the luxuriant silky hair, of which he was proud, is more truthfully rendered than in any of his portraits; and even the small stature is sufficiently indicated. Hofcapellmeister Eckert of Berlin (died Oct. 14, 1879), possessed the original (now in the possession of the Bibliothek Peters), of which we have here attempted an engraving.

(22) A life-size half-length, said to have been painted at Mayence in 1790 by Tischbein, is given in Jahn (ii. 456); there is more intellect and refinement in it than in that by Posch, which, however, is more like. Grave doubts have been cast upon the authenticity of the 'Tischbein' portrait (the composer's son, when shown it in 1849, said there was not the smallest resemblance to his father), which, supposing them to be established, forbid us to suppose that (22a) a portrait now in the possession of Mr. H. E. Krehbiel of New York, discovered by him in Paris in 1900, in the house of M. Catusse, the French Minister to Sweden, is a genuine representation of Mozart. This portrait is reproduced in the American periodical the *New Music Review*. (23) Lange, Mozart's brother-in-law, drew him, probably at the beginning of 1791, sitting at the piano absorbed in improvisation. The picture, complete only to the waist, was pronounced by his son Karl to be very like. It is now in the Mozarteum at Salzburg; and a lithograph from it by Ed. Lehmann was published at Copenhagen. Some other less authoritative portraits are mentioned at the end of Vogel's article.]

The Mozart literature is copious; but it has been ably summarised by Jahn in his *W. A. Mozart* (1st ed. 4 vols. 1856-59, 2nd ed. 2 vols. 1862, Breitkopf & Härtel, translated by Miss Pauline Townsend and published by Novello). In the preface he expressly describes his method of procedure, and the use he has made of all the printed matter in existence, assigning to each work its relative value and importance. Here we find Schlichtegroll, Niemetschek, Rochlitz, Arnold, Schlosser, G. N. von Nissen, Holmes, Oulibicheff, Gottfried Weber, André, Lorenz, Fuchs, Nohl, Marx, and others. Breitkopf & Härtel also published in 1878 a second edition of *Mozart's Briefe*. Conjointly with Jahn's second edition should be used Dr. von Köchel's *Chronologisch-thematisches Verzeichniss sämmtlicher Tonwerke W. A. Mozarts* (Breitkopf & Härtel, 1862), second edition, enlarged and revised by Paul, Graf von Waldersee, 1905. As will be evident to the reader, the present article is founded on the above two excellent works, the substance of which, in a compressed form, is now presented for the first time[1] to the English public.

Comparatively few of Mozart's compositions were published in his lifetime; the greater part being circulated, with or without his acquiescence, in MS. His publishers in Vienna were Artaria, Toricella, and Hoffmeister. Breitkopf & Härtel published the first comprehensive edition in 1800, and the twelve vols. of 'Œuvres complets' were long and widely known. The same enterprising firm issued the first scores of his Symphonies, Requiem, and other works. Steiner of Vienna followed in 1820 with an engraved edition of his collected works in thirty parts. Numerous 'complete' collections of his PF. works, quartets, quintets, etc., came out afterwards. Breitkopf & Härtel next issued his last great operas in score, revised from the autographs, preparatory to their 'Erste kritisch durchgesehene Gesammtausgabe' of his works, begun in 1876 and now completed. Von Köchel with great liberality provided a special

[1] [This of course refers to the first edition of the Dictionary.]

fund to start this work—the finest possible monument to Mozart, and at the same time an honourable memorial of his most worthy admirer.

Classified List of Mozart's works; from the Catalogue of Breitkopf & Härtel's *Erste kritisch durchgesehene Gesammtausgabe.*

I. VOCAL

Series 1. 15 Masses.
Series 2. 4 Litanies, 2 Vespers, 1 Dixit and Magnificat.
Series 3. 4 Kyries, 1 Madrigal, 1 Veni Sancte, 1 Miserere. 1 Antiphon, 3 Regina cœli, 1 Te Deum, 2 Tantum ergo, 2 German Kirchenlieder, 9 Offertoires, 1 De profundis, 1 Air for soprano, 1 Motet for ditto, 1 Motet for 4 voices, 1 Graduale, 2 Hymns.
Series 4. 1 Passions-cantate (Grabmusik); 'La Betulia liberata,' oratorio: 'Davidde penitente,' cantata; 'Die Maurerfreude,' short cantata for tenor with final chorus; 'Eine kleine Freimaurer cantate,' for 2 tenors and bass.
Series 5. 'Die Schuldigkeit des ersten Gebotes,' sacred Singspiel in three parts (first only by Mozart). 'Apollo et Hyacinthus,' Latin comedy. 'Bastien und Bastienne,' German operetta, 1 act. 'La finta Semplice,' opera buffa, 3 acts. 'Mitridate, Rè di Ponto,' opera, 3 acts. 'Ascanio in Alba,' theatralische Serenade, 2 acts. 'Il Sogno di Scipione,' dramatische Serenade, 1 act. 'Lucio Silla,' dramma per musica, 3 acts. 'La finta Giardiniera, opera buffa, 3 acts. 'Il Rè Pastore,' dramatic Cantata, 2 acts. 'Zaide,' German opera, 2 acts. 'Thamos, König in Aegypten,' heroisches Drama; Choruses and Entr'actes. 'Idomeneo Rè di Creta, ossia, Ilia ed Adamante,' opera seria in 3 acts. Ballet-music to 'Idomeneo.' 'Die Entführung aus dem Serail,' komisches Singspiel, 3 acts. 'Der Schauspieldirector,' comedy with music, 1 act. 'Le Nozze di Figaro,' opera buffa, 4 acts. 'Il Dissoluto punito, ossia, Il Don Giovanni,' opera buffa, 2 acts. 'Così fan tutte' ('Weibertreue'), opera buffa, 2 acts. 'La Clemenza di Tito,' opera seria, 2 acts. 'Die Zauberflöte' ('Il Flauto magico') German opera, 2 acts.
Series 6. 27 airs, 1 rondo for soprano with orchestra obbligato; 1 ditto for alto; 8 ditto for tenor; 5 ditto for bass: 1 ariette for bass; 1 deutsches Kriegslied; 1 duet for 2 soprani; 1 comic duet for soprano and bass; 6 terzettos; 1 quartet.
Series 7. 34 Lieder for single voice with PF. accompaniment; 1 Lied with chorus and organ; 1 three-part chorus with organ; comic terzetto with PF.: 20 canons for 2 or more voices.

II. INSTRUMENTAL

Orchestral Works

Series 8. 41 Symphonies.
Series 9. 28 Divertimenti, Serenades, and Cassationen for orchestra (12 Divertimenti for wind instr.); 3 Divertimenti for 2 violins, viola, 2 horns, and bass.
Series 10. 9 Nos. Marches for orchestra; 2 symphonic movements; 'Maurerische Trauermusik' for orch.; 'Ein musikalische Spass' for 2 violins, viola, bass, and 2 horns; 1 Sonata for bassoon and v'cello; short Adagio for 2 corni di bassetto and bassoon; Adagio for 2 clarinets and 3 corni di bassetto; Adagio for harmonica; Adagio and Allegretto for harmonica, flute, oboe, viola, and v'cello; Adagio and Allegretto for a musical clock; Fantasia for ditto; Andante for a small barrel-organ.
Series 11. 25 Nos. various kinds of dance-music for orchestra.
Series 12. Concertos, and smaller pieces with orch. 6 Concertos for violin; 3 short pieces for ditto; 1 Concertone for 2 solo violins; 1 Symphonie concertante for violin and viola; 1 Concerto for bassoon; 1 ditto for flute and harp; 2 ditto for flute; 1 Andante for ditto; 4 Concertos for horn; 1 ditto for clarinet.

Chamber-Music

Series 13. 7 Quintets for 2 violins, 2 violas, and v'cello; 1 ditto, for 1 violin, 2 violas, horn, and v'cello (or 2nd v'cello instead of horn); 1 ditto for clarinet, 2 violins, viola, and v'cello.
Series 14. 26 Quartets for 2 violins, viola, and v'cello; 1 short Nachtmusik for 2 violins, viola, v'cello, and double-bass; Adagio and Fugue for 2 violins, viola, and v'cello; 1 Quartet for oboe, violin, viola, and v'cello.
Series 15. 2 Duets for violin and viola; 1 Duet for 2 violins; 1 Divertimento for violin, viola, and v'cello.

PF. Music

Series 16. 25 Concertos for PF. and orchestra; 1 ditto for 2 PFs.; 1 ditto for 3 PFs.; 1 Concert-rondo for 1 PF.
Series 17. 1 Quintet for PF., oboe, clarinet, horn, and bassoon; 2 Quartets for PF, violin, viola, and v'cello; 7 Trios for PF., violin, and v'cello; 1 ditto for PF., clarinet, and viola.
Series 18. 42 Sonatas for PF. and violin; Allegro for ditto; 12 variations for ditto; 6 variations for ditto.
Series 19. 5 PF. Sonatas for 4 hands; Andante with 5 variations for ditto; Fugue for 2 PFs.; Sonata for ditto.
Series 20. 17 Sonatas for PF.; Fantasia and Fugue; 3 Fantasias for ditto.
Series 21. 15 Collections of variations for PF.
Series 22. 18 short pieces for PF. (Minuets, 3 Rondos, Suite, Fugue, 2 Allegros; Allegro and Andante; Andantino; Adagio; short Gigue; 35 Cadenzas for PF. concertos).
Series 23. 17 Sonatas for organ with accompaniment (chiefly 2 violins and bass).
Series 24. Supplement. Contains all the unfinished and doubtful works, etc. Among others: The 'Requiem'; 'L'Oca del Cairo,' opera buffa; 'Lo Sposo deluso,' opera buffa; Handel's 'Acis,' 'Messiah,' 'Alexander's Feast,' and 'Ode on St. Cecilia's Day' (additional accompaniments); 5 Fugues from the 'Wohltemperirtes Clavier' (arranged for 2 violins, viola, and bass); 3 Sonatas of Johann Bach's (arranged as a concerto for PF., 2 violins, and bass); etc.

C. F. P.; with additions in square brackets by W. H. H[W].

Mozart's Spurious Masses

The notice of Mozart can scarcely be considered complete without some mention of works, undoubtedly spurious, which have been attributed to him, and of those which the best authorities consider at least doubtful, especially as some important works are included in these categories. Of the former class Köchel's Catalogue enumerates sixty-three, of the latter forty-seven. The most important are various masses, published, together with Mozart's genuine ones, by Novello in his arrangement for organ and voices. Those in E♭ (Novello's Nos. 13 and 16), and in C (his No. 17), Köchel regards as of doubtful authorship (Appendix Nos. 185, 186). Novello's No. 7 in B♭, of which the score and parts were published by C. F. Peters at Leipzig as by Mozart, is believed by a writer in the *Allgemeine musikalische Zeitung* (xiv. p. 829) to be spurious, which opinion is shared by O. Jahn (ed. 1, i. 673), who states that there were no clarinets in the Salzburg orchestra when Mozart was there; to which Köchel adds that we know enough of Mozart's subsequent life at Mannheim, Munich, and Vienna before 1784, from his own letters, to be sure that he then wrote no Mass except that in C minor. To which must be added that Mozart's widow stated that this Mass was composed by F. X. Süssmayer. Two short Masses (Novello's Nos. 8 and 9) in C and G were published by M. Falter at Munich as Mozart's, but are said to be by Gleissner of Munich. A short Requiem in D minor was published by Simrock at Bonn (Novello's No. 18) as Mozart's; but Köchel says it is certain that Mozart never wrote any Requiem except his celebrated last composition.

The most important of these spurious Masses is that which was published in score by N. Simrock at Bonn in 1821, and by Novello for organ and voices as No. 12. This Mass commences in G, but is chiefly in C and its related keys, and ends in C. The reviewer in the *Allgemeine musikalische Zeitung*, xxiii. p. 648, for Oct. 1821 declares that he had possessed it for thirty years, and argues for its genuineness (notwithstanding that the style is rather showy, more calculated to please the Archbishop of Salzburg than to satisfy Mozart himself). But in July 1826 Ritter Ign. von Seyfried opened a controversy on the subject in the *Cæcilia* (vol. v. Heft 17, p. 77) with 'Scruples concerning the Mass in G published by Simrock in the name of Mozart,' in which he enumerated especially weaknesses in part-writing and tonality, and other faults, and pronounced it spurious. In Heft 22 of the same journal the publisher of the Mass declared that he had received it from Carl Zulehner, who would doubtless explain how he had come into possession of the MS., the handwriting of which was similar to Mozart's, but probably not his. But Zulehner made no answer to the challenge. Jahn (i. 672) agrees with

Seyfried, and adds that 'the treatment of the instruments, especially the bassoons, is quite different from Mozart's manner in his Salzburg masses.' And Köchel adds, 'This Mass is declared by all connoisseurs to be decidedly spurious.' To this another testimony can now be added. The violinist Leopold Jansa recognised it as a Mass in which he used to sing as a boy in a musical school in his native country of Bohemia, where it was known as 'Müller's Mass.' This would take us back to about 1812, long before its first publication by Simrock in 1821. If Müller was really the composer's name, it ought to be possible to discover him. As regards his age, he might be August Eberhardt Müller. And he is named in Köchel's *Catalogue* (App. No. 286) on the authority of a Catalogue of Breitkopf's, as the real composer of some variations published as Mozart's own; besides which, two songs, also published as Mozart's, are attributed to 'Müller' by Köchel (Nos. 248, 249), on the authority of a writer in the *Allgemeine musikalische Zeitung* (i. 745). But as a musician of North Germany he was perhaps hardly likely to be known in manuscript copies in Bohemia. Wenzel Müller, music composer at the various theatres in Vienna from 1786 is more likely in the latter respect, but his serious music is extremely unimportant. If the name Müller be discarded, it might be asked whether Zulehner may not have palmed off a work of his own on Simrock as Mozart's. Zulehner was well acquainted with Mozart, and worked for Simrock, who published two choruses from 'Thamos,' arranged for four voices with pianoforte accompaniment by Zulehner, which are quite different from those in Mozart's 'Thamos' to the same words, and are therefore placed by Köchel in the list of spurious works (No. 243). This seems a parallel case to that of the Mass, of which Simrock published both the score and an arrangement for four voices and pianoforte by Zulehner. The same publisher published also an arrangement for Mozart's (genuine) symphonies as trios for PF., violin and violoncello, by Zulehner. Moreover, Zulehner was the possessor of a Mass in C bearing Mozart's name, and called the 'Coronation Mass.' This was a mere pasticcio of pieces taken from 'Così fan tutte,' transposed, altered, and joined together by intervening chords. Zulehner is said to have maintained that the mass was the original work, and that Mozart 'plundered' his own work (as Jahn says) to produce the opera. This is perhaps the most damaging fact, yet ascertained, to Zulehner's reputation. Jahn says, 'That the mass is pieced together from the opera by some church-musician is proved by the existence of passages not belonging to the opera, and by the mode in which the borrowed treasure is employed; and no musician to whom I have shown the mass doubted this' (Jahn, iv. Beilage 5). Two other remarks may be made. It rather seems as if the mass were put together from two distinct sources. The Kyrie is in G, the Gloria is in C; the Mass ends in C, and the middle movements are in keys related to C, but not for the most part to G: F, A minor, G, and C minor. It seems, therefore, as if we had a mass in C *minus* the Kyrie, and as if a Kyrie from some other source had been prefixed to complete it. It is finally interesting to note that the only really strong movement in the Mass, the great fugue 'Cum sancto spiritu,' which is well worthy of Mozart, is expressly stated by Simrock in his answer to Seyfried to have been performed, long before the publication of this Mass, in the chapel of the Elector of Cologne in *a Mass* of Mozart's; and he gives no such testimony of any other part of this Mass. It may, therefore, be possible to cling to the belief that this single movement is genuine.

The other spurious works are less important. Most have never been published, or published only once or twice by obscure publishers in Germany. There are, however, thirty-nine spurious songs in vogue, published chiefly by Rellstab at Berlin and André at Offenbach, of some of which the true composers are known. One is the beautiful bass air 'Io ti lascio, cara, addio' (published in Suppl. to *Allg. musik Zeitung*, i.), which is by G. von Jacquin (Köchel, App. Nos. 245-283). Among the doubtful pieces are reckoned three Divertimenti for wind instruments, a sonata in C minor, and a romance for pianoforte in A♭ (*Ib.* 226-228, 204, 205). R. M.

MOZARTEUM OF SALZBURG, THE. An educational institute for musicians, which also gives annual concerts. With it is connected the Dom Musikverein, which undertakes the music for the cathedral services. Dr. Otto Bach was the director from 1868. In 1869 an 'International Mozart Stiftung' or Fund was created, with the double object, as yet unrealised, of assisting poor musicians, and founding an 'International Conservatorium.' C. F. P.

MOZARTSTIFTUNG, THE, at Frankfort, was founded in 1838, to assist poor but talented musicians in their studies. Scholarships are retained as a rule for four years. [Among eminent musicians who have held them are the following:—Max Bruch, K. J. Brambach, A. Krug, F. Steinbach, E. Humperdinck, Paul Umlauft, and Ludwig Thuille.] C. F. P.

MUCH ADO ABOUT NOTHING. Opera in four acts after Shakespeare, text by Julian Sturgis, music by C. V. Stanford. Produced at Covent Garden, May 30, 1900. In a German translation by John Bernhoff, at the Stadttheater, Leipzig, April 25, 1902.

MUCK, Karl, was born at Darmstadt, October 22, 1859, his father being a Bavarian Magistrate (Ministerialrat), and studied at Heidelberg and Leipzig. At the latter place he visited both University and Conservatorium, and graduated as Doctor of Philosophy. The same

year (1880) he made his début as a pianist in the Gewandhaus. Shortly afterwards he became capellmeister at Salzburg, then at Brünn, Graz, and in 1886 first capellmeister at Prague. As director of Neumann's Travelling Opera Company he appeared in Berlin, and was appointed in 1892 capellmeister at the Royal Opera in that capital, a post he resigned in June 1906, going to America to conduct the Boston Symphony Concerts. He conducted at the Bayreuth Festival of 1902. He visited England in 1899 to conduct German Opera at Covent Garden. H. V. H.

MUDIE, Thomas Molleson, was born at Chelsea on Nov. 30, 1809. He died, unmarried, in London, July 24, 1876, and is interred in Highgate cemetery. He was one of the ten successful candidates for entry into the Royal Academy of Music, in the severe first examination of 1823. At the foundation of this institution the Utopian idea was entertained of giving free education to its pupils and defraying the cost from funds raised by subscription; hence the large number of candidates. Mudie was a pupil of Dr. Crotch for composition, of Cipriani Potter for the pianoforte—who also gave him useful advice as to his writings—and of Willman for the clarinet. He studied this last in compliance with the rule that male students must take part in the orchestral practices, and thus obtain the benefit of this experience; he obtained much proficiency on the instrument, and had a remarkably beautiful tone, but he ceased its use when he discontinued his studentship. His song 'Lungi dal caro bene,' was so esteemed that the Committee of Management paid the cost of its publication, an act repeated in the case of Sterndale Bennett's First Concerto, but in no other. Several vocal pieces with orchestral accompaniment, a Symphony in C, and one in B♭ were also works of his student time. The last named is especially notable, and may be remembered by its Minuet with two Trios, all three finally played together as a Coda. Mudie's pupilage terminated in 1832, by his appointment as a professor of the pianoforte in the Academy, which post he held till 1844. In 1834 he entered into some relationship, partly of friendship and partly stipendiary, with Lord Monson, with whom he spent much of his time at Gatton in Surrey. This relation was closed by Lord Monson's death in 1840, who bequeathed to Mudie an annuity of £100, which, however, the estate being somewhat involved, the musician relinquished in favour of his patron's widow. He continued to act as organist of Gatton till 1844. The Society of British Musicians, founded in 1834, furnished an arena for the performance of several of the works of Mudie. The Symphony in B♭ already mentioned, was played at the concert of Feb. 9, 1835; a Symphony in F, remarkable for a movement in F minor, Nov. 10, 1835; a Symphony in D, March 10, 1837; a Quintet in E♭ for pianoforte and strings, Jan. 5, 1843 and March 7, 1844; a Trio in D for pianoforte and strings, Oct. 6, 1843; and several songs and concerted vocal pieces on many occasions. On the death of Alfred Devaux, in 1844, Mudie went to succeed him in his occupation as teacher in Edinburgh. While there he published several pianoforte pieces and songs, and wrote accompaniments to many of Wood's collection of the Songs of Scotland; he also occasionally gave pianoforte recitals. In 1863 he returned permanently to London, but from that time, except with an overture at one of the Crystal Palace concerts, came little before the public. A complete reverse of the brilliant prospects of his early days clouds the latter period of Mudie's career, when his playing lost its charm, and his music had rarely the power — amounting even to mastership—that distinguished his first productions. His published music comprises forty-eight original pianoforte solos, including the twelve melodies dedicated to Sir W. Sterndale Bennett; six duets for the same instrument; nineteen fantasias, some of which are on Scottish airs; a collection of twenty-four sacred songs, a work of remarkable interest; three sacred duets; three chamber anthems for three voices; forty-two separate songs, and two duets. The existing scores of his symphonies and the whole of his printed works are deposited in the library of the Royal Academy of Music. G. A. M.

MÜHLFELD, Richard, born Feb. 28, 1856, at Salzungen, learnt theory from Emil Büchner, and was a member of the famous Grand Ducal Orchestra of Meiningen from 1873, at first as a violinist, but from 1876 as first clarinet, having taught himself the latter instrument with such success that he rapidly gained an unique position among modern players. He took part in the Bayreuth festival plays from 1884 to 1896, and came to England for the first time in 1892, appearing on March 28 at the Popular Concerts, in Brahms's quintet for clarinet and strings, a work, like the master's trio and the two sonatas in which the same instrument is employed, written with special view to Mühlfeld's great qualities as a player. Nothing can exceed the depth of meaning and beauty that he can put into a phrase, and in all kinds of music his performance is a perfect model of what musical interpretation can be. Many a detail of excellence in the Meiningen orchestra is due to him, for he was accustomed for many years to act as sub-conductor, and to rehearse the players singly and in groups. (Riemann's *Lexikon*, etc.) M.

MÜLLER, the brothers, celebrated quartet-players, four sons of the Duke of Brunswick's Hofmusikus, Aegidius Christoph Müller, born July 2, 1766, at Nordhausen, died Aug. 14, 1841, at Brunswick, where all his sons

were born. The brothers were KARL FRIEDRICH, first violin and concertmeister to the Duke, born Nov. 11, 1797, died April 4, 1873; THEODOR HEINRICH GUSTAV, viola, born Dec. 3, 1799, died Sept. 7, 1855; AUGUST THEODOR, violoncello, born Sept. 27, 1802, died Oct. 20, 1875; FRANZ FERDINAND GEORG, second violin and capellmeister to the Duke, born July 29, 1808, died May 22, 1855.[1] Educated by their father expressly with a view to quartet-playing, they brought the art to a perfection then unknown. The Duke of Brunswick's somewhat tyrannical regulation, by which none of his musicians were allowed to take any part in the music of the town, obliged them to prepare in secret for appearing in public, and in 1830 they sent in their resignations. They gave concerts at Hamburg in 1831, and in 1832 at Berlin, where the public gradually learned to appreciate their wonderful ensemble. In 1833 they left Berlin, and visited in turn all the principal cities of Germany and Paris, extending their tours farther and farther, till 1845, when they went to Russia. Their repertoire consisted almost entirely of the works of Haydn, Mozart, and Beethoven, and they thus contributed immensely to the spread of a taste for really good music. Their performance of Haydn's 'Kaiser quartett' especially had a world-wide reputation.

The eldest brother, Karl Friedrich, also had four sons, known as the younger Müller brothers; BERNHARD, viola, born Feb. 24, 1825, died Sept. 4, 1895; KARL, first violin, born April 14, 1829 (he married a singer Elvira Berghaus, and was known as Müller-Berghaus); HUGO, second violin, born Sept. 21, 1832, died June 26, 1886; and WILHELM, violoncello, the most important, born June 1, 1834, died in New York, in Sept. 1897. They were court quartet-players to the Duke of Meiningen, and also made extended tours, visiting Russia, Denmark, and France. In 1866 they settled for a short time in Wiesbaden, and then at Rostock, where Karl became capellmeister, his place in the quartet being supplied when travelling by Leopold Auer. It was, however, broken up entirely in 1873, by the appointment of Wilhelm as Kammermusikus, and teacher at the Hochschule für Musik in Berlin. The younger Müllers, though distinguished for their ensemble, did not reach the standard of perfection maintained by the elder brothers; the chief reason being that instead of restricting themselves to genuine quartets, they played music which, though good of its kind, was in reality better suited to a small orchestra. F. G.

MÜLLER, AUGUST EBERHARDT, born Dec. 13, 1767, at Nordheim, in Hanover. His father, organist at Rinteln, was his first instructor and he subsequently learnt of J. C. F. Bach of Bückeburg. In 1785 he went to Leipzig to study law, but soon gave it up, and became in 1789 organist of St. Ulrich's church, Magdeburg. In 1792 he was chosen to direct the concerts, etc., at Berlin, and there became intimate with Marpurg, Fasch, Reichardt, and other distinguished men. He was made organist of St. Nicholas' church, Leipzig, in 1794. He played the organ and harpsichord equally well, and was also a proficient on the flute. In 1800 he was appointed deputy to Hiller at the Thomasschule, and cantor on Hiller's death in 1804. In 1810 he moved to Weimar, and died Dec. 3, 1817. The following is a list of his compositions:—(1) Piano: Two concertos; a trio for piano and strings, op. 17; two sonatas for violin and piano; many sonatas for piano solo, besides variations, etc. (2) Organ: Suites, a sonata and chorale, variations. (3) Flute: Eleven concertos; a fantasia with orchestra, and twenty-three duets for two flutes. (4) Vocal: Three cantatas for four voices and orchestra; two posthumous operettas (Singspiele); songs with piano accompaniment. (5) Instruction: Method for the piano, and instruction-book for the flute (see the *Quellen-Lexikon*). M.

MÜLLER, CHRISTIAN, of Amsterdam, between 1720 and 1770 built the finest organs in Holland, and especially the celebrated instrument at Haarlem in 1738. V. DE P.

MÜLLER, HEINRICH, born at Lübeck, Oct. 18, 1631, was from 1653 till his death, Sept. 17, 1675, Pastor and Archdeacon of the St. Marien-Kirche, Rostock, also a distinguished professor of theology at the University there. Among his numerous theological and homiletical works he published in 1659 a book entitled 'Geistliche Seelen-Musik,' containing about 400 Hymns, mostly of a very subjective devotional cast, for which 126 tunes are provided with Figured Bass. As the Hymns are characterised by almost an excess of subjective devotional sentiment, some of them by Müller himself, and a large number from Angelus Silesius, so the tunes bear witness to a corresponding change in musical taste, and the gradual suppression of the older rhythmical chorale in favour of the secular Aria-form in modern keys. The work is even more of a pioneer in this direction than Crüger's 'Praxis pietatis melica.' Of the tunes fifty new ones are the invention of Nicolaus Hasse, then organist of the Marienkirche. None of these tunes have continued in general use, though one has reappeared in a recent English collection 'Songs of Syon,' edited by the Rev. G. R. Woodward (No. 3). Müller prefaces his work with a series of ten chapters on the origin and use of Spiritual Songs, in the course of which he deplores the decay of congregational interest in Church Music and Hymn-singing, and of the devotional sentiment in connection therewith. His object was thus to stir up greater interest in congregational singing from the devotional point of view, and by the infusion of greater warmth of

[1] The dates of death are very much confused by Riemann; the above are believed to be correct.

devotional sentiment. Another work of Müller may be mentioned, *Geistliche Erquick-stunden* (1664-66), the devotions in which were afterwards versified, and provided with tunes in the form of spiritual Arias by several Nuremberg poets and musicians, members of the Pegnitz-Blumen-Genossenschaft, and published under the title *Poetischer Andacht-Klang* (1673-91). It was works of this kind that led the way to the introduction of the devotional solo Aria into the Lutheran Church Cantata. J. R. M.

MÜLLER, Iwan, a renowned clarinettist, born at Reval, Dec. 3, 1786, appeared first in Paris in 1809, where he brought out many of his structural improvements in the instrument, and where, after a residence of some years, and a successful concert tour through all the principal European cities, undertaken in 1820-1826, he was appointed professor in the Conservatoire. In later life he returned to Germany, and died at Bückeburg, Feb. 4, 1854. His compositions (concertante for two clarinets, three quartets for clarinet, violin, viola, and violoncello, etc.) have an educational value for players of his instrument, but beyond that they are of no importance. His best production is a 'Gamme pour la nouvelle Clarinette,' published at Berlin in 1825. M.

MÜLLER, Wenzel, born Sept. 26, 1767, at Tyrnau in Moravia, was for some time a pupil of Dittersdorf, and became conductor in the Brünn Theatre in 1783 and three years afterwards, when only nineteen, obtained a similar post at Marinelli's theatre in Vienna. The rest of his life was spent in the capital, with the exception of the years 1808-1813, during which he was director of the opera at Prague, where his daughter Therese, afterwards known as Madame Grünbaum, was engaged as a singer. On his return to Vienna, he became conductor at the Leopoldstadt Theatre, and retained the post until within a short time of his death, which took place at Baden near Vienna, on August 3, 1835. As a composer of light operas, he enjoyed enormous popularity for many years, and his productions in this kind are said to number over 200. His more ambitious works, as symphonies, masses, etc., were less successful. Among his dramatic works may be mentioned:—'Das Sonnenfest der Braminen' (1790); 'Das neue Sontagskind' (1793); 'Die Schwestern von Prag' (1794); 'Die Teufelsmühle auf dem Wienerberge' (1799). A peculiar interest attaches to his 'Zauberzither' or 'Kasper der Fagottist,' produced June 8, 1791, since Schikaneder took several suggestions from it for the plot of 'Die Zauberflöte.' In 1818 Müller produced his 'travestierte Zauberflöte' (Mendel's *Conversations-Lexikon*; Riemann's *Opernhandbuch*). M.

MÜLLER, Wilhelm, author of the poems of Schubert's beautiful song-cycles 'Die schöne Müllerin' and 'Die Winterreise,' and father of Max Müller the eminent philologist, was born at Dessau, Oct. 7, 1794, son of a well-to-do tradesman, who educated him carefully in accordance with the liberal tendencies of the times. In 1812 he studied philology at Berlin under F. A. Wolf, and history. In 1813 he joined the Prussian army as a volunteer, and took part in Lützen, Bautzen, and other battles, and in the occupation of the Netherlands. Returning to Berlin in 1814, he devoted himself to ancient German language and literature. On his return from Italy in 1819 he became librarian to the Duke of Dessau. He died at Dessau on Oct. 1, 1827. The best-known of his poems are *Gedichte aus den hinterlassenen Papieren eines Waldhornisten*, two vols. (1821-1824); *Lieder der Griechen*, five parts (1821-1824); a translation of Fauriel's modern Greek national airs, two vols. (Leipzig, 1825); *Lyrische Spaziergänge* (*ibid.* 1827). His miscellaneous works were edited by Schwab in five vols. (1830). His collected poems, published after his death (Leipzig, 1837), are among the choicest lyrical treasures of Germany.[1] Warmth and truth of expression, keen observation of nature, and melodiousness of language, have made him a universal favourite with composers. Randhartinger states that the first time Schubert met with the Müllerlieder, he was so enchanted that he set several before the next day. F. G.

MÜTHEL, Johann Gottfried, born about 1720 at Mölln in Lauenburg, became a pupil of J. P. Kuntzen at Lübeck, and in 1738 received the appointment of chamber-musician and court-organist at Schwerin, in which capacity he also gave musical instruction to the members of the Ducal family of Mecklenburg-Schwerin. Provided with a letter of introduction from the Duke he went to Leipzig in May 1750 to perfect himself in playing and composition under the tuition of Sebastian Bach. It was the last year of Bach's life, but he received Müthel into his house, and Müthel was with him in his last illness and at his death. He then went to Naumburg to Bach's son-in-law Altnikol, and afterwards visited Dresden and Potsdam, at which latter place he made the acquaintance of Emanuel Bach, with whom he continued on terms of close friendship. In 1753 he accepted a call to Riga, where he remained for the rest of his life as organist to the Lutheran Church, and where he died some time after 1790. Müthel is described as one of the best organ and clavier players and composers of his time. Dr. Burney speaks of his clavier works in the highest terms, describing them indeed as more difficult than those of Handel, Scarlatti, Schobert, and Emanuel Bach; but as characterised by so much novelty, taste, grace, and contrivance as entitle them to be ranked among the best productions of the kind (see his *Present State of Music in Germany*, 1773, vol. ii.

[1] See an essay on Wilhelm Müller, in Max Müller's *Chips from a German Workshop*, vol. iii. pp. 103-121.

pp. 328-329). His style would seem to be akin to that of Emanuel Bach, but of greater severity and with fewer concessions to the taste of the day. Only a few of his works were published, among them two Concertos, C minor and D minor, for clavier with accompaniment of strings, published at Riga in 1767; three sonatas and two Ariosi with variations published by Haffner at Nuremberg; a 'Duetto für 2 Claviere, 2 Flügel, oder 2 Fortepiano,' Riga, 1771, which appears to be the earliest work with Fortepiano on the title. In Madame D'Arblay's *Diary* mention is made of this Duet as played by two members of Dr. Burney's family at one of his house-concerts. If Müthel's clavier works have that originality which Burney and Schubart (*Ideen zur Aesthetik der Tonkunst*, 1784), ascribe to them, it is surprising that in these days of revivals none of them have ever been republished. J. R. M.

MUETTE DE PORTICI, LA. See MASANIELLO.

MUFFAT, GEORG, highly esteemed composer, of Scottish extraction (Eitner), studied Lulli's style for six years in Paris; was organist of Strasburg Cathedral till 1675; became organist to the Bishop of Salzburg about 1678; visited Vienna and Rome; became in 1690 organist, and in 1695 capellmeister and Master of the Pages to the Bishop of Passau, and died there Feb. 23, 1704. He published 'Armonico tributo' (sonate di camera, Salzburg, 1682); 'Apparatus musico-organisticus'—twelve toccatas, chaconne, passacaglia, Augsburg, 1690, dedicated to Leopold I.)—of importance as regards the development of organ-playing. 'Svaviores harmoniae. . . . Florilegium I.' (Augsburg, 1695); 'Florilegium secundum' (Passau, 1698), both with autobiographical preface in four languages; 'Ausserlesene mit Ernst und Lust Gemengte Instrumental-Music' (1701). See *Zeitschrift* of the *Int. Mus. Ges.* vol. v. p. 365. [The 'Apparatus' was republished in the *Trésor des Pianistes*, and the two works called 'Florilegium' in the *Denkmäler d. Tonkunst in Oesterreich*, Jhrg. i. and ii., 1894 and 1895;] the 'Ausserlesene mit Ernst und Lust Gemengte,' etc. in the same series, Jhrg. xi. His son

AUGUST GOTTLIEB (Theophilus), born in 1690 (baptized April 25) at Passau, a pupil of J. J. Fux, became in 1717 court and chamber-organist to the Emperor Charles VI., and to the widowed Empress Amalie Wilhelmine (died 1742), and music-master to the royal children. He retired on a pension in 1763, and died in Vienna, Dec. 10, 1770, aged eighty. He was a distinguished organist and a composer of taste, and published for organ,[1] '72 Versetten oder Fugen, sammt 12 Toccaten, besonders zum Kirchendienst bei Choral-Aemtern und Vespern dienlich' (Vienna, 1726); for harpsichord, 'Componimenti musicali,' containing overtures, caprices, sarabandes, etc., with a preface; and ending with 'Particolari segni delle maniere,'[2] etc. (Vienna, 1727, dedicated to Charles VI., at whose expense it was engraved). Zellner arranged a toccata and fugue in C minor, composed by Muffat in 1720 as a concert-piece for harmonium (Vienna, Spina). A Courante and two Minuets of his are given by Pauer in 'Alte Klaviermusik' (Senff). He was one of the many composers whom Handel laid under contribution for subjects and phrases in his oratorios. The 'Componimenti,' republished in the *Trésor des Pianistes*, were again brought out by Chrysander, as No. 5 of his 'Supplemente.' See DENKMÄLER, vol. i. p. 689. See *Riv. Mus. Ital.* iii. 1, where an interesting article by Guido Adler is to be found.

There were two violinists of the same name in the Imperial chapel, GOTTFRIED, from 1701 to 1709, and JOHANN ERNST, appointed in 1730, died in 1746, aged forty-eight. C. F. P.

DE MUNCK, FRANÇOIS, Belgian violoncellist, was born at Brussels in 1815. He was trained at the Brussels Conservatoire under Platel, in which institution he eventually became that famous teacher's successor as first professor of the violoncello. As a soloist he was well known in Germany. In 1848 he accepted a position in the orchestra of Her Majesty's Theatre, London, but returned to Brussels in 1853, where he died the year following. His chroniclers unite in ascribing to him exceptional talents, the development of which was hindered by a somewhat disorderly course of life. His one published composition was a 'Fantaisie et Variations sur un thème Russe.' W. W. C.

DE MUNCK, ERNEST, son of the above, was born at Brussels in 1840. A pupil of his father, and of Servais, he was at the age of ten already a capable violoncellist. In 1855 he went on tour in Great Britain with Jullien's band, and ultimately settled down in London, where he is now engaged as professor at the Guildhall School of Music. His residence in London has, however, not been continuous. In 1868 he was in Paris, and in 1870 at Weimar, where he formed part of the Court orchestra. He married Carlotta Patti in 1879. In 1893 he was appointed professor at the Royal Academy of Music. W. W. C.

MUNDY, JOHN, Mus.D., son of William Mundy, Gentleman of the Chapel Royal, was educated by his father, became organist of Eton College, and about 1585 succeeded John Marbeck as one of the organists of St. George's Chapel, Windsor. On July 9, 1586, he graduated as Mus.B. at Oxford. Both he and his father are mentioned in some verses at the end of a MS. collection of Motets and Madrigals transcribed in 1591 by John Baldwin, singing man of Windsor, recounting the celebrated musicians of the time. In 1594 he published 'Songs and Psalmes, composed into 3, 4, and 5

[1] About seventy years ago Löschenkohl of Vienna republished from this work 'XII kleine Fugen sammt II Toccaten.'

[2] Manieren = Agrémens—turns, beats, etc.

parts, for the use and delight of such as either love or learne Musicke.' He contributed a madrigal, 'Lightly she tripped o'er the dales.' to 'The Triumphes of Oriana,' 1601. He took his Mus.D. degree in 1624. An anthem by him is contained in Barnard's MS. collections, and three of the pieces in his 'Songs and Psalmes' were scored by Burney (Brit. Mus. Add. MS. 11,588). Burney gives a part-song by him, 'In deep distress,' in his *History*, vol. iii. p. 55. Several of his compositions for the keyboard are contained in the Fitzwilliam Virginal Book, among them a curious Fantasia describing 'Faire Wether,' 'Lightning,' 'Thunder,' 'Calme Wether,' and 'A faire Day.' He died in 1630 and was buried in the Cloisters of St. George's Chapel, Windsor.

William Mundy, his father, was a vicar choral of St. Paul's, and on Feb. 21, 1563-4, was sworn a Gentleman of the Chapel Royal. A service and three anthems by him, and also the anthem 'O Lord, the Maker of all thing' (sometimes assigned to Henry VIII.), are printed in Barnard's 'Selected Church Music.' Another service and two other anthems are contained in Barnard's MS. collections, and eleven Latin motets in a set of MS. parts by him, both in the library of the Royal College of Music. A number of compositions are in the Christ Church and Music School collections, Oxford. The words of several of his anthems are contained in Clifford's *Divine Services and Anthems*, 1664. He was probably one of those who, although outwardly conforming to the Reformed worship, retained a secret preference for the old faith, since he is mentioned by Morley in his *Introduction*, in company with Byrd and others, as never having 'thought it greater sacriledge to spurne against the Image of a Saint then to take two perfect cordes of one kinde together.' The date of his death is not recorded, but it was probably in 1591, as on Oct. 12 in that year Anthony Anderson was sworn Gentleman of the Chapel Royal in his room. W. H. H.

MUNRO, Alexander, a Scottish musician settled in Paris. He published there 'A Collection of the best Scots tunes fitted to the German flute,' folio, license dated 1732. This work is particularly rare, a copy was sold at the Taphouse sale in July 1905. Hawkins criticises the arrangements of the melodies thus: 'The simplicity of the airs is lost in the attempts of the author to accommodate them to the style of the Italian music.' F. K.

MURIS, Johannes de, a celebrated musical theorist of the early part of the 14th century. He has been claimed as an Englishman, but on what grounds it is difficult to say. Gesner, in his *Bibliotheca Universalis* of 1545, p. 441, cites a mathematical treatise of De Muris printed at Mainz in 1538, but gives no indication of his nationality. Bale, who appears to have relied on information received from the learned Oxford mathematician, physician, and antiquary Robert Record, included 'Joannes de Muris, *quem Anglum fuisse scriptores ferunt*,' in the second part of the enlarged edition of his *Scriptores Illustres Majoris Brittaniae* (Basle, 1559, p. 69). Neither Gesner nor Bale makes any reference to his reputation as a musician. At a later date Tanner describes him as '*natione Anglus*, philosophus, mathematicus et musicus insignis' (*Bibliotheca Brittanico-Hibernica*, 1748, p. 537), and Sir John Hawkins found confirmation of his English origin in the following verses which occur in a treatise 'De Origine et Effectu Musice' in MS. Lansdowne 763 of the British Museum, at fol. 17 :—

> Pausas. iuncturas. fracturas. atque figuras
> Mensuratarum formauit Franco notarum.
> Et Jhon de Muris variis floruitque figuris.
> Anglia cantorum nomen gignit plurimorum.

But, in whatever way these lines are punctuated, it is difficult to see how they can be made to attribute an English origin to De Muris. No locality in England is known with an English or Latinised name at all resembling Muri or Muris.

When we look abroad, the great Benedictine Abbey of Muri in Switzerland at once suggests itself; but the chronicles of this Abbey, which have been published by P. M. Keim (Zurich, 1877), contain no reference to our author. In France there are several communes of the name of Murs or Meurs, and M. l'abbé Normand, who under the pseudonym of Théodore Nisard published a short paper on Jean de Muris in 1886, gives reasons for selecting Murs or Meurs in the cantonne of Sézanne, which lies about half-way between Meaux and Vitry, as the home of the De Muris family. Henri de Muris, bishop of Thérouane, who died in 1286, was a benefactor of the abbey of Saint Faron at Meaux. Another Henri de Muris, chevalier, owned land at Saint Fiacre in Brie in 1313. This is in the near neighbourhood.

On the other hand Fétis favours a Norman origin on the ground that De Muris in a letter written late in life to Pope Clement the Sixth alludes to the friendship of their youth, and that Clement had in fact been a monk at the Chaise Dieu in Normandy and afterwards Archbishop of Rouen. He cites a Padua manuscript dated 1404, and entitled 'Mag. Joh. de Muris de Normandia alias Parisiensis practica mensurabilis cantus cum expositione Prosdocimi de Beldemandis': but one may suspect that the title is a later addition. In a mathematical treatise at Oxford dated 1321 (MS. Digby 190, fol. 66) Johannes de Muris is again described as a Norman: but this is in a colophon which is clearly not part of the original treatise. No place of the name of Murs is known in Normandy.

Whatever doubt there may be about his birthplace, there is abundant evidence that De Muris resided for some part of his life in Paris. He himself speaks of having heard at Paris a

triplum composed by Franco (Coussemaker, *Scriptores*, ii. 402*a*), and at least two of his treatises are dated from the Sorbonne in Paris. One is the 'Musica Speculativa' printed by Gerbert (*Scriptores*, vol. iii.), the Paris manuscript of which ends with the words:—'Explicit musica speculativa secundum Boetium per magistrum Johannem de Muris abbreviata Parisiis in Sorbona anno Domini 1323.' The other is the 'Canones de eclipsi lunae,' the Bodleian manuscript of which (MS. Digby 97, fol. 124*b*) ends thus:—'Hos autem canones disposuit Johannes de Muris Parisiis in anno Domini 1339 in domo scolarium de Sorbona.' M. Leopold Delisle (*Le Cabinet des Manuscrits de la Bibliothèque Nationale*, 1874, vol. ii. p. 186) has noticed that many of the Sorbonne manuscripts bear the names and possibly the signatures of teachers through whose hands they passed. One of them (Latin MS. 16,646) is an Euclid bearing the name of J. de Muris, but this may be the Julianus de Muris who was elected Rector of the Sorbonne in December 1350 (Du Boulay, *Historia Universitatis Parisiensis*, iv. 973). Mersenne (*Harmonicorum Libri XII.*, Paris, 1648, i. xxv. 8) speaks of De Muris as 'Canonicus et Decanus Ecclesiae Parisiensis'; but his name does not occur in the *Cartulary* of Nôtre Dame published in four volumes in 1850, nor in the *Gallia Christiana*, nor in *La France Pontificale*.

Beyond 1339 the existence of De Muris can be traced down to 1350 or a little later. The authors of the *Gallia Christiana*, writing in 1744 (vol. vii. p. 1636), speak of 'epistolae Johannis Muri famosi theologi anni 1340' as attesting Philip de Vitry's skill in music; but the letters are not now known, unless that mentioned below should prove to be one of them, and it may be doubted whether De Muris the musician is the person referred to. The Paris MS. 7443 of the Bibliothèque Nationale contains a letter of De Muris to Pope Clement the Sixth, who succeeded to the Papacy in 1342. MS. Digby 176 of the Bodleian Library contains (at fol. 17*b*) an astrological treatise by De Muris on the conjunction of Saturn and Jupiter in 1345. Another Paris manuscript of the 15th century (Fonds Latin 14,736) is catalogued as containing (1) Theorica numerorum auct. Jo. de Muris (2) Ejusdem epistola metrica ad Philippum de Vitriaco, episcopum Meldensem (3) De arte mensurandi. If this description be correct, De Muris must have been living at least as late as 1350, the year in which Philip de Vitry was appointed Bishop of Meaux. Weiss in Michaud's *Biographie Universelle* (Paris, 1821) asserts that De Muris is known to have been still alive in 1358, but he gives no authority.

The reputation of De Muris, not only as musician, but as mathematician, astronomer and astrologer, is attested by the numerous manuscripts bearing his name to be found in most of the principal libraries of Europe. Mathematical treatises by him were printed at Vienna in 1515 and at Mainz in 1538. A copy of the latter is in the British Museum. The *Musica Speculativa*, an abridgment of Boetius attributed to De Muris, was printed at Frankfurt in 1508 and is probably the work cited by Panzer, i. 486, as 'Joann. Muris Musica manuscripta et composita. Lipsiae, 1496, fol.' As early as 1404 a commentary on his treatise on mensurable music was written by Prosdocimus de Beldemandis, and his authority is constantly appealed to by the theorists who followed him.

Of the musical works of De Muris by far the most important, and the only one of which the authenticity has never been questioned, is the *Speculum Musice*, preserved in two manuscripts of the Bibliothèque Nationale at Paris, Nos. 7207 and 7207A, the former of which is said to date from the end of the 14th century. It is a treatise in seven books, the first five of which deal with the theory and the last two with the practice of music. Owing to its great length it has never been printed in its entirety, but Coussemaker has included the last two books in the second volume of his *Scriptores*, and has also, in the preface to that volume, given us the chapter-headings of the first five books. These treat of intervals and ratios, consonances, proportions, scales, tetrachords and the like, and are professedly based on Boetius. The sixth book is devoted to the church modes, and expounds the doctrines first of Boetius, then (cap. xv.) of Guido and his successors, and finally (cap. lx. to cxiii.) of the moderns. The seventh book deals with mensurable music, and is remarkable for the protest it contains against modern divergence from the theory and practice of Franco and his school, against innovations in notation, exaggerated sentiment in discant, the liberties taken by singers in the matter of embellishment, the excessive use of discords and the abandonment of the old Organum and Conductus in favour of the Motet and Cantilena. De Muris never refers to contemporary musicians by name, but the passages he cites from their writings show that Philip de Vitry, the champion of the 'ars nova,' was one of those attacked. This lends point to the sentence at the end of his first chapter in which De Muris disclaims any personal enmity against those whose doctrines he controverts. It has been thought that the *Speculum Musice* is the treatise mentioned with three others at the end of the mathematical treatise of 1321 as having been completed in the same year, and that its publication was the immediate cause of the Papal decree of 1322 prohibiting the use of discant in churches (see Ambros, ii. 347). The passage in MS. Digby 190 is as follows:—'Eodemque anno noticia artis musice proferende, figurande, tam mensurabilis quam plane, quantum ad omnem modum possibilem discan-

tandi, non solum per integra sed usque ad minutissimas fracciones ; Cognicioque circuli quadrature perfectissime demonstrata ; Exposicioque tabularum Alphonsi regis Castelle ; ac Geneologia Astronomie nobis claruit.' This is not a very apt description of the *Speculum Musice*, nor is the expression 'nobis claruit' such as one would expect an author to use of his own work. On the other hand, it is unlikely that De Muris would have troubled to note down such a list of works unless they were his own, and no other musical treatise of his is known to which the description would at all apply. A further difficulty is caused by the fact that in the *Speculum* De Muris speaks of himself as old and feeble, which is hardly consistent with his having lived another thirty years, and it may be doubted whether the 'ars nova' could have won by 1321 such general acceptance as is indicated by the language of the seventh book of the *Speculum*.

Several minor treatises attributed to De Muris have been printed by Gerbert and Coussemaker. Some of them do not profess to be more than epitomes of his teaching ; such are the *Summa Magistri Johannis de Muris* (Gerbert, iii. 190), and the *Ars Contrapuncti secundum Johannem de Muris* (Coussemaker, iii. 59). Others contain details of notation which did not come into use till long after his death, and doctrines which are entirely at variance with those of the *Speculum*. Such are the *Libellus Practice Cantus Mensurabilis* (Coussemaker, iii. 46), which authorises the use of white or open-headed notes in *proportio sesquialtera*, and the *Ars Discantus*, which is not only inconsistent with the *Speculum* in many respects, but actually cites De Muris as an authority (Coussemaker, iii. 68, 108). Others again contain passages which are quoted verbatim and confuted in the *Speculum*. Such are the *Musica Speculativa* and the *Quaestiones super partes Musicae* (Gerbert, iii. 256, 301) ; see Dr. Robert Hirschfeld's *Johann de Muris*, Leipzig, 1884, pp. 11-26. For these reasons the *Speculum Musice* is the only work which, in the present state of our knowledge, can be attributed without hesitation to De Muris. The treatises with the next best claim to authenticity are the *Summa Musice*, the *Libellus* and the *Musica Speculativa*. The *Summa Musice* is not inconsistent with the *Speculum*, and the difference of style may be accounted for by supposing it to be an early work written for the use of students. The *Libellus* is accepted and quoted as the work of De Muris by Prosdocimus de Beldemandis and all the early theorists. The anachronism above referred to may perhaps be explained as a later addition intended to bring the book up to date. On the other hand, in all the manuscripts, it is entitled *Libellus secundum* (not *per*) *J. de Muris*, and the mention by name of the contemporary Gulielmus de Mascandio (Guillaume de Machaut) is not in accordance with the practice of the *Speculum*. The *Musica Speculativa* follows immediately after the *Speculum* in the Paris MS. 7207, and was printed as the work of De Muris in 1508, but Dr. Hirschfeld's demonstration of the attack made upon it in the *Speculum* seems fatal to its authenticity.

At the present day it is perhaps unnecessary to refer to the extravagant claims formerly made for De Muris as a pioneer and inventor. Nicola Vicentino first made the astonishing statement that musical notes, the long, breve, etc., were the invention of De Muris (*L'Antica Musica*, Rome, 1555, p. 9). Prior to the publications of Gerbert and Coussemaker this was repeated in many books of reference (as, for instance, in Grassineau's *Musical Dictionary* of 1740), though Mersenne and after him Rousseau (*Dict. de Musique*, 1767), both of whom were at pains to consult the Paris manuscripts, had no difficulty in refuting it. If we ask what was the contribution of De Muris to the progress of the Art of Music, the answer must be that his was purely a restraining influence. Neither on the theoretical nor on the practical side of the art did he take any step forward. On the contrary, he regarded with distrust the innovations that were springing up round him, many of which were nevertheless, as we can now see, essential to musical development. He would gladly have confined music and musicians within the four corners of the Franconian theory and practice. It may be that as 'Verfechter des Classischen in der Tonkunst,' to use Dr. Hirschfeld's phrase, he did a good and necessary work in upholding the dignity of the Art, and in chastening the exuberance of younger spirits by insisting on the importance of formality in composition and restraint in utterance ; but this alone would never have commanded the respect and admiration of his age. It is to his personality as a teacher, his vast erudition and his lucidity in definition and exposition that his reputation as a musician must be attributed. J. F. R. S.

MURSCHHAUSER, Franz Xaver Anton, born at Zabern in Alsace, 1663 (baptized July 1), came early to Munich, and became a pupil of Johann Caspar Kerl, with whom he remained till his death in 1690. From the title-page of his book 'Vespertinus Latriae, et Hyperduliae Cultus' (Ulm, 1700 ; for four voices, two principal and four ripieno violins), we learn that he was then capellmeister to the Frauenkirche at Munich. He died there Jan. 6, 1738. Besides the work already mentioned, he left : —'Octitonium novum Organum' (Augsburg, 1696) ; 'Prototypon longobreve organicum' (Nuremberg, 1700)—preludes and fugues for organ, lately re-edited by Franz Commer. A second part appeared later : 'Fundamentalische . . . Handleitung gewohl zur Figural- als Choral-Musik' (1707) ; 'Opus Organicum tripartitum' (1712, 1714). His most important and best-known work is the *Academia Musico-poetica*

bipartita, oder hohe Schule der musikalischen Composition (Nuremberg, 1721). Towards the close of the first part he incautiously used the words 'to give a little more light to the excellent Herr Mattheson,' for which he was so severely taken to task by that irascible musician in a pamphlet *Melopoetische Lichtscheere in drei verschiedenen Schneutzungen* (*Critica Musica*, pp. 1-88), that he relinquished the publication of the *Academia*. An 'Aria pastoralis variata' of his is given in Pauer's 'Alte Klaviermusik' (Senff). F. G.

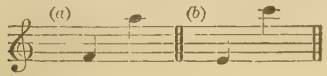
MURSKA, Ilma de, a native of Croatia, born in 1836, and taught singing at Vienna and Paris by Madame Marchesi; made her début in opera at the Pergola, Florence, in April 1862, sang at Pesth, Berlin, Hamburg, Barcelona, etc.; obtained an engagement in Vienna as a bravura singer in parts such as Constanze ('Seraglio'), Martha, Inez ('L'Africaine'), etc., and appeared in London at Her Majesty's Theatre, as Lucia, May 11, 1865. She played also Linda, Amina, and Astrifiammante, and sang at the Philharmonic, May 29, and always with great applause. Between this date and 1873 she acted and sang repeatedly in London, at Her Majesty's, Covent Garden, and Drury Lane, returning to the continent in the off seasons. One of her most congenial parts and best achievements was Senta in the Italian version of the 'Flying Dutchman,' July 23, 1870. Between 1873 and 1876 she visited America, Australia, New Zealand, etc., returning to this country in 1879. On Dec. 29, 1875, she married for the second time (her first marriage having taken place many years before), Alfred Anderson at Sydney; and, after his death, she took for her third husband J. T. Hill, at Otago, New Zealand, May 15, 1876. Her voice was a soprano of nearly three octaves compass, with great execution. Her acting was brilliant and original, though sometimes bordering on extravagance. Her parts, besides those mentioned, included Dinorah, Isabella, Ophelia, Marguerite de Valois, Gilda, Marta, Leonora ('Trovatore'), etc. After spending some time from 1879 onwards in London, she went to New York as a teacher of singing, but finding this work uncongenial, returned to Munich, to live with a married daughter; she died Jan. 14, 1889, and her daughter was so distraught by her death that she poisoned herself. Interesting and amusing particulars of Murska's career may be read in *Marchesi and Music*, Santley's *Student and Singer*, and *The Mapleson Memoirs*. A. C.

MUSARD, Philippe, born in Paris in 1793, was not educated at the Conservatoire, but took private lessons for some years from Reicha, to whom he dedicated his *Nouvelle Méthode de Composition musicale* (1832). This long-forgotten work, of which only eight chapters appeared, contains the announcement of a *Traité complet et raisonné du système musical*, with curious historical notes, implying that Musard was dissatisfied with his position as an obscure violinist and conductor, and proposed to make his mark as a solid and erudite musician. A series of concerts and 'bals masqués,' held in the bazaar in the Rue St. Honoré (afterwards the Salle Valentino), however, gave him the opportunity of distinguishing himself in a different direction. The most salient feature of these promenade concerts (instituted Nov. 1833) was the introduction of the cornet-à-pistons. In fact Dufresne, the cornet-player, owed much of his success to the solos composed for him by the conductor. In 1835 and 1836 Musard conducted the balls at the Opéra, and his band of seventy musicians was rapturously applauded. 'Gustave III.' had set the fashion of the galop, and with Musard's music, and the 'entrain' of the orchestra, the new dance deserved its nickname of 'Le galop infernal.' Meantime a better room had been built in the Rue Vivienne, and thither Musard removed in 1837. Here he had to sustain a competition with Johann Strauss of Vienna, whose waltzes were so superior to his own, that in order to avoid sinking to the level of a mere composer of quadrilles, Musard was driven to expedients. His first experiment, the introduction of a chorus, having succeeded, he next attempted classical music, and in Holy Week gave a 'concert spirituel,' consisting of Handel's music only. This opened the way for numerous imitators. Having secured a reputation in France he came to England, and made his first appearance at Drury Lane on Monday, Oct. 12, 1840, as conductor of the Promenade Concerts, or Concerts d'hiver, given there under the management of Eliason. The series terminated in March 1841, and on Sept. 30, Musard appeared again as conductor of a set of Promenade Concerts at the Lyceum, under the management of Henri Laurent, which continued up to Christmas. He was long remembered in London, and his appearance is well described by Hood:—

> From bottom to top
> There's no bit of the *Fop*,
> No trace of your Macaroni;
> But looking on him,
> So solemn and grim,
> You think of the Marshals who served under Boney.

Up to 1852 Musard was considered the best composer of dance-music and conductor of promenade concerts in France. His quadrilles—'Venise,' 'Les Echos,' etc.—contain many happy and at that time novel effects, and his music is well written and well scored. Having made money he bought a house at Auteuil, where he lived, much respected. Symptoms of paralysis appeared in 1852, and he died March 31, 1859. His son Alfred, born 1828 in Paris, followed his father's profession. As early as 1847 he conducted the orchestra at a ball given at the

Opéra-Comique, and in 1856 Besselièvre selected him to conduct the 'Concerts des Champs Elysées,' but he did not retain the post, and never rose above mediocrity — at least in music. G. C.

MUSETTE, diminutive of the old French 'muse,' both meaning (1) an instrument of the bagpipe family, consisting of two pipes or reeds and a drone, supplied with wind from a leathern reservoir. [See BAGPIPE.] Like the Irish bagpipe it is inflated by bellows placed under the performer's arm. The original compass was ten notes (*a*); but by the addition of holes and keys the scale was increased to thirteen (*b*):—

Limited as were its resources, this instrument was once a favourite, and under Louis XIV., was introduced, first into the court ballets, and then into the divertissements or entr'actes of operas. Ladies even learned to play it, and had highly ornamented instruments made for their use.

The best information on the subject is to be obtained from Mersenne's *Harmonie Universelle*, Borjon's *Traité de la Musette*, a folio with plates (Lyons, 1672), and *Méthode pour la Musette* (Paris, Ballard, 1737), by Louis Hotteterre, a well-known flute player, the son (according to his own statement) of Martin Hotteterre, composer and virtuoso. From these works we learn that the best makers were Le Vacher; the Hotteterres, father and two sons, Nicolas and Jean; Lissieux; Perrin, etc. The best-known players were Philippe Chèdeville (died in Paris, 1782), a valued member of the orchestra at the Opéra from 1725 to 1749, and his brother Nicolas. Both published pieces for two musettes, now in the library of the Paris Conservatoire.

(2) Also a small oboe without keys, generally in G; not to be confounded with the 'hautbois de forêt' or 'oboe piccolo.'

(3) The term is also applied to an air in 2–4, 3–4, or 6–8 time, of a moderate tempo, and smooth and simple character, appropriate to the instrument from which it takes its name. Thus a musette generally has a pedal-bass answering to the drone or *bourdon*, and the upper part abounds in grace-notes and rapid passages. To these airs were arranged pastoral dances, also called musettes, which were in great favour under Louis XIV., and Louis XV., especially the latter, as may be seen by the pictures of Watteau and others of that school.

Among the most celebrated musettes may be mentioned those in 'Callirhoé' and 'Nina,' operas by Destouches and Dalayrac. They are to be found in Bach's English Suites, Nos. 3 and 6, and in the sixth of Handel's Grand Concertos. G. C.

MUSIC-PRINTING. There are several ways in which an unlimited number of copies of designs or characters may be produced. If a block of wood or metal is cut away so as to leave *in relief* the required shapes of the characters, then by inking the raised surface an impression is easily obtained on paper. A great improvement on such block-printing was effected by making each letter a separate type in cast metal, so that the types might be used over and over again for different works. The converse of surface printing is copper-plate printing; here the design is engraved *in intaglio* on a sheet of metal, and the ink is contained in the sunken lines of the engraving and not on the surface of the plate. A third way is by lithography, in which characters are drawn with peculiar greasy pencils on the surface of certain porous stones. The stone being wetted, the ink is applied; and it adheres to the drawing, but refuses the stone. All these methods have been applied to the printing of music.

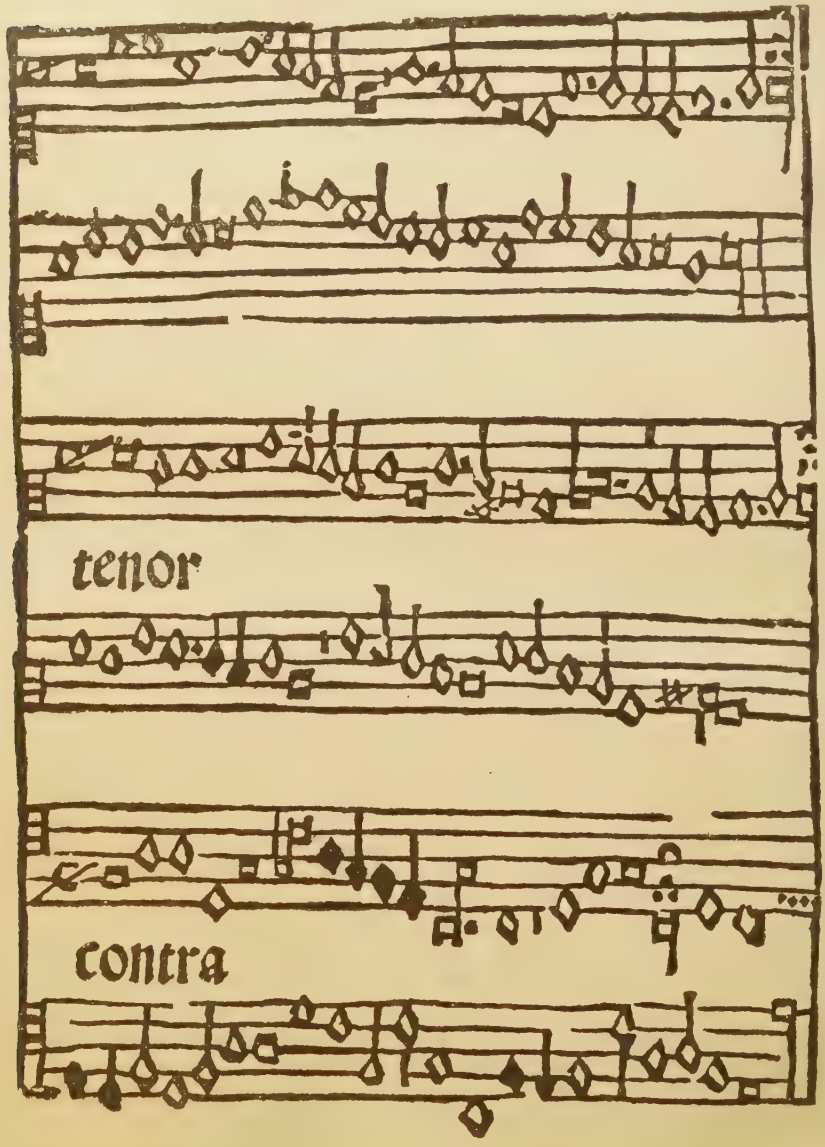
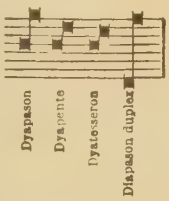
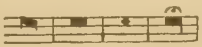
I. So far as is at present known, the earliest music-printing entirely from type occurs in a missal printed by Ulrich Hahn at Rome in 1476, a copy of which is in the Biblioteca Magliabecchiana at Florence. He was followed in 1481 by Jörg Reyser at Würzburg and by Octavianus Scotus at Venice, in close succession to whom came S. Planck (1482), J. Sensenschmidt (1485), Erhard Ratdolt (1487), and others. In these the stave-lines were red and the notes black, all being from type, but at two printings, one for the stave and another for the notes. Figurated or florid song, however, presented greater difficulties to the type-printer, and block-printing, therefore, was employed for the musical portions of such books as the *Musices Opusculum* of Nicolaus Burtius, printed at Bologna in 1487, by Ugo de Rugeriis, in open lozenge-shaped notes; and the *Practica Musicæ* of Franchinus Gafurius, printed at Milan, 1492. Even as late as 1520, Conrad Peutinger published at Augsburg a collection of motets for five voices in wood-engraving.[1] On the following page we give a facsimile from Burtius's work.

Meanwhile Ottaviano dei Petrucci (born at Fossombrone, 1466) so advanced the art that, practically speaking, he may be considered as the inventor of printing florid song with movable types. He was settled in Venice, and there produced his first work, a collection of ninety-six songs, in 1501. Another of his publications appeared in 1503, and is a collection of masses by Pierre de la Rue, a copy of which may be seen in the British Museum. The stave lines and the notes are produced at two separate printings; the lines being unbroken and perfectly continuous, and the notes set up in movable types. The only objection to this

[1] See Eitner's *Bibliographie*, p. 14. The illustrations to Oulibichef's great work on Mozart (Moscow, 1843) are all cut in wood.

system was the expense of the double printing; and this was not overcome, so far as is at present known, until 1525, when Pierre Haultin (see below) used a single printing. His system was followed by the Gardano family at Venice from 1536 for about a century and a half, and the process used at the present day is pretty nearly the same, only greatly improved in all its details.

In England the first known attempt at Music-printing is in Higden's *Policronicon*, printed at Westminster in 1495 by Wynkyn de Worde. The characters (see reduced facsimile opposite) represent the consonances of Pythagoras. This

Page (Tractatus 2dus, p. 76) from the *Opusculum* of Burtius (Burzio), in the Library of A. H. Littleton, Esq.

appears to have been set up piecemeal and not engraved on a solid wood-block. It is, however, the only bit of music in the book. There is a mistake in the double-octave, which has one note more than the proper interval. In the first edition of this work, printed by Caxton 1482, a space was left for the musical characters to be filled in by hand. Both editions are in the British Museum. In Marbeck's *Boke of Common Prayer noted* (Grafton, London, 1550) the four lines of the stave are continuous and not made up of small pieces, and are printed in red ink; the square notes are black and appear to be each a separate type. Only four sorts of notes are used, and are thus explained in a memorandum by the printer. 'The first note is a strene[1] note and is a breve; the second is a square note and is a semybreve; the third is a pycke and is a mynymme; the fourth is a close, and is only used at the end of a verse, etc.'



A book in the British Museum (K. 1, e. 1), proves that florid music was printed in England in 1530. It is the bass part of a collection of twenty songs, printed by Wynkyn de Worde, the successor of Caxton. The typography is identical with that of Petrucci, already mentioned as being produced by means of two impressions. John Day of Aldersgate, in 1560, published the Church Service in four and three parts in an improved style of typography, and in 1562 the whole Book of Psalms. And Thomas Vautrollier in 1575 published the Cantiones of Tallis and Byrd under a patent from Queen Elizabeth, the first of the kind granting a monopoly or sole right of printing music. To them succeeded Thomas Este—who changed his name to Snodham—John Windet, William Barley, and others who were the assignees of Byrd and Morley, under the patents respectively granted to them for the sole printing of music. In 1641 Edward Griffin of Paul's Alley, London, printed a collection of church music in score and parts selected by John Barnard, a minor canon of St. Paul's. The notes were of lozenge shape, and the stave lines not very well joined together, the whole being inelegant though very legible, after this fashion. But the expense of two printings was saved.

[There was little or no improvement in the principle of setting up movable music type for some time. Nothing could be more excellent than the book printed by Wynkyn de Worde alluded to above, but that was the result of double printing; and both ancient and modern printers who have tried the method have found its disadvantages so great that they have abandoned the process. Therefore the only method of music typography used in England in the 16th and 17th centuries (until 1690) was a single printing. The notes had lozenge-shaped heads, and each quaver and semiquaver stood alone. In manuscript and in engraving it was quite easy to unite the tails with pen or graver, but the difficulty of setting this form up in movable notes was too great for the earlier printers. About 1690 came 'the new ty'd note,' the first attempt at a reform in this matter. It was made by JOHN HEPTINSTALL (*q.v.*) who had then just commenced music-printing. He used a type with round head, and united the quavers and semiquavers in a rather rude fashion. His fine bold note, though rough enough in appearance, was much easier read, and WILLIAM PEARSON (*q.v.*) still further improved it. This last named in 1699 issued 'Twelve New Songs [by Dr. Blow and Dr. Turner], chiefly to encourage William Pearson's new London Character,' 1699, folio. Gradually improvements were made, principally by Pearson, though Continental printers were conservative enough to keep to the older form of type for a considerable time. In 1729-31 and later, John Watts solved the difficulty of the 'tied note' by cutting the whole of the piece of music on a wood-block; his *Musical Miscellany* (6 vols. 1729-31) and his editions of the ballad operas are examples. This woodcut process was carried to great perfection in a Liverpool work issued by John Sadler, 'The Muses Delight,' 1754; and very rude woodcut music was given in those periodicals which boasted a music page, such as the *Universal* and the *Gentleman's Magazine*. Some locally printed psalm-books (Wakefield and Leeds) also had rough woodcut music. In 1767 HENRY FOUGT (*q.v.*) made such improvements in setting movable music type that he obtained a medal from the Society of Arts, and claimed a patent, which no doubt could not have been maintained. Fougt who was, according to Hawkins, a Laplander, had to quit the country, leaving his founts to R. Falkener, who employed Fougt's same method.

In Scotland music-printing had a place, and many editions of the psalms were printed, both at Edinburgh and at Aberdeen. Robert Lekprevik, an Edinburgh and St. Andrews printer, was the first to employ music type in *The Forme of Prayers*, 1564 and 1565. Other Edinburgh printed Psalters are by T. Bassandine, 1575; Henrie Chatteris, 1595; Andro Hart, 1611, etc. In Aberdeen music-printing began with Edward Ruban, who printed a Psalter in 1633. It was John Forbes in his 'Cantus' (1662-66 and 1682) who first printed secular music in Scotland. He suffered fine

[1] Strene, *i.e.* strained or stretched out, perhaps from its being the longest note used in chanting.

and imprisonment for printing contrary to the monopoly granted to Andrew Anderson and his widow. Between 1682 and quite late years little music typography was done in Scotland, though music-engraving and punching was freely practised from the early part of the 18th century. F. K.]

As regards France, Fournier (*Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique*, Berne, 1765) says that Pierre Haultin of Paris made the first types for printing music about the year 1525. The notes and the stave were represented on the type, consequently the whole was printed at once. These types he used himself, as well as selling them to Pierre Attaingnant and other printers. Haultin printed as late as 1576. Guillaume le Bé in 1544-45 engraved music types for printing first the lines and then the notes; but this inconvenient system was abandoned. Nicholas Duchemin printed music at one printing in the years 1550 to 1556. Robert Granjon printed music at Lyons about 1572. The works of Claude Le Jeune were printed in France by Pierre Ballard in 1603 and 1606; the beauty and elegance of the characters employed showing that the French had greatly the advantage of their neighbours. About this time also madrigals were printed at Antwerp by Phalèse and sold at his shop, the sign of King David.

The above-named eminent house of Ballard in Paris was established in the middle of the 16th century by Robert Ballard and his son-in-law Adrien Le Roy, and continued from father to son for two centuries, enjoying a royal privilege or patent until the time of the Revolution of 1789. [See vol. i. p. 173; and vol. ii. p. 681.]

Type music was greatly improved in the 18th century. Fournier (Paris, 1766) published a *Manuel typographique*, the musical specimens in which are very good and clear. But still finer are the types cut by J. M. Fleischman of Nuremberg in 1760. The stave and notes are equal to any plate-music for clearness and beauty. These types now belong to J. Enschede & Son of Haarlem.

Henry Fougt's Patent, of which the specification may be read in the Patent Office (No. 888, year 1767) states that the old 'choral' type consisted of the whole figure of the note with its tail and the five lines; but that in his system every note with its five lines is divided into five separate types. The modern system is therefore very similar to this.

In 1755 Breitkopf of Leipzig effected improvements in the old system of types, which his son (in conjunction with his partner Härtel) carried still farther. [See vol. i. pp. 394-5.] Gustav Schelter of Leipzig entirely reformed the system, while Carl Tauchnitz of Leipzig was the first to apply stereotype to music-notes.

Clowes, the eminent London printer, did much to improve music types. The *Harmonicon* (1823-33), the *Musical Library* (1834), and the *Sacred Minstrelsy* (1835), are excellent specimens of the art, the stave lines being more perfectly united than before.

Professor Edward Cowper invented a beautiful but expensive process of printing music from the raised surface of copper or brass characters inserted in a wooden block, the stave lines being also of copper inserted in another block and printed separately from the notes. The words were set up in ordinary types, then stereotyped and inserted in grooves in one of the blocks. His patent is dated April 5, 1827, and numbered 5484. [This process was used with great success by Stephen Chappell and Messrs. Goulding and D'Almaine, but in spite of the excellent results obtained, it was given up after a time. F. K.]

In Scheurman's process (1856) the notes, set up in type, were impressed on a wax mould and the stave lines superadded to the same mould, from which a stereotype cast was taken. But the double operation was difficult, and the mould liable to damage; and the plan was abandoned.

The old system, however, of using separate types has been so much improved upon by Messrs. Novello & Co., Henderson, Rait, and Fenton, and other printers, and the stave lines are now so well joined, that the appearance and distinctness of type-music leave little to be desired. This result is due chiefly to the use of stereotype, which enables printers to employ the most perfect, and consequently very expensive, kind of types. If these were used to print a large edition, they would soon be damaged; and even if this were not the case, it would never pay the publisher to keep such a mass of type set up against the time when a fresh edition might be required. The types must be distributed and used for other works; and the expensive labour of setting up must be incurred afresh for each new edition. All this is avoided by taking a stereotype cast from the types, which can be done at a small cost, and kept in store to be printed from whenever there is a fresh demand for copies. The type is then released, and serves over again for other works or other pages of the same work, retaining its sharpness unimpaired. Another advantage of stereotyping is that many little defects in the types can be remedied in the plate—greatly to the advantage of the impression.

An inspection of the following examples will show how type-music is built up of many small parts. Thus the single quaver and its stave are composed of seven small pieces, which are dissected and shown separately in the second example. The same is done for the group of three quavers, which is made up of sixteen separate pieces.

II. The printing of music from *engraved* copper-plates is supposed to have begun at Rome, where a collection of Canzonets—'Diletto spirituale'—was engraved by Martin van Buyten, and published by Simone Verovio in 1586, and subsequently books of airs, etc., composed by Kapsperger, dated 1604-12. In France the great house of Ballard, already mentioned, began to use engraving towards the end of Louis XIV.'s reign; some of Lully's operas being printed from types and some from engraved copper-plates. The Germans practised the art. In England the same process was used for a collection of pieces by Bull, Byrd, and Gibbons, entitled 'Parthenia,' engraved by Wm. Hole, and published in 1611; for single songs engraved by Thomas Cross before and after 1700; by Cluer for Handel's 'Suites de Pièces,' and other music (1720, etc.), and for Dr. Croft's 'Musicus Apparatus Academicus' (1713 ?), and 'Musica Sacra' (1724). [See Cross, Cluer, Croft, Engraving.]

The process of scratching each note separately on the copper with a graver was obviously an expensive one; but the Dutch contrived to soften the metal so as to render it susceptible of an impression from the stroke of a hammer on a punch, the point of which had the form of a musical note—a method not only much cheaper, but also ensuring greater uniformity of appearance; and accordingly they were very successful with their numerous publications from and after the year 1700. A punched copper-plate from Dublin, only about forty years old, was shown at the Caxton Exhibition in 1877.

[Prior to the 18th century engraved music was always cut upon copper. Thomas Cross (*q.v.*) was the greatest worker in this field, but from the appearance of some of his later work the present writer is inclined to believe that he found a cheaper substitute in either zinc or pewter, also that he introduced a method of etching by acid. While he was still cutting or etching his music-sheets, the process (said by Hawkins to have been introduced by Walsh and Hare (*q.v.*) in 1710) of stamping, at first on copper and afterwards on pewter, became common. Cross engraves at the foot of one of his sheets (in possession of the present writer):—'Beware of ye nonsensical punch't ones,' which proves that stamped music was then gaining ground. It soon superseded engraving, and during the 18th century, to as late as 1830-40, remained with typography practically the only method employed. At the present day it is still in use, with the advantage that a proof being pulled in transfer ink and laid on a lithographic stone, the whole impression comes from this while the plate remains for future use.

After Walsh had introduced stamped music, both his firm and his apprentices carried on the method; one, Wm. Smith (*q.v.*), about 1729-30 engraved certain musical works, though he afterwards became one of the principal persons who stamped the plates. John Phillips and his wife Sarah, Welsh people settled in London, were also famous in this latter way from about 1750 to 1770.

In Dublin, one Robert Thornton in 1686 advertised music 'fairly engraven on copper plates,' but none of his work has been identified.

In Scotland music-engraving probably commenced with Richard Cooper of Edinburgh, who engraved about 1728 and later. Other Edinburgh engravers were Baillie, Phinn, and Read, also later; while James Johnson (*q.v.*), who commenced with engraving, ended by being the chief person who stamped music in Scotland. F. K.]

This is the process that continues to be used to the present day, and by which such magnificent specimens as the editions of the Bachgesellschaft, and those of the great classical masters (by Breitkopf & Härtel), or the edition of Handel by Dr. Chrysander, are produced. Messrs. Novello & Co. imported German workmen, and their edition of Mendelssohn's PF. works in one volume (1879), or the publications of the Purcell Society, rival the best productions of Leipzig for clearness and elegance. In order to save the pewter plates from wear, it is now the custom to transfer an impression from the plate to a lithographic stone or to zinc, and then print copies at the lithographic press. This also enables the printer to use a better and blacker ink than if the plates themselves had to be printed from; but the impressions are liable to smudge, and are inferior in clearness to those from the plates, unless indeed these are engraved in a very superior style of sharpness. In Germany, zinc has of late been used instead of pewter; the punches make a clearer impression, and the plates allow of a larger number being printed without damage.

In estimating the relative merits of type and plate printing from a commercial point of view, it must be borne in mind that it is cheaper to engrave a pewter plate than to set up a page of type, but that the cost of *printing* from the plate is greater than from the types. If therefore a small number of copies only is required, say 1000, it is cheaper to engrave. But if several thousands are likely to be sold, then the type system is more profitable.

III. Lithography, [which appears to have been first used in music-printing by a Birmingham lithographer named William Hawkes Smith in sheet-songs, etc., about 1820,] has in a few instances been used to multiply manuscript music, which is transferred to the stone from a paper copy written with a special ink. This may be useful when a few copies are

wanted on an emergency, as any copyist would be able to write on the transfer paper. But by employing trained copyists, accustomed to write backwards, the music may be written at once on the stone; and in this way Breitkopf & Härtel of Leipzig have produced useful editions of Mozart's operas and other works, both notes and words being very clear and neat. Alfieri's edition of Palestrina (six vols. Rome, 1841-45) is a splendid specimen of lithographed music.

[IV. Photography has been applied in many instances to the miniature reproductions of full and vocal scores, such as the small editions of 'Messiah' and 'Elijah' published by Bagster & Co., but the beautiful miniature scores of Wagner's operas (Schott & Co. and Breitkopf & Härtel), Brahms's symphonies and other works (Simrock), and of the classical chamber compositions (Payne, Leipzig) are specimens of genuine engraving.]

A new process for printing music is that called 'Gravure Chimique,' examples of which have been occasionally seen in the French *Figaro*. The music is first punched on a pewter plate in the ordinary way, from which a paper proof is taken and transferred to a zinc plate. Nitric acid is then applied, which dissolves the zinc where it is not protected by the ink, and leaves the notes in relief. This stereotype plate is then used to print from in the ordinary typographic press. M. Lefman, 57 Rue d'Hauteville, Paris, who kindly explained the process to the writer, also informed him that these clichés, of the ordinary music size, can be made for 50 francs (£2) each.

Messrs. Augener have produced some beautiful specimens of music-printing. The music is first punched on pewter plates in the usual way, and is then transferred to a stone, from which it is printed. The ornamental title-pages are equal to the finest copper-plate engravings.

[A 'patent union musical notation,' invented by John Lang, in which the Tonic Sol-Fa initial was shown in the head of each note, was employed by William Hamilton, a Glasgow music-printer, about 1860-75; it was used in elementary works, but found little favour. F. K.]

[See a series of articles by Dr. Chrysander in the *Musical Times* of 1877; Goovaert's *Histoire et Bibliographie de la Typographie musicale dans les Pays-Bas*, 1880; *Proceedings of the Mus. Assoc.*, 1884-85, p. 99; F. Kidson's *British Music Publishers*, 1900; and Robert Steele, *Earliest English Music Printing*, 1903; and the article 'Notendruck' in Riemann's *Lexikon* (1905).] V. DE P.

MUSIC SCHOOL, THE, OXFORD, is situated on the south side of the Schools quadrangle, under the Bodleian Library. This building was rebuilt in its present form at the beginning of the 17th century, but the interior of the Music School was altered in 1780 by the architect Wyatt under the direction of the then Professor of Music, Dr. Philip Hayes. The expenses of these alterations were defrayed by a grant of £50 from the University and by the proceeds of three choral concerts given at the following Commemoration, at one of which Dr. Hayes's oratorio 'Prophecy' was performed. The Music School was formerly used for the performance of the exercises for the Degree of Mus.B. and Mus.D., but during the last twenty-five years the orchestra has been removed, and the room is now used for the University Examinations. The collection of music (noticed in the article LIBRARIES) which belongs to the Music School is no longer preserved there, having been removed to the Bodleian; and the famous collection of portraits, of which a list is appended, was moved in 1887 to the New Schools. They were shown at the Music and Inventions Exhibition of 1885, where Salomon's portrait was identified. See Brit. Mus. Add. MS. 23,071, folio 65, for a list of them in 1733-34.

C. F. Abel.	Sir John Hawkins.
Dr. J. Bull.	James Hasletine.
Dr. Burney.	Dr. W. Hayes.
Thomas Blagrave.	Dr. P. Hayes.
Colonel Blaithwait.	John Hingeston.
Dr. Boyce.	R. Hudson.
Lord Crewe, Bishop of Durham.	J. Hilton.
Dr. Child.	Nicholas Laniere.
Dr. Croft.	Henry Lawes.
Corelli.	William Lawes.
J. P. Eiffert.	Orlando di Lasso.
Bernard Gates.	Matthew Lock.
Christopher Gibbons.	Dr. Pepusch.
Orlando Gibbons.	Salomon.
W. Gregory.	Bernard Smith.
Handel.	Christopher Simpson.
Dr. Heather.	Dr. Thomas Tudway.
	Dr. Wilson.

In Anthony à Wood's account of the University, he states that the Music School also possessed busts of King Alfred, Dr. W. Hayes, and H. Purcell, as well as portraits of W. Hine, Dr. Parsons, and John Weldon. W. B. S.

MUSICA ANTIQUA. A collection of music compiled and edited by John Stafford Smith, and published in 1812 in two vols. folio, with a preface and translations of the Provençal songs inserted in the work by John Sidney Hawkins, and some notes by the editor. Its nature and objects will be best described by quoting the very ample title—'Musica Antiqua. A Selection of Music of this and other countries from the commencement of the twelfth to the beginning of the eighteenth century, comprising some of the earliest & most curious Motetts, Madrigals, Hymns, Anthems, Songs, Lessons & Dance Tunes, some of them now first published from manuscripts and printed works of great rarity & value. The whole calculated to shew the original sources of the melody & harmony of this country, & to exhibit the different styles and degrees of improvement of the several periods.' The work contains 190 separate

pieces. The selections are made with great skill and judgment, but are very ill digested, as instead of being arranged in strict chronological order, they are intermingled in a very confused manner. The composers from whose works the specimens are selected are John Ambrose, Hugh Aston, Thibaut de Blason, Dr. John Blow, Gaces Brulez, William Byrd, Dr. Thomas Campion, Peter Certon, Dr. William Child, Clemens non Papa, John Cole, Raoul de Coucy, Perrin Dangecourt, John Dowland, John Earsden, Jehan Erars, Thomas Erars, Francesco Geminiani, Jhan Gero, Orlando Gibbons, Heath, Henry VIII., Pelham Humfrey, Simon Ives, John Jenkins, Robert Johnson, Robert Jones, Nicholas Laniere, Orlando di Lasso, Jehan de Latre, William Lawes, Matthew Lock, George Mason, Tiburtio Massaino, Christofero Morales, Thibaut King of Navarre, Jacob Obrecht, Johannes Okeghem, Parker, monk of Stratford, Francis Pilkington, Jodocus Pratensis, Daniel Purcell, Henry Purcell, Richafort, Dr. Nicholas Staggins, Thomas Tallis, Thierres, Orazio Vecchi, Thomas Weelkes, Giaches Wert, Adrian Willaert and Gioseffo Zarlino, besides others whose names are unknown. The principal pieces include four ancient chants for the 'Te Deum' as given by Meibomius, Diruta, Lucas Lossius, and Marbeck; the canon, 'Sumer is icumen in'; Chansons by Troubadours of Navarre and Normandy; part of Robert Johnson's music for Middleton's 'Witch'; two or three masques of the time of James I., copious extracts from 'Musick's Handmaid,' two parts, 1678 and 1689; etc. etc. W. H. H.

MUSICA DIVINA. A collection of church music, edited by Carolus Proske, priest and capellmeister of the Cathedral at Ratisbon, and published there by Pustet. The materials were collected by Proske himself from the libraries of the Papal Chapel, St. Peter's, St. John Lateran, S. Maria Maggiore, S. Maria in Vallicella, the Vatican, the Roman College, and other libraries in Rome, and also from the best collections in Naples. The prospectus was issued in January 1853, and the first volume was published in the same year. The second volume followed in 1854, the third in 1859, and the fourth at Easter 1862. All these contained compositions for four voices, and belong to the 'first year.' The publication was continued by a 'Selectus novus missarum' in two vols. (1857-61), after which Proske died, Dec. 20, 1861. An 'Annus secundus' has since been issued containing a vol. of masses, a vol. of motets, a vol. of litanies, and a Liber Vespertinus. The work is an upright quarto, in bold clear music type; each volume of the scores has a preface, a table of contents, a list of clefs of the originals, etc., and short biographical notices of the composers. The voice parts are also printed separately. The list of the entire work is as follows:—

ANNUS PRIMUS

Tom. I. Liber Missarum.

1. Missa brevis. Palestrina.
2. Do. Iste confessor. Do.
3. Do. Dies sanctificatus. Do.
4. Do. Octavi toni. O. Lasso.
5. Do. 'Puisque j'ay perdu.' Do.
6. Do. Quarti toni. Vittoria.
7. Missa brevis. A. Gabrieli.
8. Do. 'Dixit Maria.' Hasler.
9. Do. 'In Nat. Domini.' Pitoni.
10. Do. Lotti.
11. Do. pro defunctis. Asola.
12. Do. do. Pitoni.

Tom. II. Liber Motettorum.

Advent.
Domine. J. J. Fux.
Ecce concipies. J. Handl.
Pt. 2. Super solium David.
Obsecro domine. Do.
Cum audisset. M. Cardoso.
Dicite pusillanimes. J. J. Fux.
Egredietur virga. J. Handl.
Pt. 2. Radix Jesse.
De coelo veniet. Do.
Ave Maria. P. Canniciari.

Nativity of Christ.
Dies sanctificatus. Palestrina.
Hodie Christus. G. M. Nanini.
O magnum mysterium. Vittoria.
Hodie nobis de coelo. C. Porta.
Natus est nobis Deus. J. Handl.
Hodie Christus. Gr. Turini.

St. Stephen.
Lapidabunt Stephanum. G. M. Nanini.
Sepelierunt Stephanum. L. Marenzio.

St. John.
Hic est beatissimus. G. M. Nanini.
Valde honorandus. Palestrina.

Innocents.
Vox in Rama. Clemens non Papa.

Circumcision.
O admirabile commercium. F. Constantini.
Ecce Maria genuit. Rud. Lasso.

Epiphany.
Tribus miraculis. L. Marenzio.
Ab oriente. J. Handl.

Sundays after Epiphany.
Jubilate. O. Lasso.
Dextera domini. Do.

Septuagesima.
Ubi est Abel? G. Aichinger.

Sexagesima.
Exurge. J. de Kerle.
Pt. 2. Exurge.

Quinquagesima.
Benedictus es. O. Lasso.

Quadragesima.
Exaltabo te. G. Croce.
Angelis suis. M. Cardoso.
Meditabor. O. Lasso.
Erat Jesus. Orazio Vecchi.
Laetatus sum. A. Scarlatti.

Passion Sunday.
Eripe me de inimicis. O. Lasso.
Pt. 2. Confitebor tibi.

Palm Sunday.
Pueri Hebraeorum. Palestrina.
Improperium. O. Lasso.

Coena Domini.
Christus factus est. Asola.

Good Friday.
Populo meus. Vittoria.
Adoramus. Aichinger.

Easter Eve.
Vespere autem. J. Handl.

Easter Day.
Haec dies. Palestrina.
Angelus autem. F. Anerio.
Alleluja Christus. Do.
Maria Magdalenae. A. Gabrieli.
Christus resurgens. O. Lasso.
Et respicientes. Marenzio.

Sundays after Easter.
Surrexit Pastor. Palestrina.
Virtute magna. G. Croce.
Lauda anima mea. G. Aichinger.
Cantate Domino. G. Turini.
Benedicite gentes. O. Lasso.
O rex gloriae. Marenzio.
Ascendens Christus. J. Handl.
Omnes gentes. G. M. Casini.

Whitsunday.
Loquebantur. Palestrina.
Veni Sancte Spiritus. G. Allegri.
Factus est repente. G. Aichinger.
Pt. 2. Confirma hoc Deus.

Trinity Sunday.
Te Deum Patrem. A. Gabrieli.
Tibi laus. O. Lasso.
Benedicta sit. Agazzari.

Corpus Christi.
O sacrum convivium. G. Croce.
O sacrum convivium. G. A. Bernabei.
Caro mea. A. Gabrieli.
Ego sum panis. A. Constantini.
Do. P. Agostini.
In voce exultationis. Pitoni.
Ex altari tuo. Do.
Qui terrena triumphat. Do.
Transfige. G. Biordi.
Domine non sum dignus. Vittoria.
Pt. 2. Miserere mei.
Duo Seraphini. Vittoria.
Pt. 2. Tres sunt qui.
Domine convertere. O. Lasso.
Sperent in te omnes. Do.
Illumina. Do.
Benedicam. Do.
In te speravi. Do.
Expectans. Do.
Domine in auxilium. Do.
Super flumina. Do.

St. Andrew.
Doctor bonus. Vittoria.

St. Nicholas.
Beatus Nicolas. Anon.

Conception.
Quam pulchri. Palestrina.
Conceptio tua. Marenzio.
Do. C. Porta.

St. Thomas.
Quia vidisti. Hasler.

Name of Jesus.
In nomine. J. Handl.
O Jesu benignissime. Rud. Lasso.

Purification.
Senex puerum. Vittoria.
Hodie beata. F. Constantini.

Annunciation.
Gabriel Angelus. Marenzio.
Ne timeas. Vittoria.
Dixit Maria. Hasler.

Invention of the Cross.
Nos autem. F. Anerio.

St. John Baptist.
Fuit homo. Palestrina.
Joannes est nomen. O. Lasso.

SS. Peter & Paul.
Tu es Petrus. Clemens non Papa.
Quem dicunt. Marenzio.
Hodie Paulus. Do.

Visitation B.V.M.
Beata es. Hasler.

Mary Magdalene.
Mulier quae erat. A. Gabrieli.

St. Lawrence.
Levita Laurentius. A. Gabrieli.

Assumption.
Quae est ista. Palestrina.
Vidi speciosam. F. Anerio.
Sicut cedras. Do.
Assumpta est, a 8. G. Aichinger.

Beheading of S. J. Baptist.
Missa Herodes. Palestrina.

Nativity of B.V.M.
Nativitas gloriosae. Marenzio.
Regali ex progenie. J. Handl.
Cum jucunditate. Bai.
Felix namque. Pitoni.

Exaltation of the Cross.
Adoramus. Palestrina.
Crux fidelis. Anerio.
Factum est. Do.

Guardian Angels.
Omnes sancti Angeli. Aichinger.

All Saints.
Salvator mundi. Palestrina.
Angeli, Archangeli. A. Gabrieli.
Vidi turbam. C. Porta.
O quam gloriosum. Vittoria.
Do. Marenzio.

St. Martin.
O quantus luctus. Palestrina.
O beatum. Marenzio.

Presentation of B.V.M.
Congratulamini. Palestrina.

St. Caecilia.
Dum aurora. Palestrina.
Cantantibus organis. Marenzio.
Triduanas. Bai.

Isti sunt viri. Palestrina.
Estote fortes. Vittoria.
Tollite jugum. A. Gabrieli.
Beati eritis. G. Croce.
Beatus vir. A. Gabrieli.
Iste Sanctus. Vittoria.
Honestum fecit. F. Anerio.
Desiderium animae. Do.
Gaudent in coelis. Vittoria.
Laetamini, *a* 3. G. M. Nanini.
Istorum est enim. C. Casciolini.
Filiae Jerusalem. A. Gabrieli.
Ecce sacerdos. Vittoria.
Sacerdos et pontifex. A. Gabrieli.
Dum esset summus. Marenzio.

In medio Ecclesiae, *a* 3. G. F. Brissio.
Hic vir despiciens. Vittoria.
Similabo eum. Marenzio.
Euge serve. Orazio Vecchi.
Serve bone. Bai.
Intercessio nos. Anon.
Veni sponsa Christi. Palestrina.
Do. Vittoria.
Do. A. Gabrieli.
Regnum mundi. F. Anerio.
Exaudi Domine. Palestrina.
O quam metuendus. Vittoria.
Domum tuam. J. Handl.

Appendix.

Preface, tables of contents, clefs, etc.
Sicut cervus. Palestrina.
Pt. 2. Sitivit anima.
Factus est Dominus. O. Lasso.
Benedicam. Vittoria.
Ego dixi. F. Anerio.
Cantate Domino. J. L. Hasler.
Domine Deus. Do.
Gratias agimus. Do.

Cantabo Domino. Orazio Vecchi.
Velociter exaudi. Do.
Exaude Deus. G. Croce.
Voce mea. Do.
Ego sum pauper. Do.
Benedicam. Do.
Confitemini. A. Constantini.
Cantate Domino. Pitoni.
Laudate Dominum. Do.
Exultate Deo. A. Scarlatti.

Tom. III. Liber Vesperarum.

Falsibordoni, by
Vittoria.
Bernabei.
C. de Zachariis.
L. Viadana.
Psalmodia Modulata, by
Demantius.
C. de Zachariis.
Psalmi ad Vesperas.
Crtiz.
G. Turini.
6 Psalmi, F. Anerio.
4 Psalmi, B. Nanini.
4 Psalmi, Anon.
Psalmi.
Dixit. R. Giovanelli.
Laudate. O. Pitoni.
Laudate. Anon.
Nisi Dominus. J. J. Fux.
Beati. Do.
De profundis. Do.
Magnificat 8 tonorum. Suriano.
Do. do. O. Lasso.
Do. 8th tone. Palestrina.
Do. 1st do. O. Lasso.
Do. 8th do. Morales.
Do. 5th do. Ortiz.
Do. 5th do. F. Anerio.
Do. 4th do. Marenzio.
Do. 4th do. Pitoni.
Do. 4th do. Fux.
Hymns for Vespers.
Christe redemptor. F. Anerio.
Hostis Herodes. Palestrina.
Vexilla Regis. Do.
Jesu nostra redemptio. Vittoria.
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O lux beata. Vittoria.
Pange lingua. Do.
Do. Pitoni.
Do. Casini.
Nuntius celso. Ortiz.
Junctor coeli. Ortiz.

Collaudamus. Anon.
Christe redemptor. Ortiz.
Urbs beata. Vittoria.
Ave maris stella. Do.
Do. do. Suriano.
Do. do. Hasler.
Do. do. Biordi.
Antiphons of the B.V.M.
Alma redemptoris. F. Suriano.
Ave regina. Do.
Regina coeli. Do.
Salve regina. Do.
Do. Do.
Alma redemptoris. F. Anerio.
Ave regina. Do.
Regina coeli. Do.
Salve regina. Do.
Alma redemptoris. G. Aichinger.
Ave regina. Do.
Regina coeli. Do.
Salve regina. Do.
Alma redemptoris. Do.
Ave regina. Do.
Regina coeli. Do.
Pt. 2. Resurrexit.
Salve regina. Do.
Alma redemptoris. Palestrina.
Pt. 2. Tu quae genuisti.
Alma redemptoris. F. Anerio.
Do. Aichinger.
Ave regina. O. Lasso.
Do. C. Porta.
Do. Aichinger.
Do. Fux.
Regina coeli. Ortiz.
Pt. 2. Resurrexit.
Regina coeli. C. Porta.
Do. Lotti.
Salve regina. O. Lasso.
Pt. 2. Et Jesum.
Salve regina. F. Anerio.
Do. Aichinger.

Tom. IV. Liber Vespertinus.

Passio Christi. Suriano.
Matthew.
Mark.
Luke.
John.
Lamentationes. Palestrina.
In Coena Domini.
Parasceve.
Sabbato Sancto.
Responsoria.
In monte Oliveti. G. Croce.
Tristis est anima. Do.
Ecce vidimus. Viadana.
Amicus meus. Do.
Judas mercator. A. Zoilo.
Unus ex discipulis. G. Croce.
Eram quasi Agnus. L. Viadana.
Una hora. Ferrario.
Seniores populi. Viadana.
Omnes amici. Do.
Velum templi. G. Croce.
Vinea mea. Viadana.
Tenebrae factae. G. Croce.
Tradiderunt. A. Zoilo.
Caligaverunt. Do.
Sicut ovis. Viadana.
Jerusalem surge. Do.
Plange quasi virgo. Viadana.
Recepit pastor. J. Handl.
Pt. 2. Ante cujus conspectum.
O vos omnes. G. Croce.
Ecce quomodo moritur. J. Handl.
Pt. 2. In pace factus.

Aestimatus. A Zoilo.
Sepulto Domino. J. Handl.
Pt. 2. Ne forte veniant.
18 Selectissimae Modulationes.
For Thursday, Friday, and Saturday in Holy Week. Vittoria.
Supplementum Harmoniarum for Holy Week.
Miserere in Falso bordone, by
Palestrina.
F. Dentice.
S. M. Nanini.
Lud. Viadana (3).
Miserere. Handl.
Turini.
Uttendal.
Benedictus in Falso bordone. Guidetti (3).
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Do. Vittoria.
Do. J. Handl.
Do. Did. Ortiz.
Christus factus est. J. Handl.
Do. do. Pitoni.
Improperia. Palestrina.
Do. G. A. Bernabei.
Adoramus. Rosselli.
Do. O. Lasso.
Do. P. Agostini.
Do. Anon.
Selection of Litanies.

Litany of B.V.M. *a* 3. G. Aichinger.
Do. do. O. Lasso.
Do. do. J. de Fossa.
Do. do. J. Finetti.
Do. do. A. Agazzari.
Do. do. G. Biordi.
Do. do. G. Zuchino.
Do. do. Palestrina.
Litany of Name of Jesus. S. Victorinus.

Litany of All Saints. O. Lasso.
Stabat mater, *a* 3. G. Aichinger.
Do. Ant. Agazzari.
Asperges me. Vittoria.
Vidi aquam. Do.
Pater noster. L. Paminger.
Ave Maria. Vittoria.
Te Deum. Anerio.
Do. Did. Ortiz.
Do. J. Handl.

Selectus Novus Missarum.

Tom. I.

Veni sponsa Christe, *a* 4. Palestrina.
Hor le tue forze adopra, *a* 4. F. Anerio.
Qual donna attende a gloriosa fama, *a* 5. O. Lasso.
Assumpta est Maria, *a* 6. Palestrina.
Simile est regnum coelorum, *a* 4. Vittoria.
Vidi speciosum, *a* 6. Do.
Super voces musicales, *a* 6. F. Soriano.
Missa, *a* 8. Leo Hasler.

Tom. II.

O quam gloriosum, *a* 4. Vittoria.
Si bona suscepimus, *a* 5. Paciotti.
In die tribulationis, *a* 5. O. Lasso.
Dum complerentur, *a* 6. Palestrina.
Nos autem gloriari, *a* 4. F. Soriano.
Trahe me post te, *a* 5. Vittoria.
Pater peccavi, *a* 6. A. Gabrieli.
Pro defunctis, *a* 8. Orazio Vecchi.

ANNUS SECUNDUS.

Tom. I. Liber Missarum.

Octavi toni, *a* 4. G. M. Asola.
Pro defunctis, *a* 4. F. Anerio.
Quatuor vocum. J. L. Hasler.
Tu es Petrus, *a* 6. Palestrina.
Pro defunctis, *a* 6. Vittoria.
Ascendo ad Patrem, *a* 5. Palestrina.
Papae Marcelli, *a* 6. Do.
Aeterna Christi, *a* 4. Do.

Tom. II. Liber Motettorum.

Angelus Domini. Claudio Casciolini.
Laudemus Domini. Anerio.
Justorum animae. O. Lasso.
Benedicta. R. Giovanelli.
Ave Maria. O. Lasso.
Taedet animam meam. Vittoria.
Ecce sacerdos. Constanzo Porta.
O sacrum convivium. A. Gabrieli.
Beatus vir. J. Handl.
Diligam te. J. a Cruce Clodiensi.
Diffusa est gratia. Palestrina.
Ave Maria. C. Verdonck.
Hodie Christus. L. Marenzio.
Hodie nobis coelorum. G. B. Nanini.
Veni Creator. Pomponio Nenna.
Pange lingua. Vittoria.
Ecce Domine venerit. Vittoria.
Dies sanctificatus. J. a C. Clodiensi.
De profundis. A. Gabrieli.
Cum transisset. Jac. Reiner.
Confirma hoc Deus. O. Lasso.
O quam suavis est. R. Giovanelli.
Domine non sum. G. Aichinger.
Vidi turbam magnam. Palestrina.

Tom. III. Liber Litaniarum.

Litaniae lauretanae. Auctore ignoto.
Do. do. O. Lasso.
Do. do. Rinaldo del Mel.
Do. do. F. Cornazzono.
Vesp. Comm. de unius martyri. Vittoria; G. A. Bernabei; F.C. Andreae; L. Viadana; E. G. Stemmelio; Auctore incerto; B. Ratti; C. de Zachariis.

Tom. IV. Liber Vespertinus.

Psalmi Vespertini. Var. auctorum.
Magnificat, *a* 8. G. Gabrieli.

G.

MUSICA FICTA, or FALSA, or COLORATA (*Cantus fictus*), *i.e.* Feigned or Artificial Music. One of the earliest discoveries made by the inventors of Figured Music was the impossibility of writing a really euphonious counterpoint upon a given *Canto fermo*, without the use of occasional semitones foreign to the Mode. The employment of such semitones in plain-song was as strictly forbidden by the good taste of all educated musicians as by the Bull of Pope John XXII. Hence they were never permitted to appear in the *Canto fermo* itself. But it soon became evident that unless they were tolerated in the subordinate parts, no further progress could be made in a style of composition which was already beginning to attract serious attention. It was indispensable that some provision should be made for the correction of imperfect harmonies, and—as Zarlino justly teaches[1]—Nature's demand for what we should now call a 'Leading-Note' was too strong to be resisted. On these points a certain amount

[1] *Istitutioni Harmoniche*, Venice, 1558, p. 222.

of concession was claimed by composers of every school. Nevertheless the early contrapuntists yielded so far to prejudice as to refrain from committing their accidentals to writing, whenever they could venture to do so without danger of misconception. Trusting to the singer for introducing them correctly, at the moment of performance, they indicated them only in doubtful cases, for which no singer could be expected to provide. The older the part-books we examine the greater number of accidentals do we find left to be supplied at the singer's discretion. Music in which they were so supplied was called *Cantus fictus* or *Musica ficta* ; and no chorister's education was considered complete until he was able to sing *Cantus fictus* correctly at sight.

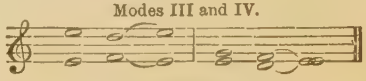
In an age in which the functions of composer and singer were almost invariably performed by one and the same person this arrangement caused no difficulty whatever. So thoroughly was the matter understood that Palestrina thought it necessary to indicate no more than two accidentals in the whole of his 'Missa brevis,' though some thirty or forty at least are required in the course of the work. He would not have dared to place the same confidence either in the singers or the conductors of the present day. Those who would really understand the music of the 15th and 16th centuries must learn to judge for themselves how far the modern editor is justified in adopting the readings with which he presents[1] them; and to assist them in so doing we subjoin a few definite rules, collected from the works of Pietro Aron (1529), Zarlino (1558), Zacconi (1596), and some other early writers whose authority is indisputable.

1. The most important of these rules is that which relates to the formation of the *Clausula vera* or true Cadence—the natural homologue, notwithstanding certain structural differences, of the Perfect Cadence as used in Modern Music. [See CADENCE, I. vol. i. pp. 434-5.]

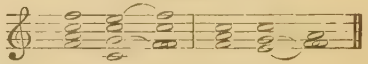
The perfection of this Cadence—which is always associated, either with a point of repose in the phrasing of the music or a completion of the sense of the words to which it is sung—depends upon three conditions. (*a*) The Canto fermo, in whatever part it may be placed, must descend one degree upon the Final of the Mode. (*b*) In the last chord but one the Canto fermo must form, with some other part, either a Major Sixth, destined to pass into an Octave, or a Minor Third, to be followed by Unison. (*c*) One part, and one only, must proceed to the Final by a Semitone—which, indeed, will be the natural result of compliance with the two first-named laws.

In Modes III, IV, V, VI, XIII, and XIV, it is possible to observe all these conditions without the use of accidentals. For in the Third and Fourth Modes the Canto fermo will naturally descend a Semitone upon the Final; while in the others the Counterpoint will ascend to it by the same interval, as in the following examples, where the Canto fermo is shown sometimes in the lower, sometimes in the upper, and sometimes in a middle part, the motion of the two parts essential to the Cadence being indicated by slurs.

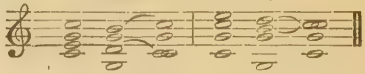
Modes III and IV.



Modes V and VI.



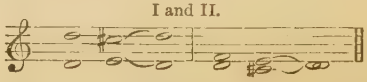
Modes XIII and XIV.

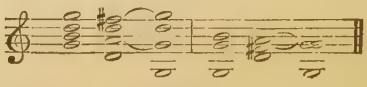


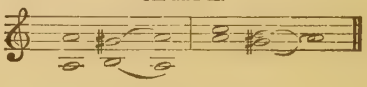
But accidentals will be necessary in all other Modes, whether used at their true pitch or transposed (see MODES, THE ECCLESIASTICAL).

NATURAL MODES.

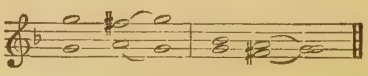
I and II.

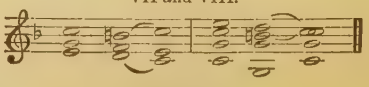


VII and VIII.

IX and X.

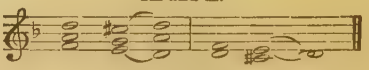


TRANSPOSED MODES.

I and II.

VII and VIII.



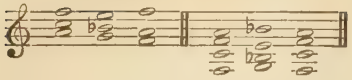
IX and X.



Moreover, it is sometimes necessary, even in Modes V and VI, to introduce a B♭ in the penultimate chord, when the Canto fermo is in the lowest part, in order to avoid the False Relation of the *Tritonus*, which naturally occurs when two Major Thirds are taken upon the step of a Major Second; although, as we have already shown, it is quite possible as a general rule to form the true cadence in those Modes without the aid of accidentals.

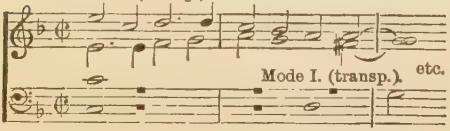
[1] Proske, in his 'Musica Divina,' has placed all accidentals given by the composer in their usual position, *before* the notes to which they refer; but those suggested by himself *above* the notes. It is much to be desired that all who edit the works of the old masters should adopt this most excellent and conscientious plan.

Modes V. and VI.



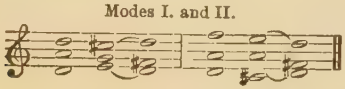
II. In the course of long compositions True Cadences are occasionally found ending on some note other than the Final of the Mode. When these occur simultaneously with a definite point of repose in the music, and a full completion of the sense of the words, they must be treated as genuine Cadences upon one of the Regular or Conceded Modulations of the Mode in question, and the necessary accidentals must be introduced accordingly, as in the Credo of Palestrina's Missa Brevis—

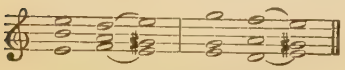
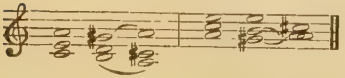
Mode XIII. (transp.).



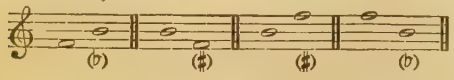
III. An accidental is also frequently needed in the last chord of a Cadence. The rule is, that every Cadence which either terminates a composition or concludes a well-defined strain, must end with a Major Chord. It naturally does so in Modes V, VI, VII, VIII, XIII, and XIV. In Modes I, II, III, IV, IX, and X, it must be made to do so by means of an accidental. The Major Third, thus artificially supplied, in Modes in which it would naturally be Minor, is called the 'Tierce de Picardie,' and forms one of the most striking characteristics of Mediæval Music.[1]

Modes I. and II.

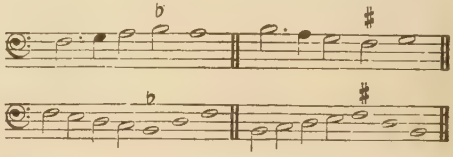


Modes III. and IV.

Modes IX. and X.

It is not, however, in the Cadence alone that the laws of 'Cantus Fictus' are to be observed.

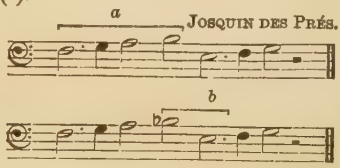
IV. The use of the Augmented Fourth (*Tritonus*) and the Diminished Fifth (*Quinta Falsa*), as intervals of melody, is as strictly forbidden in polyphonic music as in plain-song [see MI CONTRA FA]. Whenever, therefore, these intervals occur they must be made perfect by an accidental; thus:



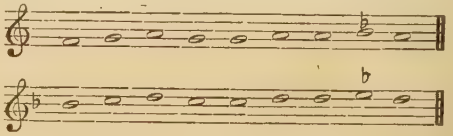
It will be seen that in all these examples it is the second note that is altered. No singer could be expected to read so far in advance as to anticipate the necessity for a change in the first note. For such a necessity the text itself will generally be found to provide, and the singers of the 16th century were quite content that this should be the case; though they felt grievously insulted by an accidental prefixed to the second note, and called it an 'Ass's mark' (Lat. *Signum asininum*; Germ. *Eselszeichen*). Even in conjunct passages they scorned its use; though the obnoxious intervals were as sternly condemned in conjunct as in disjunct movement.



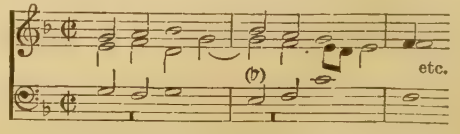
These passages are simple enough, but sometimes very doubtful ones occur. For instance, Pietro Aron recommends the student in a dilemma like the following, to choose, as the least of two evils, a *Tritonus*, in conjunct movement as at (*a*), rather than a disjunct *Quinta falsa*, as at (*b*).



V. In very long or crooked passages the danger of an oversight is vastly increased; and in order to meet it, it is enacted by a law of frequent, though not universal application, that a B between two A's—or, in the transposed Modes, an E between two D's—must be made flat, thus:



VI. The *Quinta falsa* is also forbidden as an element of harmony; and, except when used as a passing note, in the second and third orders of counterpoint, must always be corrected by an accidental; as in the following example from the Credo of Palestrina's 'Missa Æterna Christi munera' [see FA FICTUM, vol. ii. p. 1].

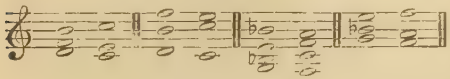


The *Tritonus* is not likely to intrude itself as an integral part of the harmony; since the chords of 6–4 and 6–4–2 are forbidden in strict

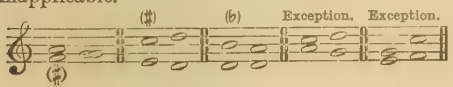
[1] Except in compositions in more than four parts, Mediæval Composers usually omitted the Third, altogether, in the final chord. In this case a Major Third is always supposed.

counterpoint, even though the Fourth may be perfect.

VII. But both the *Tritonus* and *Quinta falsa* are freely permitted, when they occur among the upper parts of a chord, the bass taking no share in their formation. In such cases, therefore, no correction will be required.



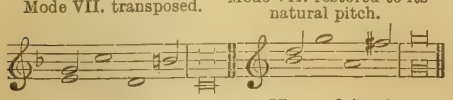
VIII. The last rule we think it necessary to mention is strongly enforced by the learned Padre Martini, though Zarlino points out many exceptions to its authority. Its purport is that Imperfect Concords, when they ascend, must be made Major, and, when they descend, Minor. That this is true in some of the progressions pointed out in the subjoined example is evident, but it is equally clear that in others the law is inapplicable.



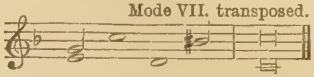
These laws will suffice to give a fair general idea of a subject, the difficulties of which seem greater at first sight than they really are. It is impossible but that we should sometimes meet with ambiguous cases—as for instance when it seems uncertain whether a point of repose in the middle of a composition is or is not sufficiently well marked to constitute a True Cadence ; or the conclusion of a strain definite enough to demand a *Tierce de Picardie*. But a little experience will soon enable the student to form a correct judgment, whenever a choice is presented to him ; if only he will bear in mind that it is always safer to reject a disputed accidental, than to run the risk of inserting a superfluous one.

On one other point only will a little further explanation be necessary.

Among the few accidentals introduced into the older part-books we rarely find a Natural. Composers limited themselves to the use of the Sharp and Flat, in order to remove a trifling difficulty connected with the process of transposition. It constantly happens that for the convenience of particular singers pieces, originally written in transposed Modes, are restored, in performance, to their natural pitch. In this case the B flat of the transposed scale, raised by a Natural, is represented at the true pitch by an F, raised by a Sharp ; thus—



Now to us this use of the Natural in the one case, and of the Sharp in the other is intelligible enough. But when accidentals of all kinds were exceedingly rare, there was always danger of their being misunderstood ; and the early composers, fearing lest the mere sight of a Natural should tempt the unwary in the act of transposing to transfer it from the B to the F, substituted a Sharp for it ; thus—



This method of writing, which is found as late as the 18th century, is exceedingly puzzling to the beginner ; but all difficulty will vanish if he will only remember that notes, flat by the signature, simply become Natural when a Sharp is prefixed to them. W. S. R.

MUSICA FIGURATA (Figured music). I. In its earliest sense this term was applied to Plain-song melodies, corrupted by the introduction of forbidden intervals, and overloaded with those ill-conceived embellishments which, in the year 1322, were so sternly condemned by the celebrated Bull of Pope John XXII. [see MACICOTATICUM]. II. In later times it was more generally understood to indicate the polyphonic music of the 14th, 15th, and 16th centuries, in which the beauty of a Plain-song *Canto fermo* was enhanced by the addition of an elaborate and regularly constructed counterpoint. W. S. R.

MUSICA MENSURATA, or CANTUS MENSURABILIS (Measured Music). The notes of Plain-song were originally of indeterminate length ; and were lengthened or shortened indefinitely, in accordance with the rhythm or accent of the words to which they were adapted. But after the invention of Figured Music it became necessary to design a system of notation capable of expressing the relative duration, as well as the pitch, of every note intended to be sung ; and thus arose a new species of song, called *Cantus mensurabilis* or Measured Music.

One of the earliest known writers on this subject was the celebrated Franco of Cologne who, upon the strength of his Tract entitled *Ars cantus mensurabilis* written during the later half of the 11th century, has frequently been credited with the invention of the Time-Table. It is but fair, however, to say that in this very tract Magister Franco himself speaks of 'many others, both recent, and ancient' (*multos tam novos quam antiquos*), who have written on the same subject ; whence, notwithstanding the testimony of Marchettus of Padua, who wrote two centuries later, we must infer that we are indebted to our author rather for a compendium of what was already known at the time when he flourished, than for a new or original discovery. In confirmation of this view Coussemaker, in his *Scriptores de musica medii aevi*, cites several MSS. which appear to be of earlier date than the treatise of Franco ; and prints, *in extenso*, examples which set forth systems far less completely developed than that which Franco describes.

Next in point of antiquity to Franco's treatise is one written by our own countryman, Walter Odington of Evesham, in the 13th cent. Others follow, by Marchettus of Padua, in 1274; Johannes de Muris, in 1321; Robert de Handlo —another Englishman—in 1326; Prosdocimus de Beldemandis, in 1410; Franchinus Gafurius, in 1480; and numerous other authors, who all concur in representing Franco as an authority entitled to the utmost possible veneration.

A detailed analysis of these interesting works would far exceed the limits of the present article. The systems they set forth are, of course, progressive; and a sufficiently explicit summary of their successive stages of development will be found in the Articles NOTATION, TIME-TABLE, and others therein mentioned. W. S. R.

MUSICA TRANSALPINA. The name of the first printed collection of Italian madrigals with English words. It was published in London in 1588 (the dedicatory epistle is dated Oct. 1), soon after Byrd had issued his 'Psalmes, Sonets, and Songs,' the first printed collection of English madrigals. The title is 'Musica Transalpina. Madrigales translated of foure, five and sixe parts, chosen out of diuers excellent Authors, with the first and second part of *La Verginella*, made by Maister *Byrd* vpon two Stanz's of *Ariosto*, and brought to speak English with the rest. *Published by* N. Yonge, *in fauour of such as take pleasure in Musick of voices.* Imprinted at London by Thomas East, the assignè of William Byrd, 1588. *Cum Priuelegio Regiae Maiestatis.*' Nicholas Yonge, the compiler, tells us that during his residence in London he had annually received music-books from Italy and elsewhere, and that his house was much resorted to by gentlemen and merchants, English and foreign, attracted by the music which was daily performed there; that five years previously a gentleman had translated many Italian madrigals, and that he, having obtained copies, had often been importuned to publish them, and had at length done so. The number of madrigals in the collection is fifty-seven, viz. sixteen by Ferabosco, ten by Marenzio, four each by Palestrina and Filippo di Monte, three by Conversi, two each by Byrd, Faignient, Donato, Orlando Lasso, Ferretti and Felis, and one each by di Macque, Pordenoni, de Vert, Verdonck, Palestina, Rinaldo del Mel, Bertani, and Pinello. In the table of contents the original initial Italian words are given, side by side with the English. In 1597 Yonge published a second book under the same name, containing twenty-four madrigals, viz. six by Ferabosco, three each by Marenzio, Croce and Quintiani, two each by Eremita and Palavicino, and one each by Vecchi, Nanini, Venturi, Feliciani, and Bicci. The madrigals in both books are very judiciously chosen, and many are still in constant use. The English words are almost literal translations of the original Italian, and are generally well fitted to the notes, but as verses are singularly crude, and in some instances—notably the well-known 'Cynthia, thy song and chanting' of Giovanni Croce—almost unmeaning. W. H. H.

MUSICAL ANTIQUARIAN SOCIETY, THE, 'for the publication of scarce and valuable works by the early English composers,' was established in 1840, and commenced its publications in November of that year. Specimens of old English *melody* had been reproduced in 'A Collection of National English Airs,' then recently completed, and this Society was designed to afford specimens of the English school of *harmony* in and after the madrigalian era. As motets, madrigals, and other choral music were originally published only in separate parts, it became necessary, for this object, to reproduce them in score. The separate parts were difficult of attainment, and not in all cases correct; the editors had, therefore, a considerable amount of labour, and occasionally of thought, in making the scores. Nevertheless, the duties were willingly undertaken by eminent musicians of the time, some of whom added biographies of the composers, or other interesting introductory matter—all without remuneration, as the object was a national one.

Nineteen works were published, in large folio, and to these were added sixteen corresponding folios of compressed scores by Sir G. A. Macfarren. These were undertaken by the publisher on his own responsibility, with a view of increasing the subscription list. The council of the Society had decided against the addition of accompaniments under the vocal scores. Besides the editors, there were many eminent musicians who assisted on the council and at the rehearsal of each work, being then occasionally called upon to advise in cases of doubtful notes.

The Society lasted seven years, and in its second year numbered nearly a thousand members, but they gradually fell away, chiefly alleging as reasons that the works were more fitted for societies than for private families, in which there are rarely a sufficient number of voices; and, secondly, that the books occupied too much space. The annual subscription was one pound, and the works were supplied to the members at prime cost.

The nineteen works issued by the Society were:—

1. A Mass for five voices, by William Byrd. Edited by E. F. Rimbault.
2. The first set of Madrigals by John Wilbye. Edited by James Turle.
3. Madrigals and Motets for five voices, by Orlando Gibbons. Edited by Sir George Smart.
4. Dido and Æneas, a tragic opera by Henry Purcell. Edited by G. A. Macfarren.
5. The first set of Ballets for five voices by Thomas Morley. Edited by E. F. Rimbault.
6. Book I. of Cantiones Sacræ for five voices, by William Byrd. Edited by W. Horsley.
7. Bonduca, a tragedy by Henry Purcell. Edited by E. F. Rimbault.
8. The first set of Madrigals by Thomas Weelkes. Edited by Edward J. Hopkins.

9. Fantasies in three parts composed for Viols, by Orlando Gibbons. Edited by E. F. Rimbault.
10. King Arthur, an opera, by Henry Purcell. Edited by Professor Edward Taylor.
11. The whole Book of Psalms with their wonted tunes, in four parts, as published by Thomas Este. Edited by E. F. Rimbault.
12. The first set of Songs by John Dowland. Edited by William Chappell.
13. Airs or Fa las by John Hilton. Edited by Joseph Warren.
14. A collection of Anthems by M. Este, T. Ford, Weelkes, and Bateson. Edited by E. F. Rimbault.
15. Madrigals by John Bennet. Edited by E. J. Hopkins.
16. The second set of Madrigals by John Wilbye. Edited by George William Budd.
17. The first set of Madrigals by Thomas Bateson. Edited by E. F. Rimbault.
18. Parthenia, or the first music ever printed for the Virginals, by W. Byrd, John Bull, and Orlando Gibbons. Edited by E. F. Rimbault.
19. Ode composed for St. Cecilia's Day by Henry Purcell. Edited by E. F. Rimbault.

Among members of the council not included in the above list were Sir John Goss, Sir W. Sterndale Bennett, Sir Henry Bishop, Henry Smart, George Hogarth, William Hawes, Charles Lucas, Charles Neate, John Barnett, Tom Cooke, George Cooper, W. H. Callcott, J. Blackbourn, W. Bayley, E. Hawkins, I. Moscheles, and others. Dr. Rimbault acted throughout as hon. secretary, and W. Chappell, the projector of the Society, acted for about five years as treasurer and manager of the publications. He was then succeeded by his younger brother, Thomas P. Chappell. W. C.

MUSICAL ART SOCIETY OF NEW YORK, THE, was founded in 1894 for the cultivation of the works of Palestrina, Bach, and the ancient and modern composers of the *a cappella* style. It was the first organisation of the kind that developed stability in the United States, and the plan of it was formulated and carried out by Dr. Frank Damrosch, who was its conductor at the beginning, and still is at the present time (summer of 1906). Knowing how futile it is to rely upon amateurs merely for this kind of work, requiring as it does the highest degree of delicacy of execution, purity of intonation and capacity for intelligent interpretation, he appealed to the professional singers of New York for his choir. Of such he organised a chorus of fifty-five mixed voices, paying the singers for their services, and holding them to duty by a stringent system of fines. In addition to the regular members of the choir there is a supplementary body from which new members are drafted as older ones retire. Besides these active participants in the Society's work there are founders, patrons, and associate members who pay different sums for the maintenance of the organisation. The concerts are public. The first was given on March 3, 1894, and there have been two annually ever since, one in the Christmastide and one in Lent, the seasons being considered in the composition of the ecclesiastical portion of the programme. The programmes have included works by Palestrina, Nanino, Vittoria, Gabrieli, Corsi, Donato, Anerio, Caldara, Allegri, Leo, des Prés, Lasso, Sweelinck, Praetorius, Calvisius, Schütz, Eccard, Leisring, Bach, M. Haydn, Mozart, Wilbye, Morley, Tomkins, Gibbons, Wesley, Leslie, Schumann, Mendelssohn, Brahms, Franz, Liszt, Cornelius, von Othegraven, Herzogenberg, Dvořák, Arcadelt, Cherubini, Berlioz, Bortniansky, Gretchaninoff, Tanéïev, Kopyloff, Cui, and others. The middle number of the programme is generally an orchestral piece by Bach, Handel, or some other old composer. Stimulated by the success of the concerts in New York similar societies have been organised in Boston, the borough of Brooklyn (New York City), and Chicago. R. A.

MUSICAL ARTISTS' SOCIETY, THE. Among the numerous attempts made for the direct encouragement of British music towards the end of the 19th century, those for which this Society was responsible hold no small place. Projected in 1873 by Messrs. Arthur O'Leary, C. E. Stephens, and other musicians, the Society was finally established in the following year, when a series of semi-private concerts was inaugurated, at which performances were given of chamber music, chiefly by members of the Society,—Messrs. Algernon Ashton, J. F. Barnett, and F. Davenport, Dr. F. E. Gladstone, and Sir G. A. Macfarren being some of the composers whose works had a hearing. Among the list of original members may be mentioned, Messrs. J. F. Barnett, H. R. Bird, Alfred Gilbert, A. Randegger, and Olaf Svendsen; while the vice-presidents were Sir G. A. Macfarren, Sir Arthur Sullivan and others, the Duke of Beaufort being President. The first concert took place at the premises of Messrs. Stanley Lucas, Weber & Co., others (being three in number a year, though later this number was increased) at such places as the Royal Academy of Music, Grosvenor Gallery, and St. Martin's Town Hall, where the last concert was given on June 6, 1898, the Society dissolving itself early in 1899. In 1885 the concerts became of a more public character, as tickets for admission were on sale, and the press were invited. In 1891 it was decided to introduce occasionally into the programmes foreign music of recognised merit but little known in England; nevertheless the Society continued to meet with insufficient financial support, this being eventually the reason for its dissolution. N. G.

MUSICAL ASSOCIATION, THE, initiated by Sir John Stainer and the Rev. Sir F. A. Gore Ouseley, Bart., was established in 1874, after preliminary meetings at the house of Mr. W. Spottiswoode, F.R.S., and at South Kensington Museum, at the latter of which, on May 29, John Hullah presided, and several members were enrolled. On August 4, 1874, the first general meeting of the members was held, A. J. Ellis, F.R.S., in the chair; and it was resolved that the Society's title should be 'Musical Association for the investigation and discussion of subjects connected with the Science and Art of Music.' The members, according to

the rules, 'consist of practical and theoretical musicians as well as those whose researches have been directed to the science of Acoustics, the history of Music or other kindred subjects.' The Association met for many years at the Beethoven Rooms, Harley Street, on the first Monday of every month from November to June, when papers were read and discussed. From 1890 to 1894 the meetings were held at the Royal Academy of Music, and from the latter year at the Royal College of Organists, Hart Street, Bloomsbury, and the day of meeting is now the third Tuesday in the month. From 1905 the meetings were held at Messrs. Broadwoods'. The subscription is one guinea a year, and members are elected by ballot. The first President was the Rev. Sir F. A. G. Ouseley, Bart., whose successor was Sir John Stainer. The Vice-Presidents were G. Grove; J. Hullah; Prof. G. A. Macfarren, Mus.D.; W. Spottiswoode, and J. Tyndall. The Council included the vice-presidents and Messrs. W. Chappell, G. A. Osborne, Dr. W. Pole, Messrs. A. H. D. Prendergast, C. K. Salaman (the first Hon. Secretary), Dr. Stainer, and Dr. W. H. Stone. The Society's Proceedings were published annually by Chappell & Co. for the first three years, and then by Stanley Lucas & Weber, until 1887 inclusive; in 1888 Messrs. Novello's name appeared on the title-page as publisher. The early volumes of Proceedings are of extreme rarity. In 1900 the Association entered into special relations with the *Internationale Musikgesellschaft*, with certain privileges in the way of subscription, to members of both societies. In 1904 the Association became incorporated. In the present year (1906) the Council and officers are as follows:—

President—Sir C. Hubert H. Parry, Bart.; Vice-Presidents—Messrs. W. G. Adams, C. A. Barry, Sir J. Frederick Bridge, Dr. W. H. Cummings, Mr. Otto Goldschmidt, Sir A. C. Mackenzie, Dr. C. Maclean, Mr. A. H. D. Prendergast, Prof. E. Prout, Lord Rayleigh, Sir C. Villiers Stanford. Ordinary members of Council—Messrs. W. W. Cobbett, C. B. Edgar, Dr. C. H. Lloyd, J. A. Fuller Maitland, Dr. W. G. M'Naught, Dr. F. G. Shinn, Messrs. T. L. Southgate, W. Barclay Squire, J. F. R. Stainer, and F. G. Webb. Mr. C. B. Edgar is the Hon. Treasurer, and Mr. J. Percy Baker the Secretary. C. M.

MUSICAL BOX. [See AUTOMATIC APPLIANCES, vol. i. p. 136.]

MUSICAL FEASTS. The Musical Feasts which preceded the Musical Drama were so called because it was the custom in Italy to celebrate any joyful occasion, such as the marriage of princes, with feasts and games and melodramatic poetry, accompanied with theatrical representations. Feats of arms, jousts, and tournaments, also made part of the entertainment, which was in Italy of much the same character as the masques and pageants in England in the time of Elizabeth and James I. So much were these Musical Feasts in request that the most celebrated poets and musicians of the day were employed to arrange the scheme, celebrated architects devised the extraordinary and elaborate machinery brought in to enhance the effect, and great painters—in one instance a pupil of Perugino, Bastiano di San Gallo—condescended to paint the scenery.

'Like the musical feasts,' says Burney (*Hist.* ii. 50), 'the first Italian operas were performed in the palaces of princes, for the celebration of marriages, or on some particular occasion of joy and festivity, at the expense of the Sovereign or the Republic, and not in theatres supported by general contribution.' (See *Il Quadrio*, vol. v. p. 500.) C. M. P.

MUSICAL GLASSES. [See HARMONICA, vol. ii. p. 297.]

MUSICAL INSTRUMENTS, COLLECTIONS OF. Three or four centuries ago the distinction between a collection for practical use, such as often existed in royal and noble palaces, and a collection of musical curiosities was not so sharply defined as in the present day; but the Museum of Alphonso II. at Ferrara, the instruments acquired by King Henry VIII. of England and the Archduke Ferdinand of Austria in the 16th century, the Museum of Manfred Septala of Milan and the collections of the Venetian Contarini, of Ferdinand de' Medici at Florence, and of Dandeleu in Flanders in the 17th century show that great interest and value were attached, even then, to instruments of music other than for the expression of musical ideas. The Italian writer Saba (*c.* 1545) mentions, as a *new* fashion, the decoration of the interior of palaces with organs, clavecins, psalteries, lutes, viols, flutes, cornets, trumpets, and other instruments, and it is probable that from this custom (not unknown to-day) arose the more systematic and intelligent collection of ancient instruments. There was, however, one branch of this subject which these earlier enthusiasts were obliged to leave untouched, and the ethnological collections of musical instruments which now afford so much information as to the skill and practice of primitive races were as unknown as they were impossible.

In the subjoined list of museums and collections an attempt has been made to denote their object and extent, and the following abbreviations have been used:—S, European Stringed instruments. K, With keyboards. W, European Wind instruments. P, European instruments of Percussion. S W P, A collection of European instruments. E, Instruments collected for ethnological purposes. A, Archæological and prehistoric instruments. G, General collection, including European and ethnological specimens. C, Printed catalogue of special interest with date of latest issue known. An asterisk de-

notes a public collection or catalogue wholly devoted to musical instruments.

The difficulty of making the list correct and complete has been great, especially as regards collections in private hands which, as the new list shows, are continually changing locality and owner. Inquiries, however, have been carefully made, and information thankfully received from museums and well-known collectors, whilst the catalogues of all the musical exhibitions of recent years have been collated. Owing to the limitations of space very small collections and the ownership of single instruments, however rare, are not mentioned.

A. EUROPE

1. *Great Britain and Ireland*

LIVERPOOL. Public Museum including the Mayer collection (G).
LONDON. Victoria and Albert Museum, South Kensington (G); *C, 1874. Specimens are frequently lent to the Bethnal Green and Provincial Museums. *Museum of the Royal College of Music, S. Kensington (G). Includes the Donaldson (C, private) and Hipkins Collections, also the Tagore and Day Collections of Indian Instruments. The British Museum (A, E). Indian Museum. S. Kensington (E). Horniman (London County Council) Museum, Forest Hill (S W P); C, 1904. The Crystal Palace, Sydenham (E). The London Missionary Society (E).
MANCHESTER. Royal College of Music, 'Henry Watson' Collection (G). *C, in preparation.
OXFORD. University Museum with Pitt-Rivers Collection (E).
WARRINGTON. Municipal Museum (G).
EDINBURGH. *University Music School (G). National Museum of Antiquities (G); C, 1892.
GLASGOW. Technical College, Euing Collection (S K), Art Gallery (E).
DUBLIN. Museum of Science and Art (G). Museum of Trinity College (A). National Museum, Kildare Street (Instruments of various kinds of Irish manufacture).

Some private collections of musical instruments:—
ALDERSHOT. Messrs. G. Potter (P).
BROWNSEA ISLAND, POOLE. C. van Raalte Esq. (S W P).
CLAYDON HOUSE, WINSLOW. Sir E. Verney (E, especially Javanese Instruments).
EDINBURGH. R. B. Armstrong, Esq. (S). Messrs. Glen & Co. (W P).
GOODRICH COURT, ROSS. H. C. Moffatt, Esq. (K).
HATFIELD, HARLOW. Rev. F. W. Galpin (G). C, in preparation.
LONDON. Messrs. Boosey (W). Messrs. Broadwood (K); *C, 1903. A. Frere, Esq. (S, W). J. A. Fuller Maitland, Esq. (S). Messrs. Arthur and Alfred Hill (S). Howard Head, Esq. (S). A. S. Rose, Esq. (E). Messrs. Rudall Carte (W).
MANCHESTER. Boddington Collection (K) partly dispersed; C, 1888.
SOUTHAMPTON. Mr. W. Dale (K).
WARLEY, BRENTWOOD. Miss Willmott (S W P).
WOMBURNE WODEHOUSE, WOLVERHAMPTON. Col. T. B. Shaw-Hellier (S W P).

2. *Austria*

BUDA-PESTH. National Hungarian Museum (A, G).
LINZ. Museum Francisco-Carolinum (S W P).
SALZBURG. Museum Carolino-Augusteum (S W P). A brief guide-book.
VIENNA. *Museum of the Gesellschaft der Musikfreunde (S W P). Imperial Museum, including the Ambraser Collection (G); C, 1901. Ethnographical Museum (E).

Private Collections:—
EISENSTADT. Prince Esterhazy (S).
VIENNA. The representatives of Baron N. de Rothschild (S W P). The Archduke Franz Ferdinand (S W P).

3. *Belgium*

ANTWERP. The Steen Museum (S W P); C, 1892.
BRUGES. Archeological Museum (A K).
BRUSSELS. *Museum of the Conservatoire de Musique (G); *C, three vols. 1880-1900. Museum of the Congo State (at Tervueren) (E); *C, 1902.

Private Collection:—
GHENT. Snoeck Collection (S and Flemish Instruments only); *C, 1903. The General Collection is now at Berlin.

4. *Denmark*

COPENHAGEN. National Museum of Antiquities (A). The Ethnographical Museum (E). *The Museum of Musical Instruments in the Industrial Museum (G).

Private Collection:—
Herr C. Claudius (G); *C, 1900.

5. *France*

PARIS. *Museum of the Conservatoire de Musique (G); *C, 1884 with two Supplements. Musée S. Germain (A). Hôtel Cluny (K).

Private Collections:—
BLOIS. M. Petit (S W P).
NICE. M. A. Gauntier (S).
PARIS. Baron de Lery (S W P). M. Mercier (K). MM. Pleyel Wolff & Cie (K).

6. *Germany*

BERLIN. *Museum of the Hochschule für Musik, Charlottenburg, including part of the Snoeck Collection (S W P., and Chinese Instruments); *C (part only), 1892. Museum für Volkerkunde (A, E); C, 1893, etc. Museum für Kunstgewerbe (S); C, 1890, etc. Hohenzollern Museum (S W P), including instruments belonging to the Royal House.
BRESLAU. Schlesische Museum für Kunstgewerbe (S W P).
COLOGNE. *Heyer Collection for the Conservatoire de Musique, purchased from Paul de Witt, Leipzig, 1905 (S W P); *C (De Witt Coll.), 1904.
DARMSTADT. Grossherzogliches Museum (S W).
DRESDEN. Royal Collection (S W).
FRANKFORT ON MAIN. Städtisches-Historisches Museum (S W P).
HAMBURG. Städtisches Museum (S W P).
LEYDEN. Rijks Museum (E). Museum of Antiquities (Egyptian).
MUNICH. Bavarian National Museum (S W P); *C, 1883.
NUREMBERG. Germanisches Museum (S W P).

Private Collections:—
DRESDEN. Prof. A. Fuchs (S).
LEIPZIG. Herr Paul de Witt (S W P—see under Cologne); *C, 1904.
STUTTGART. Herr Klinkerfuss (K).
WEIMAR. Dr. A. Obrist (S W P).

7. *Holland.*

AMSTERDAM. Rijks Museum, including the Boers collection (G).
MIDDELBURG. Staatsmuseum (W).

Private Collection:—
THE HAGUE. Heer D. T. Scheurleer (G).

8. *Italy*

BOLOGNA. Museo Civico (S W P); *C, 1898.
FLORENCE. Etruscan Museum (A).
MILAN. *Museum of the Conservatoire de Musique (S). Museo Civico (E, especially Japanese Instruments).
NAPLES. National Museum (A).
ROME. *The Museum of the Academy of S. Cecilia (S W P). The Vatican Museum (A).
TURIN. Museum of Antiquities (A). Conservatorio (S).
VENICE. Museo Civico, including the Correr Collection (G); C, 1899.
VERONA. Museo Civico (W).

Private Collection:—
FLORENCE. Signor A. Krauss (G); *C, 1901: (Japanese Instruments) 1880.

9. *Norway*

CHRISTIANIA. Staatsmuseum (A).

10. *Portugal*

LISBON. Museo de Marina (E, especially Portuguese Colonies).

11. *Russia*

HELSINGFORS. Musée Ethnographique (E).
CRACOW. Kunst-Historisches Museum (S W).
MOSCOW. *Museum of the Conservatoire de Musique (G). Musée Dachkoff (E).
S. PETERSBURG. *Museum of the Conservatoire de Musique (G); *C, 1884. Musée Ethnographique (E).
VILNA. Musée Ethnographique (E).

12. *Spain*

MADRID. Museo de Marina (E). Museo Arceologico (A).

Private Collections:—
CADIZ. Señor S. Viniegra (S).
MADRID. Her Royal Highness Princess Isabel Francesca (S W P).

13. *Sweden*

STOCKHOLM. *Musikhistoriska Museet (G); *C, 1902.

14. *Switzerland*

BASLE. Mittelalterliche Sammlung (S W P); C, 1888.
ZURICH. Landes Museum (S W P); C in preparation.

Private Collections:—
GENEVA. Prof. M. Bedot (E, especially Javanese Instruments). Madame Galopin (S W P).
LUCERNE. Herr H. Schumacher (S W P).

B. ASIA

CHINA. Pekin. Imperial Palace (ancient Chinese Instruments).
INDIA. Tanjore. The Palace (old Indian Instruments).
JAPAN. Tokio. *Institute of Music (Japanese Instruments).
In these countries collections of very old instruments are often found in the temples.

Private Collection:—
CALCUTTA. Sir S. M. Tajore (Indian Instruments).

C. AFRICA

CAPETOWN. Public Museum (African Instruments).
EGYPT. Cairo, Museum of Egyptian Antiquities (A); C, 1903.
TUNIS. Carthage, Musée de S. Louis (A).

Private Collection:—
GRAHAMSTOWN. Mr. P. R. Scholes (African Instruments).

D. AMERICA

ANN ARBOR. Museum of the University of Michigan, including the Stearns Collection (G); C in preparation.
BOSTON. Cambridge. Peabody Museum (E).
BRAZIL. La Plata Museum (E).
CHICAGO. Field Columbian Museum (E).
CHILE. Santiago, National Museum (A).
MEXICO. National Museum, Mexico City (A).
NEW YORK. The Metropolitan Museum of Art, Crosby Brown Collection (G). *C, European Section, 1902, ditto Keyboards, 1903. Asiatic Section, 1903 (revised). Historical Groups, 1905. The American Museum of Natural History (E).
PERU. Lima National Museum (A).

PHILADELPHIA. University Museum, Frischmuth Collection (S W P). The Museum of the Academy of Natural Sciences (E).
URUGUAY. Monte Video, National Museum (E).
WASHINGTON. The United States National Museum (G).
Private Collections :—
BOSTON. Messrs. Chickering (G). Messrs. E. Howe (G). Mr. D. S. Pillsbury (W).
NEW HAVEN, CONNECTICUT. Mr. M. Steinert (S K); *C, 1893.
VICTORIA, B. COLUMBIA. Dr. C. F. Newcombe (E).

E. OCEANIA

HONOLULU. The Bishop Museum (E); C, 1892. F. W. G.

MUSICAL LIBRARIES. See LIBRARIES, vol. ii. pp. 690-720.

MUSICAL LOAN EXHIBITIONS. The idea of bringing before the public the art treasures of private collectors under the form of a loan exhibition is essentially English, the Special Exhibition of Ancient Musical Instruments held at South Kensington in 1872 being acknowledged as the prototype of the many similar collections which have since been made in Europe and America. Although musical exhibitions for trade purposes only do not fall within the scope of the present article, students of musical history will find much information in the reports on the musical instruments in the two earliest London exhibitions (the Great Exhibition of 1851 and the International Exhibition of 1862) by Dr. William Pole, and the accounts by Clay and Pontécoulant of the musical section in the Paris Exhibition of 1867, whilst many recent exhibitions, though not arranged with this particular object in view, have afforded unusual opportunities of hearing the music of extra-European peoples performed by native artists. In the following list are included the names of the most important exhibitions, in which there have been loan collections of musical instruments and literature, those of marked value from an antiquarian standpoint being denoted by an asterisk. Official catalogues of exceptional interest, and treatises which have been published bearing on these exhibitions, are mentioned under the special occasion which produced them.

1872. LONDON. *Special Exhibition of Ancient Musical Instruments, South Kensington. Catalogue with introductions, notes, and photographs by Carl Engel, 1873. Cremona Violins and Varnish, by Charles Reade, 1873. Some account of the Special Exhibition, being Appendix 2 to Catalogue of the Musical Instruments in S. Kensington Museum, by C. Engel, 1874.
1878. PARIS. *Historical Exhibition, Trocadéro. Report by Gustave Chouquet.
1880. BRUSSELS. National Exhibition.
1881. MILAN. *Musical Exhibition. Official Catalogue with short notes.
1885. LONDON. *Loan Collection of Musical Instruments, Books, etc., Albert Hall. A very fine collection held in connection with the Inventions Exhibition. Guide to the Loan Collection with notes and preface by A. J. Hipkins. 1885. A Brief Description of Spinets, and other Keyboard Instruments in the Loan Collection, by William Dale (privately printed). Notes on Siamese Musical Instruments (Siamese Embassy, London). 1885. Musical Instruments, Historic, Rare, and Unique, by A. J. Hipkins, with illustrations in colour by W. Gibb. 1886.
1886. EDINBURGH. International Exhibition.
1887. MANCHESTER. Royal Jubilee Exhibition (Musical autographs).
1888. BOLOGNA. *International Exhibition of Musical Instruments. Official Catalogue with short notes
BRUSSELS. Industrial Art Exhibition.
1889. PARIS. *Universal Exhibition. Report on the Musical Instruments by Thibouville Lamy. La Facture instrumentale (wind instruments), with illustrations by Constant Pierre. 1890.
1890. LONDON. *Military Exhibition, Chelsea (no stringed instruments, but in all other respects very complete). Official Catalogue with short preface to the musical section. Descriptive Catalogue of the Musical Instruments with prefaces, illustrations, and appendices, by Captain C. R. Day. 1891 (Eyre & Spottiswoode).
EDINBURGH. International Exhibition.
1892. VIENNA. *International Exhibition of Music and the Drama. The most extensive exhibition at present held. Illustrated Catalogue with notes, issued in 'National' sections. Musical History in the International Exhibition at Vienna, by R. A. Marr. 1893. The International Exhibition of Music and the Drama, edited by Hipkins, Steinert, and Schneider, translated from the German. 1894.
LONDON. Musical Art Exhibition, Royal Aquarium. Catalogue with short prefaces and notes.
1893. CHICAGO. The World's Columbian Exhibition. Illustrated and annotated Catalogue of the Steinert Collection of Keyed and Stringed Instruments. 1893.
1894. EDINBURGH. Loan Exhibition of the Society of Musicians.
1897. LONDON. Victorian Era Exhibition, Earl's Court (especially Musical Literature).
BRUSSELS. Universal Exhibition.
1898. BERLIN. Musical Exhibition. Official Catalogue with short notes.
1900. LONDON. *Musical Exhibition, Crystal Palace. The first Exhibition in which the whole collection was systematically arranged to show classification and development. Annotated Catalogue with prefaces and Lectures. 1900. *Musical News* Office.
PARIS. *Universal Exhibition. Musée rétrospectif, illustrated Report of the Committee on the Musical Instruments. 1905 (privately printed).
1902. BOSTON, U.S.A. Historical Musical Exhibition. Illustrated Catalogue with notes by Chickering.
1904. LONDON. *Tercentary Exhibition of the Musicians' Company, Fishmongers' Hall. An important feature was the system of Daily Lectures. Official Catalogue with prefaces and notes. 1904. The Lectures with illustrations. 1906 (Walter Scott Publishing Co.). Illustrated and Annotated Catalogue (Novello) in the press.

F. W. G.

MUSICAL PERIODICALS. See PERIODICALS, MUSICAL.

MUSICAL SOCIETY OF LONDON, THE. This Society was founded in April 1858 by a body of musicians, professional and amateur, who had originally been members of the New Philharmonic Society, and wished to re-constitute it. This being found impracticable, they established a new institution, under the name of the Musical Society of London. Among the names of this body are found those of Charles Salaman, Esq., the chief mover of the project (to whose kindness the present writer is indebted for his information), who held the post of Honorary Secretary until 1865, when Mr. G. C. Verrinder succeeded him; Augustine Sargood, Esq. (Treasurer); C. E. Horsley, Esq. (Honorary Librarian); W. V. Wallace; G. A. Macfarren; Henry Smart; Jules Benedict; Stephen Elvey; John Goss; E. J. Hopkins; B. Molique; Sir F. A. Gore Ouseley, Bart.; and Dr. S. S. Wesley; besides other prominent musicians. The objects of the Society, as stated in its early prospectuses, were :—To promote social intercourse among its members and with musicians of this and other countries; to form a musical library for the use of members; to hold conversazioni, at which papers on musical subjects might be read, and subjects of musical interest discussed; to give orchestral, choral, and chamber concerts, and occasionally lectures; to afford the opportunity of trying new compositions; to publish occasional papers, calculated to extend the theoretical and historical knowledge of music. The members consisted of fellows, associates, and lady-associates, whose subscription was fixed at one guinea. The following were honorary fellows :—Auber, Berlioz, Ernst, Joachim, Meyerbeer, Moscheles, Rossini, and Spohr. The conductor of the Society during the whole period of its existence was Mr. Alfred Mellon. The first concert took place on Jan. 26, 1859, when the C minor Symphony of Beethoven, the 'Melusina' Overture of Mendelssohn, and a cantata by G. A. Macfarren, 'May-Day,' etc., were given. Gade's

Highland Overture was performed at the second concert. Among the most interesting items of the programme may be mentioned, Schumann's Symphony (No. 1), May 1861; Joachim's Concerto in the Hungarian style, played by the composer, March 12, 1862; the Choral Symphony of Beethoven, April 30, 1862, on which occasion Stephen Heller played Mozart's Concerto for two pianos with Charles Hallé; Sullivan's 'Tempest' Music, May 21, 1862; Schumann's Symphony in E♭, June 13, 1866. Besides the regular concerts, conversazioni were occasionally given, at which the programmes were frequently remarkable, and objects of antiquarian and artistic interest were exhibited. At the first conversazione, for example, Mr. Charles Salaman played two pieces by Orlando Gibbons on a virginal. At the last concert, March 20, 1867, the most interesting feature of the programme was Beethoven's Choral Fantasia, the pianoforte part of which was played by Mme. Schumann. On April 15 following the operations of the Society were suspended, in consequence of the inadequacy of the funds for carrying out the proposed schemes, and the proceedings were never resumed. M.

MUSICAL UNION, THE. An association, managed by a President, Vice-President, Committee of fifteen noblemen and gentlemen, and a Director (John Ella), which gave eight matinées of classical chamber music for many seasons in London. The Musical Union took its origin in social gatherings held at Mr. Ella's residence, but in 1844 the Society assumed greater importance, and its concerts never failed to sustain the high standard of excellence for which they were remarkable from the first. A list of all the artists who have appeared at the Musical Union would include the names of all the most celebrated executants of the middle of the 19th century, many of whom were first introduced into England by Ella. It is impossible to estimate too highly the important influence this Society had in disseminating a taste for good music amongst the upper classes in London. The system of placing the performers in the centre of a circle, which was adopted at these concerts, gave them a social charm to which a considerable share of their success was no doubt owing; but the greatest boon which musicians owe to the Musical Union was the introduction of analytical programmes, which were first adopted in London by Professor Ella at these concerts. [See ANALYSIS.] The programmes were delivered to the members a day or two before the performances took place—a plan highly to be commended. The association ceased to exist in 1880, and its founder, Mr. Ella, died Oct. 2, 1888. W. B. S.

MUSICIANS' COMPANY. The worshipful Company of Musicians of London has a history and associations which carry back the mind to the musical life of the Middle Ages, the days of the troubadours and minstrels. The Charter by which the Company received its corporate existence and legal status dates back no farther, it is true, than 1604, in which year it was granted by James the First. This was not, however, the first instrument by which minstrels in England had been empowered to form themselves into Guilds or Fraternities, for the Patent Roll gives us the Charter granted by King Edward IV. in 1469 to his 'beloved minstrels,' empowering them to constitute themselves into a guild and make rules and regulations for the government of the craft or 'mystery' of musicians, and to adopt measures to remedy grievances and improve the poor estate into which the calling had evidently then fallen from the high esteem in which it had been held in previous centuries. This Charter, preserved by Rymer in his well-known *Foedera*, where the original Latin text is given, possesses great interest, by reason of the light it throws upon the musical practitioners of those days. Though apparently the earliest on record, it cannot have been the first of its kind, for in it we are told that 'the brothers and sisters of the Fraternity of Minstrels' had established and ordained similar brotherhoods or guilds 'in times past.' Of these earlier Charters, unfortunately, no copy is known, but it will be safe to assume that the rules which they contained for the government of the guild differed little from those laid down in the document here referred to.

This earlier Charter was granted in response to the prayer of the King's Minstrels, whose names are given. They were Walter Halliday (Marshal), John Cliff, Robert Marshall, Thomas Grene, Thomas Calthorne, William Cliff, William Christean, and William Eynsham. They complain of the wrong done them by 'certain ignorant rustics and craftsmen of various callings, who falsely represent themselves to be minstrels; although they are in that art by no means learned or skilled, they nevertheless move from place to place on festival days and collect all those profits by means of which the King's Minstrels should obtain their living'; and furthermore, that thus 'much disgrace is brought upon the art or occupation of minstrels.' To remedy the grievances thus complained of, the minstrels named were erected into a corporation with perpetual succession, and were given powers of examination, supervision, control, and correction of all minstrels throughout the Kingdom, the County of Chester excepted, for there the minstrels were under other special control (see Sir Peter Leycester's *Historical Antiquities of Cheshire*). What measure of success attended the efforts of the new guild to improve the condition of the members, or what was its eventual fate, is not recorded. Its existence must have been short-lived, however, for at the opening of the 16th century we find

mention of a new guild, a 'Fellowship of Minstrels and Freemen of the City of London,' though when, and by whom it was instituted, there is nothing so far discovered to show. However, in the history of the Pewterers' Company by Welch, under date 1500 and 1501, it is stated that the Pewterers' Hall was frequently let, the Minstrels or Musicians being amongst the principal hirers.

It may be remarked in passing that the term 'Minstrel' is a loose one and has led to some confusion, a notable instance being the Henry Walker, 'citizen and minstrel of London,' from whom Shakespeare held his house in Blackfriars. Walker's connection with the Musicians' Company is mentioned in his will with codicil proved August 30, 1616, where he describes himself as a 'Musitian of London.'

The association that existed between music and players leads one to suppose that in all probability Shakespeare, too, was a member of the Musicians' Company, but owing to the Roll of the Freemen connected with the Company at that period having been destroyed, we are unable to find any proof for this supposition.

In the early days, one of the principal duties of these City Musicians or 'waits,' as they were commonly called, was to supply the music for the City Pageants and Festivities.[1]

The Fellowship of the Freemen and Minstrels of the City of London have many complaints to make of precisely the same character as those raised by the minstrels of Edward IV., 'the povertie and decay' to which they are brought by the 'continuell recorse of foreign minstrels daily resorting to the City out of all the Contrays of England.' For the remedy of this, and for the better government of the London Minstrels, the testing of 'their sufficiency in their art,' and the control and regulation of the teaching of music and dancing, we find that rules were continually enacted and re-enacted, but without, as it would seem, any permanent measure of success.[2]

Eventually the Fellowship appears to have been reduced to such a condition that it was deemed necessary to reconstitute it upon a new basis. This was furnished by the Charter of James I., which brought into existence the Worshipful Company of Musicians. It was incorporated at the prayer of the above-mentioned Fellowship of the Minstrels of London (of which it was consequently the direct successor and representative), under the style and title of 'the Master, Wardens and Commonalty of the Musicians of London.' It was to be governed by a Master, two wardens, and a body of assistants numbering not less than thirteen and not more than twenty, and it was to be invested with full powers for the control and government of all minstrels and musicians in the City of London and within three miles thereof. In accordance with the authority conferred in the Charter, the Company drew up an elaborate series of by-laws for the regulation of the teaching of music within its jurisdiction. These rules, which are too elaborate and extensive to quote here, afford some interesting matter for readers of to-day. It must be admitted, however, that they exhibit a business-like and wise regard for the interests of its members, their proficiency in their art, and also for the training and morals of the apprentices.

The Arms of the Company were granted by Camden, Oct. 15, 1604, and approved by Sir Henry St. George Richmond, 1634, Philip Pikeman being Master, Walter Clarke and Philip Janvrin, Wardens, and Nicholas Pinny, Clerk. We may add that the principal charge of the Arms is the Swan, the bird of Apollo and emblem of the musician's or poet's song.

The state of decline into which the art of music as a profession had fallen during the 17th century is no doubt due to the Revolution and Puritan domination. It is therefore not surprising that the Musicians' Company should have sunk into comparative obscurity, as is proved by a MS. dated about 1660, which is preserved in the Bodleian Library, wherein the members of the Company are enumerated as being thirteen in number. Later on, however, it appears to have come once more to the front, for in 1700 the Company was authorised by an Act of Common Council to exercise jurisdiction over dancing-masters. It likewise appears that the Company's jurisdiction was enforced as late as 1763, in which year an action was successfully brought by the Musicians' Company before the Recorder of London, against Barton Hudson, for employing persons not free as musicians at a Lord Mayor's Banquet.

Though the Company is still in active existence, it possesses, unfortunately, no records of its history and acts during the greater part of the three last centuries. These have been lost, and with them, of course, many interesting details of the musical life of London during that period. However, some glimpses of the Company's history may be found in the Records of the City of London.

Times are changed since the Guilds were potent factors in the political and social life of England, when it was necessary for those living in the City to take up the Freedom and Livery

[1] The livery of the London Waits in 1575 is described in Fairholt's *Lord Mayors' Pageants*, Pt. 1, p. 23, as follows: 'Blue gowns, red sleeves and caps, every one having his silver collar about his neck.' The gowns worn by the Masters and Wardens of the present day are blue, trimmed with fur. In the Diary of Henry Machyn, citizen and merchant-taylor of London, 1550-63, may be seen such entries as the following:—

'The furst day of September (1556) was Sant Gylles day, and ther was a goodly processyon abowt the parryche with the whettes (waits) and the canepe borne, and the Sacrement, and ther was a goodly masse songe as bene hard; and master Thomas Grenelle, wax-chandler mad a grett dener for master Garter and my ladye, and master Machylle the shreffe and ys wife, and both the chamburlayns, and mony worshipfull men and women at dener, and the whettes playng and dyvers odur mynysterelles, for ther was a grett dener.'

[2] Thomas Morley writes as follows in the 'Dedication of First Booke of Consort Lessons,' 1599:—'The ancient custome of this honourable and renowned Citie hath been ever to retaine and maintaine excellent and expert Musicians.'

of the City Guilds in order to be allowed to carry on their trade or profession in the confines of the City. Nevertheless, many of them still exist, and although they no longer discharge to the full the functions for the exercise of which they were originally founded, most of them have adapted themselves to the new conditions and seek to the best of their power to further the interests of the calling with which they have been so long associated. Such is the case with the Musicians' Company. It is doing all that lies within its limited means, by the institution of scholarships, competitions, the award of medals and in other ways, to stimulate and promote the study and practice of the art which it was established to supervise and control. We may add in passing, however, that the Musicians' Company has never possessed any great wealth.

In addition to the above-mentioned awards, a sum is granted annually for a scholarship in composition to be held at the Guildhall School. Mr. Andrew Carnegie has founded in connection with the Company, of which he is an honorary freeman, two scholarships entitling the holders to three years' free tuition at the Guildhall School, and Mr. S. E. Palmer, whose benefactions to the musical world are so well known, has presented to the Company, of which he also is an honorary freeman, the sum of £1250. With the interest derived therefrom two other scholarships have been created, tenable, at the same Institution, the one by a boy and the other by a girl. In 1904, in connection with the tercentenary of the granting of the Company's Charter, prizes were given by Mr. Charles T. D. Crews, the Master, and the Rev. H. Cart, liveryman of the Company, for various musical compositions, including a grace for the use of the Company. In addition, Mr. Crews presented fifty guineas to the Guildhall School to be employed in assisting poor students. Mr. W. W. Cobbett, liveryman of the Company, has also given a prize of £50 for a 'Phantasy' for string quartet.

Specially worthy of mention is the Exhibition held by the Company in commemoration of its Tercentenary at the Fishmongers' Hall, which was opened by the Prince and Princess of Wales on the 28th of June 1904, under the patronage of the King and Queen, His Majesty heading the list of lenders. Then was brought together a remarkable collection of instruments, books, manuscripts, portraits, and other objects bearing upon the history and practice of music, probably more complete, valuable, and instructive than anything of the kind that had ever before been got together. A finely illustrated catalogue of the entire collection is now (1906) in course of preparation.

In order that all possible advantage might be derived from the Exhibition, a series of lectures on the exhibits, with musical illustrations, was delivered. (These have since been published in book-form.)

Among the throngs who flocked to this Exhibition, those who possessed sufficient knowledge to estimate its value could not fail to recognise and admit that in promoting it the Musicians' Company had furnished a convincing proof of their usefulness, and a striking testimony of their zeal for the best interests of their art.

At the present time, 1906, the Musicians' Company consists of about a hundred Liverymen. Election to the Company rests with the Court, which consists of the Master, two Wardens and not less than thirteen assistants. Fees amounting to £42 : 16s. are payable on taking the Livery. The Livery of the Company carries with it the Freedom of the City, the privilege of a vote in the City for Parliamentary Elections and for certain Civic affairs. The Musicians' Company is the only City Company concerned with the exercise of a profession.

By arrangement the Musicians' Company now enjoy the use of the Worshipful Company of Stationers' magnificent old Hall.

The Company, as regards members and influence, is at present in a stronger position than it has been for upwards of a century, and the greater number of the Liverymen are connected with and interested in the art of music. The majority are musicians, both professional and amateur, and the Madrigal Society and other important bodies are well represented.

The officers are as follows: Master, Mr. E. E. Cooper (Treasurer of the Royal Academy of Music); Wardens, Sir Homewood Crawford and Mr. A. C. Hunter; Assistants, Mr. C. T. D. Crews, Mr. T. P. Jones, Mr. H. R. Frisby, Mr. J. H. Skilbeck, Mr. R. B. Warwick, Sir J. F. Bridge, Mus.Doc., Mr. J. C. Collard, Mr. C. D. Hoblyn, Mr. F. Harwood Lescher, Mr. W. Cordy Herring, Mr. T. L. Southgate, the Rev. R. H. Hadden, M.A., Mr. Alfred H. Littleton, Mr. Arthur F. Hill, Mr. W. P. Fuller, and Col. T. B. Shaw-Hellier; Hon. Chaplain, Canon Duckworth; Clerk, Mr. T. C. Fenwick.

The Livery Club of the Musicians' Company, founded in 1902, to promote the interests of the Company and its usefulness to the Art of Music, has issued for private circulation two handbooks dealing with the history of the Company, reprinting the two Charters and giving the By-Laws and other information of interest to the Liverymen. In 1904 the Livery Club re-instituted a private celebration of the Feast of St. Cecilia. A. F. H.

MUSIKALISCHES OPFER, *i.e.* Musical Offering. One of Bach's works, containing various treatments of a subject given him by Frederick the Great to extemporise upon during his visit to Potsdam in May 1747. The work, as published by Breitkopf & Härtel (Nov. 1831) contains two Ricercari, one for three voices and one for six voices (the latter in score), one Fuga

canonica for two voices, five Sonatas for Flute (the king's own instrument), Violin, and Continuo, and eight Canons ; sixteen pieces in all. The work was published by Bach with a dedication dated July 7, 1747—a curious medley of five sheets oblong folio and one sheet upright folio, containing the Ricercar *a* 3, and a Canon perpetuus (the third in B. & H.'s edition), five Canons, and the Fuga canonica. In the Dedication copy, now in the Amalienbibliothek at Berlin, Bach has written 'Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta'—'the theme demanded by the king with other things developed by canonical art.' Four more oblong folio sheets seem to have been afterwards added, containing the Ricercar *a* 6 and two Canons, and lastly three sheets containing the Sonatas and one Canon. (See Spitta's *Bach*, Engl. transl. iii. 191-7, 233, 292, 294.) G.

MUSIN, Ovide, born at Nandrin, near Liège, Belgium, Sept. 22, 1854. Entered Liège Conservatoire in 1863 ; pupil of Hyneberg, and two years later took first prize for violin playing. In 1870 Henri Léonard was appointed professor at the Liège Conservatoire ; Musin studied with him, and eventually followed him to the Paris Conservatoire, where—at the age of fourteen—he was awarded the gold medal for solo and quartet playing. A year later he made his début, replacing Léonard at a concert. After touring in France, he visited Holland in 1875, and, meeting the impresario Jarreth, was engaged by him for a prolonged tour. Under Mapleson's direction he came to London in 1877, remaining here for five years. Finally he made a tour round the world, returned to Liège in 1897, and succeeded César Thomson as violin professor at the Conservatoire. His last appearance in London was on May 6, 1888, at the Prince's Hall, where he played Leopold Damrosch's Concertstück for violin and orchestra, under the baton of Walter Damrosch. He now resides at Brussels, but spends six months of the year in New York, where he holds preparatory classes for admittance to the Liège Conservatoire. (*Liège Artiste*, Sept. 30, 1905 ; Baker's *Biog. Dict. of Musicians.*) E. H-A.

MUSTEL, Victor, a manufacturer of harmoniums, whose long struggles against poverty, and final success, entitle him to be called the 'Palissy of music,' was born at Havre in 1815. Left an orphan at the age of twelve, he was apprenticed to a shipbuilder, and in 1838 set up in business for himself in that trade at the little hamlet of Sanvic. Endowed from youth with a peculiarly constructive genius, his first attempts at making musical instruments were devoted to the improvement of an accordion which he had bought in Havre. Elated with his success, he disposed of his workshop in May 1844, and set out for Paris with his wife and two children. For the next nine years he worked in several different workshops, but never obtained high wages. In 1853 he determined to start in business for himself as a harmonium maker, and in 1855 exhibited his harmonium with 'Double Expression,' and a new stop 'Harpe Éolienne,' for which he gained a medal of the first class. For the first year after this, Mustel (now assisted by his two sons) did fairly well, but business rapidly declined, and he would perhaps have been obliged to succumb, but for the sale of a little land which he had inherited from his father. Even in 1866 his receipts did little more than cover the costs, but since that date the firm of 'Victor Mustel et ses Fils' has gained a reputation that has been as noteworthy in England as in France.

The inventions due to MM. Mustel are—'La Double Expression' (patented 1854), whereby the natural preponderance of the bass tones over those of the treble is, with complete power of increase and decrease in either half, brought under direct control of the player by means of knee pedals (genouillères) that control the energy and pressure of the wind ; 'Le Forté expressif,' a divided swell governed by pneumatic agency ; and 'La Harpe Éolienne,' a tremolo register of two ranks of vibrators, 2 ft. pitch, which offer a gently beating variation to the unison by being slightly less and more than the normal pitch of the instrument, the impression of which remains unimpaired. M. Mustel subsequently invented 'Le Typophone,' and 'Le Métaphone.' The first of these is a keyboard percussion instrument, made of tuning-forks in resonance boxes of the proper acoustic capacity. The principle is very similar to that of the Celesta (see vol. i. p. 491). The Métaphone (patented in 1878) is an invention to soften at pleasure the somewhat strident tones of the harmonium. It is produced by a sliding shutter of leather to each compartment, and is governed by drawstops, as with other modifications of tone and power. A. J. H.

MUSURGIA UNIVERSALIS. The name of a voluminous work, published at Rome in the year 1650, by the Jesuit Father, Athanasius Kircher, and translated into German by Andreas Hirsch, of Hall, in Suabia, in 1662.

The ten Books into which the treatise is divided contain much useful matter, interrupted, unfortunately, by a host of irrelevant disquisitions, and an inordinate amount of empty speculation.

In the First Book the author describes the Construction of the Ear, the Comparative Anatomy of the Vocal Organs, and the sounds emitted by different animals. The Second Book treats of the Music of the Hebrews and the Greeks. In the Third are contained discussions on the Theory of Harmonics, Proportion, the Ratios of Intervals, the Greek Scales, the Scale of Guido d'Arezzo, the system of Boëthius, and the Ancient Greek Modes. The Fourth Book is devoted to a description of the Monochord

and its minute divisions. The Fifth Book treats of Notation, Counterpoint, and other branches of Composition; and contains a Canon which may be sung by twelve million two hundred thousand voices. [See NODUS SALOMONIS.] The Sixth Book—founded chiefly on the *Harmonicorum libri XII* of Mersennus—contains a long dissertation upon Instrumental Music. The Seventh Book describes the difference between Ancient and Modern Music.—The Eighth, Ninth, and Tenth Books are filled with discussions of a very transcendental character; and, dealing largely in 'the Marvellous,' treat of the Bite of the Tarantula and its musical cure, the Harmony of the Spheres, and of the Four Elements, the Principles of Harmony as exemplified in the Proportions of the Human Body and the Affections of the Mind, and other subjects equally visionary and recondite, some compensation for the absurdity of which will be found in a really practical description of the Æolian Harp, of which Father Kircher claims to be the inventor.

A careful perusal of this curious work will be found neither useless nor uninteresting, provided its statements be received *cum grano salis*. Remembering that its author was rather a well-read scholar than a practical musician, we can scarcely wonder at the errors it contains. Its merits are the result of laborious research. Its faults arise from Father Kircher's inability to form a correct judgment on points which, to a more experienced artist, would have presented but little difficulty. And the like may be said of the same writer's *Phonurgia nova*—a work on the Nature and Properties of Sound—which appeared in 1673. W. S. R.

MUTA (Italian), *i.e.* change. A word often seen attached to Horn parts—'muta in Es,' 'muta in B,' etc., meaning simply 'change to E♭ or B♭,' etc.; that is, take off the crook in which you are playing and put on that which will make the horn sound in E♭ or B♭. G.

MUTATION. (Lat. *Mutatio*, from *muto*, 'I change.') I. When in the Solmisation of a plain-song melody it becomes necessary to pass from one Hexachord to another, the process by which the transfer is effected is called a Mutation. [See HEXACHORD.] In ascending from the *Hexachordon durum* to the *Hexachordon naturale*, the change may be conveniently made by substituting the *re* of the latter for the *sol* of the former, at the note D—whence this particular Mutation is known as that of SOL RE. [See example, vol. ii. p. 391.]

In descending from the *Hexachordon naturale* to the *Hexachordon durum*, the *sol* of the latter must be taken, instead of the *re* of the former at the same note; and the Mutation is then called RE SOL. The same process will also serve for the mutual interchange between the *Hexachordon naturale* and the *Hexachordon molle*, at the note G.

But, in ascending from the *Hexachordon naturale* to the *Hexachordon durum*, the *re* of the latter must be substituted for the *la* of the former, at the note A, by means of the Mutation LA RE; and, in descending from the *Hexachordon durum* to the *Hexachordon naturale*, the *la* of the second will be sung instead of the *re* of the first—RE LA.

Direct communication between the *Hexachordon durum* and the *Hexachordon molle* is rarely used, on account of the False Relation described under the head of MI CONTRA FA.

Many different systems of Mutation have been recommended by early writers; but all agree in the necessity of so arranging that the Semitone shall always fall between the syllables *mi* and *fa*. Lucas Lossius (*Erotemata musicae*, 1565) directs the change to be always made by means of *re* in ascending, and *la* in descending; and enforces his rule in the following distich—

> Vocibus utaris solum mutando duabus:
> Per *re* quidem sursum mutatur, per *la* deorsum.

[See also Prof. Wooldridge's *The Polyphonic Period*, vol. ii. of *The Oxford History of Music*, pp. 78-81.]

II. The term is also applied to the change which takes place in a boy's voice, when it passes from treble or alto into tenor or bass. The period of this transformation is uncertain; but it generally declares itself between the ages of fourteen and sixteen, and is very rarely deferred later than the completion of the seventeenth year. During the time that it is in progress, the vocal organs undergo so much disturbance, that great care is necessary in order to prevent them from being seriously injured by incautious exercise.

III. More rarely, the word is used to denote that change in the position of the hand upon the violin, which, by English violinists, is called the Shift. W. S. R.

MUTATION STOPS, in an organ, are those registers which do not produce a sound agreeing with the name of the key pressed down, but either the perfect fifth or the major third to it, as G or E on the C key. The former are called fifth-sounding, or Quint stops; the latter third-sounding, or Tierce stops. The proper relative size of the largest fifth-sounding stop is one-third that of the Foundation stop from which it is deduced; as $10\frac{2}{3}$, $5\frac{1}{3}$, or $2\frac{2}{3}$, from the 32, 16, or 8-foot stops respectively. The largest Tierce-sounding stops are one-fifth the size of the Foundation stops from which they are deduced; as $6\frac{4}{5}$, $3\frac{1}{5}$, and $1\frac{3}{5}$ feet respectively. The third-sounding rank on the manual has been much more sparingly used since the introduction of Equal Temperament, as it does not sound agreeably with that system of tuning; and an additional rank of pipes consequently becomes available for some other purpose.

The only Mutation stop in use in England

previously to the arrival of Smith and Harris (1660) was the twelfth (2⅔ feet). After that date the Tierce (1⅗ foot), Larigot (1⅓ foot), and their octaves (among the small Mixture ranks) became not uncommon. E. J. H.

MUTE. See SORDINO.

MY MOTHER BIDS ME BIND MY HAIR. The third, and one of the most favourite of Haydn's Twelve Canzonets. The words were originally written by Mrs. John Hunter, the wife of the eminent surgeon, and a great friend of Haydn's, to the andante of a sonata by Pleyel. The stanzas were reversed by Haydn, so that the present first verse was originally the second. G.

MYSLIWECZEK, JOSEF, a Bohemian composer, son of a miller, born near Prague, March 9, 1737; had a good education in the common school, and after his father's death devoted himself to music. After many attempts at composition, and much wandering, he went to Venice, studied with Pescetti, and fell upon his feet at Parma, in 1764, with an opera, 'Il Bellerofonte,' the success of which was so great as to make his reputation; though he returned to the north of Italy he was recalled to Naples no less than nine times. [In 1773 his 'Erifile' was given in Munich, and in 1775 his 'Ezio' at Naples. An oratorio 'Abramo ed Isacco' (1777) was for some time ascribed to Haydn.] Mozart met him at Bologna in Nov. 1772, and again at Munich in 1777. He was evidently very gifted. Mozart says of his sonatas that 'they are bound to please, not difficult, and very effective,' and urges his sister to learn them by heart.[1] Elsewhere he speaks of him as a prize difficult to replace.[2] He was evidently very fascinating,[3] but as evidently a loose fish, unable, with all his engagements, to keep himself respectable.[4]

In 1778 he gave his 'Olimpiade' at Naples, which threw every one into transports of enthusiasm. The famous singer Gabrielli sang his songs everywhere, and was accustomed to say that none were so well suited to her voice. He died at Rome, Feb. 4, 1781, adding another to the long list of musicians whose great popularity during their lifetime was not sufficient to preserve their works from swift oblivion. Mysliweczek is said to have had a young English friend named Barry, who buried him in San Lorenzo in Lucina, and erected a monument to him there. The Italians called him Il Boëmo, in despair at the pronunciation of his proper name. [Four oratorios, fifteen operas, many symphonies, concertos, sonatas, and arias, are mentioned in the *Quellen-Lexikon*.] G.

MYSTÈRES D'ISIS, LES. An arrangement, or derangement, of Mozart's 'Zauberflöte,' words by Morel, music adapted by Lachnith; produced at the Académie, August 23, 1801. The opera was torn to pieces; some of the best numbers (*e.g.* the second quintet, the terzet, the chorus 'O Isis,' Pamina's song) were taken out, numbers from other operas inserted (*e.g.* 'Fin ch' han dal vino' as a duet). The concluding chorus opened the opera, and great liberties were taken with what was left. But such was the beauty and spirit of the music that its success was immense, and it kept the boards till May 2, 1827. The real 'Zauberflöte' was first produced in Paris in 1829. Lachnith was much ridiculed at the time; he was called 'le dérangeur,' and his work 'Les misères d'ici.' [See LACHNITH, vol. ii. p. 618.] G.

[1] Letter, Nov. 13, 1777. [2] August 7, 1778. [3] Oct. 11, 1777. [4] Feb. 22, 1778; Oct. 11, 1777.

N

NAAMAN. An oratorio in two parts; the words by W. Bartholomew, the music by Costa. Composed for the Birmingham Festival, and produced there Sept. 7, 1864.

NABUCCO, or NABUCODONOSOR. Opera in three acts; libretto by Solera, music by Verdi. Produced at the Scala, Milan, March 9, 1842; at Paris, Oct. 16, 1845; in London as 'Nino' at Her Majesty's, March 3, 1846. G.

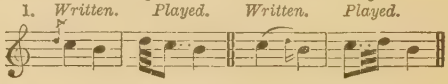
NACHBAUR, FRANZ, a noted German tenor, born March 25, 1835, at Schloss Giessen, near Friedrichshafen, Wurtemberg. He was educated at the Polytechnic School, Stuttgart. As a member of a Gesangverein, his fine voice attracted the notice of Pischek, who advised him to take regular instruction in singing. He began his career as a chorister at Basle, and afterwards became a member of a German troupe travelling in France. Through the liberality of M. Passavant, a banker at Lunéville, he found means for the culture of his voice, first through Orth, the bass singer, and afterwards with Lamperti of Milan. He afterwards sang in opera at Mannheim, Prague, Darmstadt, Vienna, and in 1866 at Munich, where he obtained a permanent engagement at the opera, enjoying a great reputation until his retirement in 1890. He created the part of Walther in 'Die Meistersinger' in 1868, and that of Froh in 'Das Rheingold' in 1869. He also sang in Italy, and appeared as Lohengrin at Rome in 1878. In 1882 he was a member of the German Opera Company at Drury Lane, and on June 3 sang the part of Walther in 'Die Meistersinger.' He also appeared as Adolar in 'Euryanthe' on June 13, but came to England too late to account for the great reputation he enjoyed in Germany. He died at Munich, March 21, 1902. A. C.

NACHDRUCK, MIT ('With pressure,' 'Heavily'; corresponding nearly to the Italian *pesante*). A direction used by Beethoven in the Rondo of the Pianoforte Concerto in E♭, No. 5, op. 73 (Bars 9, 102, 106), to indicate that the bass is to be well emphasised. The term *espressivo* is coincidently used in the treble. M.

NACHEZ, TIVADAR, violinist, was born on May 1, 1859, at Budapest. His first teacher was Sabathiel, leader of the orchestra at the Royal Hungarian Opera. With him he remained till his sixteenth year, when he gained one of the travelling scholarships founded by the King of Hungary. With this he went to Berlin, and was for three years a pupil of Joachim. His studies concluded at Paris, where he was a pupil of Léonard for a year, and where he established himself for a time, playing at the Pasdeloup and other concerts. He made several tours on the continent, and finally settled in London in 1889. He is a brilliant soloist, and produces an excellent tone. As a composer he has been mainly successful in writing violin solos based upon Hungarian melodies. W. W. C.

NACHRUF, *i.e.* Farewell. The German word expresses the idea, not merely of farewell, but of fame after death; thus 'Elegy' would be a more accurate translation. The title given by Mendelssohn to the slow movement which he composed to his Quintet in A, in Paris, after hearing of the death of his great friend Edward Ritz. It replaced a minuet and trio in F♯ and D, the trio in double canon. G.

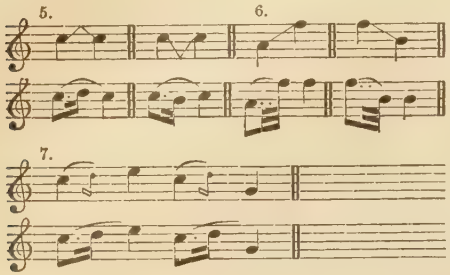
NACHSCHLAG. The German name for one of the graces of instrumental and vocal music. It consists of a note played or sung at the end of the note to which it serves as an ornament, and it thus forms, as its name indicates, the antithesis to the *Vorschlag*, or short appoggiatura, which is played at the beginning. [APPOGGIATURA.]

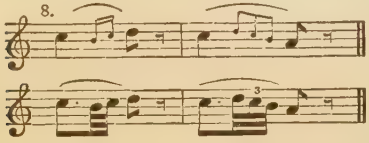


Like all graces, the Nachschlag forms part of the value of its principal note, which is accordingly curtailed to make room for it, just as in the Vorschlag the principal note loses a portion of its value at the beginning. Emanuel Bach, who is the chief authority on the subject of grace-notes, does not approve of this curtailment. He says—'All graces written in small notes belong to the next following large note, and the value of the preceding large note must therefore never be lessened.' And again—'The ugly Nachschlag has arisen from the error of separating the Vorschlag from its principal note, and playing it within the value of the foregoing note,' and he gives the following passage as an instance, which he considers would be far better rendered as in Ex. 4 than as in Ex. 3.

Nevertheless, Emanuel Bach's successors, Marpurg, Türk, Leopold Mozart, etc., have all recognised the Nachschlag as a legitimate grace, though they all protest against its being written as a small note, on account of its liability to be confounded with the Vorschlag. Marpurg refers to an early method of indicating it by means of a bent line ⌒, the angle being directed upwards or downwards according as the Nachschlag was above or below the principal note (Ex. 5), while for a springing Nachschlag, the leap of which was always into the next following principal note, an oblique line was used (Ex. 6). 'But at the present day (1755),' he

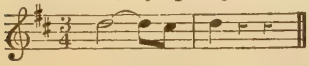
goes on to say, 'the Nachschlag is always written as a small note, with the hook *turned towards its own principal note*' (Ex. 7).

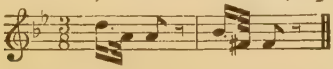


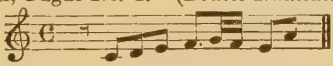
The Nachschlag was not limited to a single note, groups of two notes (called by Türk the double Nachschlag) forming a diatonic progression, and played at the end of their principal note, being frequently met with, and groups of even more notes occasionally.

In the works of the great masters, the Nachschlag, though of very frequent occurrence, is almost invariably written out in notes of ordinary size, as in the following instances, among many others.

9. HANDEL, 'Messiah.'

BEETHOVEN, Symphony No. 7.



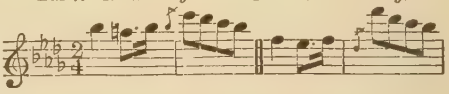
MENDELSSOHN, Violoncello Sonata, Op. 45.

BACH, Fugue No. 1. (*Double Nachschlag.*)

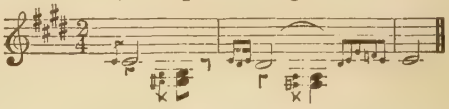
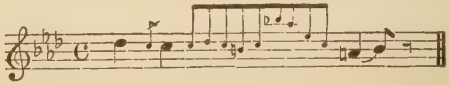


Modern composers, on the other hand, have returned to some extent to the older method of writing the Nachschlag as a small note, apparently not taking into account the possibility of its being mistaken for a Vorschlag. It is true that in most cases there is practically little chance of a misapprehension, the general character and rhythm of the phrase sufficiently indicating that the small notes form a Nachschlag. Thus in many instances in Schumann's pianoforte works the small note is placed at the end of a bar, in the position in which as Nachschlag it ought to be played, thus distinguishing it from the Vorschlag, which would be written at the beginning of the bar (Ex. 10). And in the examples quoted below from Liszt and Chopin, although the same precaution has not been taken, yet the effect intended is sufficiently clear—the small notes all fall within the time of the preceding notes (Ex. 11).

10. SCHUMANN, 'Warum,' Op. 12.

Bar 7. *Nachschlag.* Bar 11. *Vorschlag.*



11. LISZT, 'Rhapsodie Hongroise,' No. 2.

CHOPIN, Nocturne, Op. 32, No. 2.

Although the employment of the Nachschlag is so general in composition, it appears to have no distinctive name in any language except German. Some English authors[1] have adopted the translation *Afternote*, but it has never come into general use, while among the old French *agrémens* there is one called *Accent*, which is identical both as to sign and execution with the Nachschlag described by Marpurg (Ex. 5), but which, according to Rousseau, who speaks of it as a *coup de gosier*, only belonged to vocal music.

The term Nachschlag also signifies the turn of a trill. [See TRILL.] F. T.

NACHSPIEL, *i.e.* Afterpiece. A name given by the modern German school of organists to voluntaries intended to be played at the conclusion of the service, while the congregation is leaving the church. This form of composition is also called Postludium, and has even been Englished as 'Postlude.' The German title corresponds to the word Vorspiel, used as an equivalent to Präludium or Prelude. Examples of the name (Nachspiel) may be found in the works of Joseph André and Rinck, and examples of Postlude in those of Henry Smart and many others. M.

NACHTLAGER VON GRANADA, DAS. Opera in two acts, from Fr. Kind's drama, by Frhr. von Braun, composed by Conradin Kreutzer, produced at Vienna, 1834.

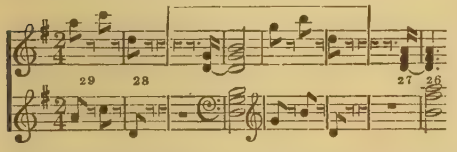
NACHTSTÜCKE (Night Pieces). The name of four pieces for pianoforte solo by Schumann, constituting op. 23 of his published works. They were written in Vienna in 1839 (the same year as the 'Fasschingsschwank aus Wien,' the Three Romances, the Humoreske, etc.), and are dedicated to F. A. Becker of Freiberg. The name is taken from the title of a series of tales by

[1] Dr. Callcott's *Grammar of Music.*

Hoffmann, whose works, like those of Jean Paul Richter, had a great fascination for Schumann at this period of his life. [See KREISLERIANA, which were written the year before the 'Nachtstücke.'] They are entirely distinct in character from the ordinary NOCTURNE, though the name would seem to imply a resemblance ; in fact, they are much more like the 'Nuits Blanches' of Stephen Heller, being, with one exception (No. 4, the simplest and most popular, as well as the quietest of the series), excited and restless, yet full of vigour. M.

NADESHDA. Romantic opera in four acts ; words by Julian Sturgis ; music by A. Goring Thomas. Produced by the Carl Rosa Company at Drury Lane, April 16, 1885. M.

NÄGELI, JOHANN GEORG, an eminent music publisher, and also a composer and *littérateur*, born near Zurich, May 16, 1773. He started his music business in his native town in 1792, and quickly issued editions of Handel, Bach (forty-eight Preludes and Fugues, Art of Fugue) and other classics, large oblong folio, in a style of great clearness and beauty for the time. In 1803 he started the 'Répertoire des clavecinistes,' a periodical publication in which new works by Clementi, Cramer, Beethoven, and others appeared. For Beethoven he published the three grand solo sonatas now known as op. 31, which appeared without opus number, the first and second in 1803 in Pt. 5 of the Répertoire, the third in 1804 in Pt. 11. It is in connection with the first of the three that the circumstance occurred which will prevent Nägeli from being forgotten as long as Beethoven's sonatas are studied. He actually interpolated four bars into the first movement of that sonata, between the 28th and 27th bars from the end :—



Beethoven, however, must have pardoned this crime ; for several of his later letters to Nägeli are couched in terms of affection, and he did his utmost to induce the Archduke Rodolph to subscribe to a volume of Nägeli's poems in 1824.

Nägeli's compositions were chiefly vocal—choruses for Church and School use, etc., popular enough in their day. He founded an association for the encouragement of music, and acted as its President. He was a great adherent of the Pestalozzi system of education, and wrote in support of it. But these and his other active labours for his beloved art, his disputes with Thibaut and with Hottinger, were brought to an end by his death at Zurich, Dec. 26, 1836, and are all now forgotten. An exception may be made for his 'Lied vom Rhein' (Scherer's Collection, p. 76) and for an air which was long highly popular in England under the name of 'Life let us cherish,' [published in Zurich, 1794] and upon which the Finale in Woelfl's sonata 'Non plus ultra' is a set of variations. G.

NÆNIA. A cantata for chorus and orchestra on Schiller's words, 'Auch das Schöne muss sterben,' set by Hermann Goetz, op. 10, and by Brahms, op. 82. Nænia or Nenia was a classical term for a funeral dirge. G.

NAGEL, WILIBALD, born Jan. 12, 1863, at Mülheim on the Ruhr, the son of a well-known singer, Siegfried Nagel ; he studied music at Berlin under Ehrlich, Treibs, Spitta, and Bellermann, and after spending some years as a teacher of musical history at Zurich, came to England in order to study the records of our national music. He made many minute and valuable researches, which were afterwards embodied in two books, *Geschichte der Musik in England*, two volumes, 1891 and 1897, and *Annalen der Englischen Hofmusik*, 1894-95, published as a supplement to the *Monatshefte für Musik*. Among his other works are : *Ueber die dramatisch-musikalischen Bearbeitungen der Genovefa-Legende* (1888), and *Beethoven und seine Claviersonaten* (1903), as well as a life of Brahms. In 1896 he went back to Germany and took up his residence at Darmstadt, where since 1898 he has been teacher of musical science in the Technische Hochschule. He conducts the academical Gesangverein of the same place. A *Geschichte der Musik am Darmstädter Hofe, 1570-1800*, is still in preparation. M.

NAICH, HUBERT, one of the earlier madrigal composers, of whose life nothing is known except that he was a Netherlander, living in Italy towards the middle of the 16th century. The only publication which bears his name exclusively is a collection of thirty Italian madrigals *a* 4 and 5, printed at Rome, but bearing no date, though probably about 1540. It is dedicated to Bindo Altoviti, the friend of Raphael and patron of Benvenuto Cellini, and at the end Naich himself is described as a member of the Accademia degli Amici at Rome. Other madrigals by Naich appeared in the various collections of Arcadelt and Rore. Among the half-dozen Italian madrigals contained in Ott's *Liederbuch*, 1544, there is one by Naich, 'Rara beltà divina,' a very good specimen of early madrigal composition, and the only means we have at present of judging Naich's work. (See Eitner's reprint of Ott.) J. R. M.

NAIL VIOLIN. (In German 'Nagelgeige,' 'Nagelharmonika,' 'Eisenvioline'). This curious musical instrument was invented in the year 1740 by a German violinist named Johann Wilde, at that time living in St. Petersburg. The suggestion for its construction originated in Wilde's accidentally scraping the hair of his bow across the metal peg, upon which he was about to hang it, and in so doing producing a musical sound of distinctive quality. The flat

wooden sounding-board is in the shape of a half moon, and the metal nails are firmly fastened perpendicularly around the edge of the curved side. These nails diminish in height as the notes rise in pitch, and the chromatic nails are distinguished by being slightly bent. It was held in the left hand by a hole underneath, and sound was produced by rubbing a strong, well-rosined, black-haired bow across the nails. In 1780 it was improved by the addition of sympathetic strings; and Senal—a Viennese artist—excelled upon it. In 1791 a new arrangement of it, called the 'Nagelclavier,' was produced by Trager of Bamberg, who made it of an oblong shape. It was played upon with a band coated with rosin, instead of a bow, which band was worked by keys. (Carl Engel, *Catalogue of Musical Instruments at South Kensington.*) E. H-A.

NALDI, Giuseppe, born at Bologna, Feb. 2, 1770, was the only son of Giuseppe Naldi, of the same city, who held a government appointment of high trust. The son was educated in the universities of Bologna and Pavia, where he made very rapid progress in his studies for the law, the profession of his choice. Finding this, however, uncongenial after a short time, he obtained, at the personal request of the Marchese Litta, a secretary's place in a government department, where he gave promise of ability and distinction; but the Italian Revolution put an end to his career in this direction, and he left the country.

He next appeared at Milan, where he was persuaded to give way to his natural genius for music, and where he achieved his first success upon the stage. According to Fétis (who, however, is incorrect in some details of his biography), Naldi appeared at Rome in 1789, then at Naples, and next at Venice and Turin. In 1796 and 1797 he reappeared at Milan. In London he made his début April 15, 1806, and he continued to sing here every subsequent season up to 1819 (inclusive). His principal characters were in 'Le Cantatrici Villane,' 'Così fan tutte,' and 'Il Fanatico per la musica.' In the latter, he showed his skill in playing the violoncello, on which he was no mean performer. Lord Mount-Edgcumbe describes his voice as 'weak and uncertain'; while another critic calls it 'sonorous and powerful,' but excepts from his successful rôles that of Sancho in the 'Villeggiatori bizarri,' which he rather foolishly excuses on the plea that he was 'too much the gentleman to play the clown' (*Monthly Mirror*). All agree, however, that Naldi was extremely clever, could write very fair verses and compose very tolerable music; had an accurate ear; could play the piano and violoncello very well; and read at sight with perfect ease and intonation. As an actor, he was excellent, and played with 'irresistible humour, effect, judgment, and truth.' A good portrait-sketch of him, as Figaro in 'Le Nozze,' 'Drawn and Etched expressly for the British Stage,' appeared in Feb. 1818. In the next year, he was engaged at Paris, where he made his début in 'Così fan tutte'; but his powers were much faded. He returned once more to London in that, his last, season; and in the following year, at Paris, met an untimely death, in the apartments of his friend Garcia, by the bursting of a newly-invented cooking-kettle, a trial of which he had been invited to witness. [According to the *Gentleman's Magazine*, he died on Thursday, Dec. 15, 1820. W. H. G. F.] His daughter, Mlle. Naldi, made her début in 1819. She sang at Paris in 1822-23, and is said (by Fétis) to have 'shared the public applause with Pasta for some years, particularly in 'Tancredi' and 'Romeo e Giulietta.' Without attaching implicit credit to this statement, we may believe that she was an excellent singer, and that she was a loss to the stage when she retired (1824), having married the Conte di Sparre, after which she was no more heard, except in her own *salon*, or those of her friends. J. M.

NALSON, Rev. Valentine, Sub-chanter of York Cathedral in the early part of the 18th century, composed an Evening Service in G, and also, on the occasion of the Peace of Utrecht in 1713, a Morning Service in the same key, both which are contained in the Tudway Collection, Harl. MSS. 7341 and 7342. Some anthems by him are also extant at Ely. He died in 1722. W. H. H.

NANINI, or NANINO, Giovanni Bernardino, was born, about the middle of the 16th century, at Vallerano, where he studied counterpoint under his elder brother, Giovanni Maria. Removing at a later period to Rome, he held the appointment of Maestro di Cappella, first in 1599 at the Church of S. Luigi de' Francesi, and afterwards at that of S. Lorenzo in Damaso. Beyond this little is known of his personal history; though it is certain that he took a prominent part in the management of his brother's music school,—an institution to which some of the most celebrated composers of the period were indebted for their early training. [The exact date of his death has not been ascertained, and can only be surmised as between 1612 and 1618, as the works which appeared after the latter year were edited by others.]

As a composer G. B. Nanini takes rank among the best masters of his time; but his works are, for the most part, far less characteristic of the true polyphonic style than those of his brother. He was one of the first who ventured so far to depart from the traditions of the Roman School as to write church music with organ accompaniment; and his later productions bear evident marks of that 'progress' which ultimately led to its extinction. His

published works are: a volume of delightful Madrigals entitled, 'Madrigali, a 5 voci, Lib. I.' (Venice, 1588, 1598); *Idem.* Lib. II. (Venice, 1599); *Id.* Lib. III. (Rome, 1612); 'Motecta, a i. ii. iii. iv. v. voc. una cum gravi voce ad organi sonitum accomodata, Lib. I.' (Roma, 1610); *Id.* Lib. II. (Rome, 1611); *Id.* Lib. III. (Rome, 1612); *Id.* Lib. IV. (Rome, 1618); 'Salmi, a 4 voc. con. l' organo' (Rome, 1620); and 'Venite, exultemus Domino, a 3 voc. coll' organo' (Assisi, 1620). In addition to these important works, many Madrigals, and other detached compositions, will be found in the collections published by Phalesius, and others, at the beginning of the 17th century; and many more still remain in MS. (See the *Quellen-Lexikon.*) Of these last, the most important are, some Psalms and Motets for eight Voices and a Salve Regina for twelve, formerly in the collection of the Abbé Santini; and a Treatise on Counterpoint, written, in conjunction with Giov. Maria, perhaps for the use of the pupils in the Music School. Proske has included four of his Psalms in the 'Musica Divina.' W. S. R.

NANINI, or NANINO, Giovanni Maria, elder brother of the preceding, was a native of Tivoli, where he is believed to have been born between 1545 and 1550. [In early youth he was a chorister at Vallerano, and studied Counterpoint, at Rome, under Gaudio Mell; and, on the completion of his education, he obtained a place as tenor singer in Sta. Maria Maggiore in Rome, was appointed in 1575 maestro at San Luigi de' Francesi, in 1577 a singer in the Papal Chapel, and in 1579 maestro at Sta. Maria Maggiore.]

Finding his talents now fairly appreciated, Giov. Maria established a public Music School—the first ever opened in Rome by an Italian—in the management of which he was assisted by his brother, Giov. Bernardino, as well as by Palestrina himself, who constantly gave instruction to the pupils, and took a lively interest in the institution. The school prospered exceedingly; and was frequented by more than one talented youth whose genius afterwards bore abundant fruit. Nanini's reputation as a learned contrapuntist, and gifted composer, was secured. His works were received at the Sistine Chapel with marks of special approbation, and in 1604 he was appointed maestro in that chapel. His death took place on March 11, 1607; and his remains were deposited in the Church of S. Luigi de' Francesi.

Nanini was one of the brightest ornaments of the great Roman school, the highest qualities of which he cultivated in a remarkable degree. His motet, for six voices—'Hodie nobis cœlorum rex'—annually sung, in the Sistine Chapel, on the morning of Christmas Day, is a noble composition; and he has left us many others, of equal merit, a large proportion of which still remain in MS. among the archives of the pontifical choir, the Vatican Basilica, the Collegium Romanum, the oratory of S. Maria in Vallicella, and other noted collections. P. Martini mentions a MS. collection of Canons, entitled 'Cento cinquanta sette Contrappunti e Canoni a 2, 3, 4, 5, 6, 7, 8, e 11 Voci, sopra del Canto fermo intitolato La Base di Costanzo Festa,' which contains some miracles of ingenuity and learning. Some of these, at least, have already appeared among his published works; but a dissertation on counterpoint, called 'Regole di Giov. Maria e di Bernardo Nanini, per fare contrappunto a mente sopra il Canto fermo,' written, conjointly, by himself and his younger brother, in 1619, exists only in a MS. copy—unhappily, imperfect—transcribed by Orazio Griffi, and preserved in the library of the Palazzo Corsini alla Lungara. [For other copies see the *Quellen-Lexikon.*]

The published works of Nanini comprise a volume of 'Motetti a 3-5 voci' (Venice, 1586); 'Madrigali,' Lib. I. (1579); *Idem.* Lib. II. (1581, etc.); *Id.* Lib. III. (1586); 'Canzonetti a 3 voci, per Alessandro Nanini raccolte' (1593); all published, at Venice, in 4to, by Gardano; some 'Salmi, a 8 voci,' printed in the well-known collection of Fabio Costantini (Napoli, 1615); and a number of motets, madrigals, and other isolated works, included in Costantini's 'Motetti,' Waelrant's 'Symphonia Angelica,' and other collections published in Italy, and by P. Phalèse of Antwerp. Some very fine motets—including a masterly 'Hodie Christus natus est,' in which the characteristic Noè! Noè! is introduced with great effect—will be found in Proske's 'Musica Divina.' [See Noël.] Others are given in the collections of the Prince de la Moskowa, Rochlitz, etc. [See the *Quellen-Lexikon.*] W. S. R.

NANTIER-DIDIÉE, Constance Betsy Rosabella, was born at St. Denis in the Isle of Bourbon (now Ile de la Réunion), Nov. 16, 1831. Mlle. Nantier, who derived her second name from her marriage with a singer, was at the Paris Conservatoire under Duprez, from 1847 to 1849, and obtained an *accessit* in the latter year in his class, and the first prize in the opera class. She made her début on the stage at the Carignan Theatre, Turin, in Mercadante's 'La Vestale.' She played in Paris at the Salle Ventadour in 1851, and afterwards joined an Italian company, of which Giuglini was one, playing at Lyons, Nîmes, Montpelier, etc.

Madame Nantier-Didiée made her first appearance in England at Covent Garden in 1853 as the Chevalier de Gondi, in 'Maria di Rohan,' afterwards as Maddalena in 'Rigoletto' on its production here, and as Ascanio in 'Benvenuto Cellini'; and in all three parts was successful. From 1853 to 1864 inclusive she sang here every year in Italian opera, at Covent Garden and the Lyceum, the usual mezzo soprano or

contralto parts, creating amongst others Nancy in 'Marta,' Rita on the revival of 'Zampa,' L'Amore in 'Orfeo,' Ulrica in Verdi's 'Ballo,' and Siebel in 'Faust.' In this last opera Gounod wrote the popular air 'Quando a te lieta' expressly for her. During this time Madame Nantier-Didiée sang at Court and public concerts, made an operatic provincial tour in 1855, later in that year and the early part of 1856 played in opera in America, and took part at the Bradford Festival of 1859. The rest of each year she was engaged at the Italian Opera of Paris, St. Petersburg, Moscow, Madrid, etc., or sang at concerts in the French provinces. She died at Madrid, Dec. 4, 1867. Apropos of Maddalena, Mr. Chorley remarks, 'Her gay handsome face, her winning mezzo-soprano voice, not without a Cremona tone in it, redeeming the voice from lusciousness, and her neat lively execution, were all displayed in this part, short as it is.[1] For such occupation as falls to the share of a first-rate singer of the second class, this lady has never been exceeded. Subsequently when . . . she tried to win first honours as a contralto, the natural limits of her powers made themselves felt, and she lost rather than gained in public favour.' A. C.

NAPIER, William, a Scottish musician and music-publisher born about 1740. For a number of years he played the violin in the private band belonging to George the Third, until gout in his hands prevented this. He was an energetic music-publisher, quick to see latent talent in new composers. His publications include a quantity of instrumental works, and he held the valuable copyright of such ballad operas as 'Rosina,' 'Maid of the Mill,' etc. He disposed of some of these copyrights to Dale for £540. His best-known publication is 'A Selection of Original Scots Songs,' three vols. folio 1790-94, with Bartolozzi frontispieces. His earliest address (before 1773) was 474 Strand, at the corner of Lancaster Court. About 1788 he removed from here to 49 Great Queen Street, and finally, about 1800, to 8 Lisle Street. He died in his seventy-second year in 1812, at Somers Town (see obituary notice in *The Scots Magazine* for August 1812). F. K.

NAPLES. The first school of music at Naples was founded towards the middle of the 15th century by John Tinctor. His school was short-lived, but it was immediately succeeded by the illustrious Neapolitan Conservatorios, which were both the first examples and models of all similar musical institutions, not only in Italy but in the other countries of Europe.

The Conservatorios of Naples, four in number —(1) Santa Maria di Loreto, (2) San Onofrio, (3) De' Poveri di Gesù Cristo, (4) Della Pietà de' Turchini—were originally founded by private benefactors for the purpose of affording both shelter and instruction to the homeless orphans of Naples. The children were taken out of the streets and clad in a particular dress, each Conservatorio being distinguished from the others by its peculiar colour. They were, moreover, closely shaven, and this, coupled with the clerical character of their dress, caused them to be called 'Preterelli' (little priests). Many of them were indeed destined for Holy Orders. Ecclesiastical music was at first the primary object of these institutions. They were governed after the pattern of a priests' seminary, and each had a church of which the pupils formed the choir. The funds of the institution were increased by the services of the pupils in other city churches and in the Royal Chapel, for which they received a monthly salary; also by other pious offices, such as watching and chanting hymns and prayers over the dead previous to burial. This was the task of the younger pupils, while the elder ones would carry the dead to the grave and even bury them. These elder pupils were called 'Paranze' (*i.e.* a small corps or company) and the younger ones 'Sopranelli' and Contraltini,' according to their voices. Besides these pious services, which were almost daily in request, the pupils were engaged to sing in the great musical processions, or 'Flottole'—so called from 'Flotto,' a term for the choir, a corruption of 'Frotta,' a crowd, because of the number of the pupils. Afterwards, when dramatic music began to revive, they represented the mysteries in the monasteries and convents during carnival, and later still performed in the theatres, more especially in that of San Carlo, for which the pupils of the Pietà de' Turchini were principally selected on account of their proximity to it. These efforts of the pupils brought in to each Conservatorio an average of 1000 ducats a year, but despite these and the private benefactions of individuals, the endowment of each institution was hardly sufficient to supply the bare necessaries of life to the pupils, while the space was so cramped that many of them had to sleep in the corridors and refectories, and the supply of musical instruments was far too scanty for the performers. Yet from this humble origin sprang the great masters of music whose compositions are inseparably associated with Italy.

(1) Santa Maria di Loreto. This originated in 1535 with a poor artisan of the name of Francesco, who received into his house on the Mercato orphans of both sexes, and caused them to be fed and clothed and instructed in music. The rich citizens of the Mercato assisted his pious design by every means in their power. The fame of the school reached the ears of Giovanni da Tappia, a Spanish priest domiciled in Naples, and he, having the progress of music greatly at heart, volunteered to direct it, and extend its powers of usefulness by a permanent endowment. This he obtained by begging alms

[1] The earlier portion of this quotation was reprinted in the first volume of the Dictionary, under article Bosio, by an error. It refers to Mme. Nantier-Didiée.

from house to house through the Neapolitan Provinces. At the end of nine years he returned to Naples with a sufficient sum for the purpose. The original humble institution was transferred to a larger building close to the Church of Sta. Maria de Loreto. This building was formally ceded by the government to da Tappia, received the title of 'Conservatorio,' and was endowed, in 1566, with the 'Jus del forno' and 'della beccaria.' Thus established, rich citizens from time to time left their fortunes to this institution, which grew and flourished. The pupils of both sexes reached the number of 800. Among the illustrious musicians whose names are connected with Santa Maria di Loreto are Alessandro Scarlatti, Durante, Porpora, Traëtta, Sacchini, Perez, Guglielmi, and many more.

In 1797 the two Conservatorios of San Onofrio and Santa Maria di Loreto were united, the former being absorbed in the latter. In 1806, by order of Joseph Buonaparte, the Conservatorio of Loreto was united to that of the 'Pietà de' Turchini,' and the building of Santa Maria di Loreto then became a hospital. It is still called l' Ospedale del Loreto, and over the doorway the following inscription may still be read :—

Un di ad Apollo, ad Esculapio or sacro.

'Once dedicated to Apollo, now to Aesculapius.'

(2) San Onofrio a Capuana. So called because it was situated in the district of Naples known as Capuana. It was founded in 1576 by private benefactions under the name of the 'confraternity of the Bianchi.' It received 120 orphans, who were instructed in religion and music. The funds of this, as of the other similar institutions, were augmented by the exertions of the pupils as already described. In course of time it was taken out of the hands of the confraternity and established as a Conservatorio by royal warrant, with the title of San Onofrio. The dress of the pupils was black and white—hence the name 'de' Bianchi.' At a later date foreign pupils were admitted on terms of monthly payment, and on the understanding that they should continue to give their services for a few years after the end of their term of instruction. In 1797 the building of San Onofrio was turned into barracks, and the pupils were transferred to Santa Maria di Loreto. A. Scarlatti was a teacher in this Conservatorio also, likewise Durante, Leo, Feo, Cotumacci; amongst their pupils were Gizzi, Jommelli, Piccinni, Terradellas, and Paisiello. Gizzi, by the advice of Scarlatti, opened in 1720 a school of singing in connection with this Conservatorio, the famous singer Gioacchino Conti di Arpino was one of his pupils, and out of gratitude to his master, took the name of Gizziello. [See Gizziello.]

(3) De' Poveri di Gesù Cristo. This was established in 1589 by a Franciscan, Marcello Foscataro di Nicotera, for the foundlings of Naples. By means of alms collected from the Neapolitans, he obtained the necessary funds, and drew up the rules, which were ratified by Alfonso Gesualdo, the then Cardinal Archbishop of Naples. The pupils, 100 in number, varying in age from seven to eleven, and literally taken out of the streets, were clothed at first in the sober dress of the Franciscan order, afterwards in blue and red, were fed and instructed in their own language and in music, and were governed by two canons of the cathedral of Naples.

This Conservatorio existed till 1744, when by order of Cardinal Spinelli it was converted into a Diocesan Seminary. It now bears the title of 'Seminarium Archiepiscopale Diocesanum,' whereas it had for years borne the inscription of 'Pauperum Jesu Christi Archiepiscopale Collegium.' The pupils were distributed among the three remaining Conservatorios—San Onofrio, Loreto, and the Pietà de' Turchini.

This Conservatorio is by some considered as the oldest of all, and as the cradle of the great Neapolitan School of Music. Feo, Greco, Durante, Vinci—all pupils of Scarlatti—Cotumacci, Porpora, Ignazio Gallo, and Pergolesi, were among the most famous composers which it produced.

(4) Della Pietà de' Turchini. This originated with the confraternity of Sta. Maria della Incoronatella, who, in the year 1583 made their house an asylum both for the homeless orphans of Naples, and also for children whose parents were unable to support them. At first the children were only taught to read and write, and were clad in long blue garments ('color turchino'), hence the name of 'Pietà de' Turchini,' which was adopted by the institution instead of that of the 'Incoronatella.' It was not till a century later that musical instruction was given to the pupils. In 1600 it was placed under the protection of Philip III. of Spain, and in 1670 Francesco Provenzale and Gennaro Ursino were appointed to be its Professors of Music, Provenzale having preceded Scarlatti as Maestro of the Palatine Chapel at Naples. It produced many famous composers, such as Fago, Carapella, Leo, Cafaro, Jommelli, and Sala. In 1806, on the abolition of the Conservatorio of Sta. Maria di Loreto, the pupils were received into the Pietà de' Turchini. In 1808 this, the last of the Conservatorios, was also suppressed on the representation of Monsignore Capecelatro, Archbishop of Taranto, 'that the Neapolitan Conservatorios had fallen from their ancient glory on account of bad administration and lack of discipline, and that the only remedy was to re-organise them in one great college established on a broader basis.' Thus the 'Real Conservatorio di Musica' came into existence, first with the title of San Sebastiano, and afterwards

with that of S. Pietro a Maiella, which it still retains.

Tritta, Paisiello, and Feneroli were the first directors and general administrators of the new Real Conservatorio. They were succeeded in 1813 by Zingarelli. In 1817 'external' preparatory schools of music were added; and the pupils who passed creditable examinations there were admitted into the Real Conservatorio. In the revolution of 1820 half the building of San Sebastiano was seized for the use of the government, the other half was made over to the Jesuits, and the monastery of San Pietro a Maiella was assigned to the Conservatorio. In 1837 Zingarelli was followed by Donizetti, and he again in 1840 by Mercadante, who made great reforms in the discipline and efficiency of the college. In 1861, on account of his blindness, Carlo Conti was appointed his coadjutor. Conti died in 1868, and was succeeded by Paolo Serrao Mercadante, who retained his post as President till his death in 1870. Since that date the Conservatorio appears to have lost ground, and a fatal economy seems to have beset its management. In 1874 the scholarships were reduced from 100 to 50, and 25 of these were thrown open to women, with allowance for lodging; but in 1879 this allowance was abolished. The post of Director is now vacant, and the Conservatorio is governed by a board of professors and amateurs. Manfroce, Bellini, Luigi Ricci, and Michael Costa are the most distinguished names on the roll of the Neapolitan School of Music since the establishment of the Real Conservatorio di Napoli. [See LIBRARIES, vol. ii. p. 713.] C. M. P.

NAPOLEON, ARTHUR, son of Alexandre Napoleone, an Italian, and Doña Joaquina dos Santos, a Portuguese lady, was born at Oporto, March 6, 1843. He began to learn the piano at four years of age under the direction of his father, who was a professor of music in that city. At six years of age he played at the Philharmonic of Oporto. In 1850-52, he gave successful concerts at Lisbon and Oporto, and played several times before the Queen, Doña Maria II. In 1852 he went to London, and in 1853 he gave concerts in the Salle Herz, Paris, and played before the Emperor and Empress. Returning to London he played at the Musical Union. In Jan. 1854 he was engaged for twelve concerts at the Kroll Theatre, Berlin, and having been presented by Meyerbeer, played at the palace of Charlottenburg before the King of Prussia. He studied with Hallé at Manchester in the same year, and undertook tours in the United Kingdom. In 1856 he played in Germany and Poland, and made a tour in England in 1857 with Sivori and Piatti. In that year Arthur Napoleon went to the Brazils and was enthusiastically received by his countrymen. In the first four concerts he gave in Rio Janeiro he made a profit of over £3000. Having travelled through South America he returned to Portugal in 1858. From thence he went to the United States, making several long tours, and to the West Indies in 1860, where he played with Gottschalk in Havana, and resided for some time during 1860 and 1861 at Porto Rico. His reappearance in London at St. James's Hall in 1862, when he gave a concert with the sisters Marchisio, was not entirely satisfactory. He now perceived that serious study of the classical composers was essential to his artistic development and to the ultimate attainment of the position for which his natural talents fitted him. While not neglecting this discipline he continued his tours, going again to the Brazils and Portugal, where he was charged with the direction of the opening fête at the Exhibition at Oporto in 1865. His last tour was made in Portugal and Spain in 1866, when he played before Queen Isabella. Owing to circumstances entirely independent of art, Arthur Napoleon left off playing in public at a time when he might really have begun a distinguished career as one of the first pianists in Europe, for which he had all the requisites. In 1868 he established at Rio Janeiro a business in music and pianofortes that has become the first in South America, the present style of the firm being Arthur Napoleão & Miguez. He has written several successful pieces for piano and for orchestra. At the request of the Emperor of the Brazils he directed in 1876 the performance of Verdi's Requiem, and in 1880 undertook the direction of the Camoens tercentenary festival. A. J. H.

NAPRAVNIK, EDWARD FRANZEVICH, born August 12/26, 1839, at Beisht near Königgrätz, in Bohemia, was the son of a teacher. He learnt the rudiments of music from a colleague of his father's named Pugonny, and at thirteen was able to play for the service in the village church. In 1854 he was left an orphan in very poor circumstances. He was determined to become a musician, and succeeded in entering the School of Organists in Prague. He studied instrumentation with Kitel', and also at the Pianoforte School established by Maidel, where he was soon taken on as assistant teacher. Several essays in composition, comprising masses, symphonies, overtures on Czechish themes, songs, etc., date from this early period. In 1861, Napravnik was called to St. Petersburg to be director of Prince Youssipov's private orchestra. Two years later he was appointed, at Liadov's suggestion, to be his assistant, and the organist of the Imperial Theatres. He rose to be second conductor in 1867, and succeeded Liadov as chief capellmeister in 1869; a position which he still occupies.

At the time of his appointment Russian opera was in a neglected and languishing condition, and Napravnik carried on the work of restitution, begun by his predecessor Liadov, with tact and zeal. The existing repertory of the Maryinsky

Theatre—where Russian opera is usually performed in Petersburg—has been largely built up on his recommendation, and although some masterpieces of national opera are unduly neglected, it shows a great improvement on the past. The days when native works were entirely disregarded for those of the Italian and other schools are now at an end. Mention must be made of the admirable performances of Glinka's 'A Life for the Tsar,' Tchaikovsky's 'Eugene Oniegin,' 'The Oprichnik,' and 'Dame de Pique,' and Rimsky-Korsakov's 'Snow Maiden' and 'Sadko,' which have become distinguishing features of Napravnik's directorship. To his remarkable talent as a conductor Napravnik joins uncommon powers of organisation. Although a strict disciplinarian he shows great diplomacy in the management of his affairs. Not only has he so greatly improved the orchestra of the Imperial Opera—both as regards numbers and quality—that it now ranks as one of the finest in the world, but he has done much to raise the social and material position of the players. He is universally respected, and his opinion carries weight in all strata of the musical world of Russia.

At the close of thirty-five years' service, in 1898, Napravnik had conducted over 3000 operas, including sixty-two first productions, of which thirty-six were Russian, and thirty revivals, fifteen of these being by native composers. Besides his onerous work at the Opera, Napravnik has distinguished himself as a concert conductor. From 1869 to 1881 he conducted regularly the Concerts of the Russian Musical Society, and occasionally those of the Philharmonic Society.

In his compositions Napravnik shows the qualities and defects frequently characteristic of the conductor-composer; a consummate command of technical means and the eclecticism and good taste born of vast experience; but also a certain loss of individuality and distinction, which seems the unavoidable result of perpetually assimilating other men's creations. His operas have met with marked success, and are certainly not devoid of charm, although the nature of the music is often reminiscent.

Napravnik's early opus numbers, up to thirteen, represent his youthful works composed before leaving Bohemia. The following is a list of his known compositions:—

Operatic

'The Nije-Novgorodians,' opera in four acts, op. 15, first performance St. Petersburg, 1868 (revived in 1888); 'Harold,' opera in five acts, op. 45, St. Petersburg, 1886; 'Doubrovsky,' opera in four acts, op. 58, St. Petersburg, 1895; 'Francesca da Rimini' (libretto from Stephen Phillips's play), op. 71, St. Petersburg, 1903.

Orchestral

Four Symphonies, op. 17; 'The Demon,' op. 18, 1879; National Dances, opp. 20 and 23; Symphonic poem, 'The East,' op. 40; Suite, op. 49; Solemn Overture, op. 14; Marches, opp. 33 and 38.

Chamber Music

Three String Quartets, opp. 16, 28, 65; two Pianoforte Trios, opp. 24 and 62; Pianoforte Quartet, op. 42; String Quintet (two violoncellos), op. 19; Violin and Pianoforte Sonata, op. 52; two Suites for violoncello and pianoforte, opp. 29 and 36.

Instrumental and Orchestral

Pianoforte Concerto, op. 27; Fantasia on Russian themes for pianoforte and orchestra, op. 39; Fantasia for violin and orchestra, op. 30; Suite for violin and orchestra, op. 60.

Vocal

Music to A. Tolstoi's 'Don Juan,' for soli, chorus, orchestra, and declamation; ballads, with orchestral accompaniment, 'The Voyevode,' op. 22 (baritone), 'The Cossack,' and 'Tamara,' op. 26.

For chorus.—Three male-voice choruses, op. 41; five choruses a cappella, op. 50; four ditto, op. 55; four ditto, op. 63.

Songs, op. 21 (4), op. 25 (4), op. 31 (4), op. 35 (4), op. 44 (4), op. 56 (4), op. 59 (6), op. 68 (4), op. 70 (4 duets).

Pianoforte

Musical Pictures (5), op. 43; Bagatelles (4), op. 46; two Valses, op. 48; Dance Suite, op. 57; six pieces, op. 61; three pieces for violin and piano, op. 64; three pieces for violoncello and piano, op. 37; four ditto, op. 67.

R. N.

NARDINI, Pietro, an eminent violinist and composer, was born at Fibiana, a village in Tuscany, in 1722. He received his first musical instruction at Leghorn, and afterwards studied for several years under Tartini at Padua. We know nothing further of his early career. About the year 1753 he was appointed solo-violinist at the Ducal court at Stuttgart, where he remained for fifteen years. In 1767 he returned to Italy, settled at Leghorn, and stayed with his old master Tartini during his last illness. In 1770 he accepted an appointment as director of the music at the court of the Duke of Tuscany, and died May 7, 1793, at Florence.

Nardini was the most eminent of Tartini's disciples. Leopold Mozart, the best possible judge in matters of violin-playing, writes of him: 'The beauty, purity, and equality of his tone, and the tastefulness of his cantabile-playing, cannot be surpassed; but he does not execute great difficulties.' The well-known poet-musician Schubart relates in his flowery style: 'His playing brings tears into the eyes of stony-hearted courtiers—nay, his own tears run down on his violin!'

That Nardini was not a mere executant, but a thorough musician, is evident from the character of his compositions for the violin. Vivacity, grace, a sweet sentimentality, are the main characteristics of his style, which is altogether more modern in form and feeling than Tartini's. His Allegros are often largely developed, and already display the full sonata-form, while his slow movements are not unlike Viotti's. If nevertheless the greater part of his works appear to us old-fashioned and antiquated compared with those of Tartini, the reason is, that he has neither the depth of feeling, the grand pathos, nor the concentrated energy of his great master.

His published compositions are: six Concertos, op. 1 (Amsterdam); six Sonatas for violin and bass, op. 2 (Berlin, 1765; a new edition published by Cartier, Paris); six Sonatas for two violins (also numbered op. 2), London, Walsh: six Trios pour flute (London); six Solos pour violin, op. 5 (London, 1770); a solo for violin with thorough-bass (London, 1780); six Quartets (Florence, 1782); six Duos pour deux violons (Paris).

Some of his sonatas have latterly been re-edited by Alard in his 'Maîtres Classiques'; by

F. David in the 'Hohe Schule des Violinspiels,' and by G. Jensen in 'Classische Violinmusik.' Leoni di Pienza published an *Elogio di Pietro Nardini*, in Florence, 1793; see also J. B. de Rangoni's *Essai sur le goût de Musique*, 1790. P. D.; additions by E. H-A.

NARES, James, Mus. Doc., born at Stanwell, Middlesex, in 1715 (baptized April 19), was a chorister in the Chapel Royal under Bernard Gates, and Dr. Croft, and afterwards with Dr. Pepusch. He acted for some time as deputy for Pigott, organist of St. George's Chapel, Windsor, and in 1734 was appointed, on the resignation of Salisbury, organist of York Minster. On Jan. 13, 1756, he was appointed to succeed Dr. Greene as organist and composer to the Chapel Royal, and in the same year graduated as Mus. D. at Cambridge. In Oct. 1757 he was appointed Master of the Children of the Chapel Royal, *vice* Gates, his old master. In 1770 he gained a prize from the Catch Club for his glee, 'To all Lovers of Harmony.' He resigned the mastership of the Chapel boys July 1, 1780, died Feb. 10, 1783, and was buried in St. Margaret's, Westminster. Dr. Nares published 'Eight Sets of Harpsichord Lessons,' 1748; 'Five Harpsichord Lessons,' op. 2, 1758; 'Three Easy Harpsichord Lessons'; 'A Treatise on Singing'; 'Il Principio, or, A regular Introduction to playing on the Harpsichord or Organ' (1759, the first set of progressive lessons published on a systematic plan); 'The Royal Pastoral,' a dramatic ode, 1767; 'Collection of Catches, Canons, and Glees,' *c.* 1780; 'Six Organ Fugues'; 'Second Treatise on Singing, with a Set of English Duets'; and 'Twenty Anthems,' 1778. 'A Morning and Evening Service and Six Anthems' were published in 1788, with a portrait of him, ætat. sixty-five, engraved by Ward after Engleheart, prefixed. [A sketch of his life is also contained in the volume, by his son Robert.] His Service in F and three anthems are included in Arnold's 'Cathedral Music,' an anthem in Page's 'Harmonia Sacra,' and two anthems in Stevens's 'Sacred Music.' Two canons, two glees, two rounds, and a catch by him (the famous 'Wilt thou lend me thy mare?') are contained in Warren's collections, and one of his lessons, in three movements, from the set of 1758, was reprinted in the *Oxford Hist. of Mus.* vol. iv. *The Age of Bach and Handel.*

[The epithet 'poor,' first applied to Nares's music in the first edition of the Dictionary, has been copied into most of the books of reference; examination of his secular music shows how ill-founded is the impression, although his anthems are perhaps not very elevated in character.] W. H. H.

NATHAN, Isaac, born of Hebrew parents at Canterbury in 1791, being intended for the priesthood, was in 1805 sent to Cambridge to study Hebrew, but his natural bent being for music he was articled to Domenico Corri, and devoted his attention principally to singing and composition. He appeared at Covent Garden as Henry Bertram, in 'Guy Mannering.' After composing several songs, he produced in 1815-1822 'Hebrew Melodies,' to Lord Byron's poetry, with much success. [Byron became very intimate with Nathan, who set many of his poems to music. See *Dict. of Nat. Biog.*] In 1823 he supplied part of the music for the comedy 'Sweethearts and Wives'—one song in which, 'Why are you wandering here, I pray?' became very popular—and published *Musurgia Vocalis, An Essay on the History and Theory of Music and on the qualities, capabilities, and management of the Human Voice.* In 1824 he brought out 'The Alcaid,' comic opera, and in 1827 'The Illustrious Stranger,' operatic farce. In 1836 he published *The Life of Madame Malibran de Bériot.* In 1841 he emigrated to Sydney, where he produced 'Merry Freaks in Troublous Time,' 1851, and ran a periodical, *The Southern Euphrosyne and Australian Miscellany*, from 1846. He was accidentally killed by being run over by a tramway car, Jan. 15, 1864. He was much esteemed as a singing-master. W. H. H.; additions from *Dict. of Nat. Biog.*, *Brit. Mus. Biog.*, etc.

NATIONAL CONCERTS. A series of concerts given in Her Majesty's Theatre, in October, November, and December 1850, with Balfe and Charles d'Albert as conductors. The prospectuses contained a rarely-equalled list of performers, and promises of new works, most of them by English composers (probably the only origin of the name of the concerts), none of which, however, saw the light; while the performances consisted almost entirely of the ordinary ingredients of 'monster' concerts, with a very meagre number of features interesting enough to be recorded. During the season, however, the following works came to a hearing: Spohr's symphony, 'The Seasons'; Mendelssohn's 'Fingal's Cave' and 'Melusina' overtures, the latter so badly played that it had to be abandoned as impracticable; besides one or two symphonies, and a movement or two from a concerto by Beethoven. The following artists actually appeared: Hallé, Molique, Sainton, Piatti, Arabella Goddard (her first appearance), Stockhausen, and Sims Reeves. The concerts were in the hands of Cramer, Beale & Co., and proved an unequivocal failure, chiefly because of the enormous expectations that were excited but not fulfilled. An attempt was made in March 1852 to start another series with the same title, in Exeter Hall, but the scheme fell to the ground after a few concerts.

NATIONAL TRAINING SCHOOL FOR MUSIC, THE. This institution, which had been projected and discussed since 1854, and the idea of which had emanated from the Prince Consort, was not founded until 1873, when a

meeting was held at Clarence House, the Duke of Edinburgh in the chair, at which it was resolved that 'it is desirable to erect a building at a cost not exceeding £20,000 for the purposes of a Training School for Music at Kensington, in connection with the Society of Arts.' A site on the immediate west side of the Albert Hall was granted by the Commissioners of 1851, the construction of the building, on the design of Captain F. Cole, R.E., was undertaken by Mr. (afterwards Sir) Charles J. Freake, at his own cost; the first stone was laid on Dec. 18, 1873, and the School was opened at Easter 1876 with 82 free scholarships, of which 4 were founded by the Society of Arts, 2 by members of the Society, 5 by Mr. Freake, 10 by the Corporation of London, 14 by City Guilds, 33 by provincial towns, and the remainder by private donors. The scholarships were of the value of £40 a year each, and were founded for five years, by subscription renewable at the end of that term; they carried free instruction for the same period, and were obtainable 'by competitive examination alone.' The Duke of Edinburgh was chairman of the Council, Sullivan was appointed Principal, with a staff of Teachers; in 1881 he was succeeded by Stainer as Principal, and the School continued to flourish till Easter 1882, when it came to an end owing to the determination arrived at to establish the Royal College of Music on a wider and more permanent basis. The College, on its formation, took over the building, furniture, and fittings, organ and music, and a balance at the banker's of £1100. The instruction in the Training School was systematic and thorough, and in proof of its efficiency during the short period of its existence it is sufficient to name Eugene D'Albert, Frederick Cliffe, Annie Marriott, and Frederick King, as having received their education there. [See ROYAL COLLEGE OF MUSIC.] M.

NATURAL. A word formerly applied to the scale of C major, which was called 'the natural scale' because it has no accidentals. It thus became used for the sign (♮) which cancels a preceding sharp or flat, whether used as a chromatic accidental or occurring in the signature. In other words, when the use of a sharp or flat has indicated that the note a semitone above or below that in the diatonic series of C major is to be taken, the introduction of a Natural indicates that the unaltered note is to be resumed; and hence a naturalised note is always a white key on the pianoforte or organ, unless it be combined with a sharp or flat, as ♮♯ or ♮♭, to cancel a chromatic double-sharp or double-flat, and indicate the corresponding note of the diatonic series indicated by the existing signature.

Naturals do not occur in the signatures of keys, except when it is necessary to cancel all or part of a previous signature, at a change of key in the course of a piece of music; as at the change from C minor to C major in the Marcia Funebre of the Eroica Symphony, or the change from E♭ minor to E♭ major at the end of the Introduction of Spohr's Overture to 'Jessonda.' Where a complete change is made from a sharp key to a flat key, or *vice versâ*, the naturals are often indicated, but with very little reason, as the mere statement of the new signature must cancel the former one. C. H. H. P.

NAU, MARIA DOLORES BENEDICTA JOSEFINA, was born of Spanish parents at New York, March 18, 1818. Having entered the Conservatoire at Paris, July 23, 1832, she became a pupil of Mme. Cinti-Damoreau, and soon developed a clear and flexible voice. This, with a large share of intelligence, musical feeling, and application, enabled her to take the first prize at the *concours* of 1834.

On March 1, 1836, at the age of eighteen, Mlle. Nau made her first appearance at the Opéra, as the Page in the 'Huguenots,' and achieved a success, in spite of her inexperience. She remained six years at that establishment, but playing only secondary parts, which did not allow her real worth to appear; and at the end of that time her engagement was not renewed. Mlle. Nau determined, therefore, to travel in the provinces and abroad, where she soon was appreciated much more highly; in Brussels, particularly, her excellent vocalisation and phrasing produced a marked impression. In October and November 1844, she sang in London. Her foreign successes opened the eyes of the Opera-managers at Paris, where she was re-engaged at thrice her former salary. She reappeared there in December, receiving a warm welcome; and continued to sing on that stage till the end of 1848, with unabated éclat. Her farewell was on Oct. 11 of that year, in 'Lucia'; after which she went to London, and thence to the United States, where she had a triumphal progress. Returning to London, she sang at the Princess's Theatre for nearly eighteen months, with great success; and thence betook herself once more to the Opéra at Paris, where she remained during 1851, 1852, and 1853. Mlle. Nau re-visited her native country in 1854, and received extravagant adoration. She returned to Paris again in 1856, when she finally quitted the stage. J. M.

NAUDIN, EMILIO, born at Parma, Oct. 23, 1823, was taught singing by Giacomo Panizza of Milan, made his début at Cremona about 1845 in Pacini's 'Saffo,' and afterwards sang at the principal theatres of Italy, at Vienna and St. Petersburg. He made his first appearance in England, June 2, 1858, at Drury Lane, as the Duke in 'Rigoletto,' and remained for the season, playing Edgardo, Ernesto, and Arturo, and singing in concerts. After singing at Madrid, and Turin, he reappeared in England on May 30, 1862, at Mrs. Anderson's farewell concert at Her Majesty's, and on the 31st acted

Manrico at the same theatre. In November of that year he appeared as Ferrando at the Parisian revival of 'Così fan tutte,' and in Flotow's 'Stradella.' On April 7, 1863, he appeared at Covent Garden as Masaniello, and remained there every season up to 1872 inclusive, except 1865, when he was engaged to create Vasco di Gama, on the production of 'L'Africaine,' April 28; he had been mentioned in Meyerbeer's will as the most suitable singer for the part. During all these seasons he undertook several characters in addition to the above, viz. Don Ottavio, Raoul, Vasco, Danilowitz, Fra Diavolo, Carlo, etc., as well as Don Carlos, on the production of Verdi's opera of that name in England, June 4, 1867; and was always acceptable on account of his careful singing and acting. In 1873 he sang in concerts only. In 1874 he sang at Drury Lane for the season, adding Henrique ('Diamans de la Couronne') to his already extensive list, and in 1875 returned to Covent Garden. In the autumn of that year he played Lohengrin for the first time in the English provinces. Since then he has not appeared in England. In Moscow he played Tannhäuser in 1877. In 1879 he sang in Spain and Italy, and added the part of Eleazar (in 'La Juive') to his repertory. He was struck down with paralysis, and died at Boulogne in May 1890. A. C.

NAUMANN, Johann Gottlieb (or Giovanni Amadeo), well-known composer in his day, born April 17, 1741, at Blasewitz near Dresden. Though the child of a peasant he was educated at the Kreuzschule in Dresden, and intended for a schoolmaster. He studied music by himself, until a Swedish musician resident in Dresden named Weestroem, happening to visit his home, was struck by seeing Bach's (probably Emanuel's) sonatas on the harpsichord, and determined to take him on a professional tour. Starting in May 1757, they first went to Hamburg, where they were detained ten months by Weestroem's ill health, and then to Padua, where Weestroem took lessons from Tartini, in which he did not allow Naumann to share. His treatment was altogether so bad that the young man left him, but was able to proceed with his training, as Tartini taught him for nothing, and an English musician named Hunt gave him pecuniary assistance. During his stay of three years in Padua he made the acquaintance of Hasse. He next went to Naples in 1761 with a pupil named Pitscher, to study dramatic music for six months; and then, armed with a recommendation from Tartini, visited Padre Martini at Bologna, and received from him some instruction in counterpoint. During a lengthened stay at Venice he produced his first opera at San Samuele. In 1763 he returned home, and through the influence of the Electress was appointed court composer of sacred music. In 1765-68 he was again in Italy, composing 'Achille in Sciro' (1767) for Palermo, and 'Alessandro nelle Indie' for Venice. In 1769 he produced 'La Clemenza di Tito' (Metastasio's text) in Dresden, and in 1772 'Solimanno' and 'Nozze disturbate' in Venice, 'Armida' in Padua (1773), and 'Ipermestra' in Venice (1774). On his return to Dresden in 1774 he declined a flattering invitation from Frederick the Great to Berlin, and in 1776 was rewarded by the Elector with the title of Capellmeister, and a salary of 1200 thalers. During a temporary residence in Stockholm (1776-78) he produced in Swedish 'Amphion' (1776) and 'Cora,' his best and most popular work, published for PF. in 1780. [He was again in Sweden in 1782-84, producing 'Gustav Vasa' in 1783.] In 1786 he was raised to the dignity of Obercapellmeister, with a salary of 2000 thalers, for his refusal of a brilliant position at Copenhagen. In 1793 he produced 'Protesilao,' an opera, at Berlin, and an oratorio 'Davidde in Terebinto' at Potsdam, for which he received a gold snuff-box with 400 Friedrichs d'or from the King Frederick William II., who also induced Hummel to take lessons from him. His last opera, 'Aci e Galatea,' was produced, April 25, 1801, at Dresden, where he died of apoplexy on the 23rd of the following October. For further particulars the reader is referred to Meissner's *Bruchstücke zur Biographie Naumann's* (Prague, 1803-4).

Naumann was also a prolific composer of church music; thirteen oratorios, and twenty-one masses with Te Deums, and smaller church pieces, being preserved in Dresden. [See the *Quellen-Lexikon* for list.] The court chapel still performs some of his compositions, but the single work of his now known beyond Dresden is his setting of Klopstock's 'Vater unser,' an effective composition for its day. Though a good musician, capable of turning his talents to account, he had not a particle of genius. Entirely uninfluenced by the works of Haydn and Mozart, he trudged on to the end of his life in the footsteps of Hasse and Graun. [He is reported to have composed the beautiful 'Dresden Amen,' immortalised in Wagner's 'Parsifal.']

The Library of the Royal College of Music contains a Mass of his (in G) published in London, with an accompaniment arranged by Edmund Harris; and 'The Pilgrims at the Holy Sepulchre,' an oratorio, edited with a biography by Mainzer. By his marriage with the daughter of Admiral Grotschilling he left three sons, the eldest of whom, Karl Friederich, became a well-known mineralogist, whose son Ernst, born August 15, 1832, studied the organ with Johann Schneider, and composition with Hauptmann, and was from 1860 organist and musikdirector at Jena, and from 1877 professor. He published an excellent treatise, *Ueber die verschiedenen Bestimmungen der Tonverhältnisse* (Leipzig, 1858), as well as some music, among which may be named

two string quintets, and a serenade for strings and wind.

The elder Naumann's second son, MORITZ ERNST ADOLF, a well-known physician and professor in Bonn, was father of Dr. EMIL, pupil of Mendelssohn and Hauptmann, and a composer of merit, born Sept. 8, 1827, in Berlin. [An oratorio, 'Christus der Friedensbote,' was given in Dresden in 1848, and an opera, 'Judith,' was given in the same place in 1858. In 1856 his first effort in musical literature, *Die Einführung des Psalmengesangs in die Kirche*, procured him the post of court-director of sacred music. Another opera, 'Loreley,' was performed after his death, in 1889. He lived chiefly in Dresden, and published many books, the most notable being *Die moderne musikalische Zopf* (1880), a pamphlet of conservative tendency, and an exhaustive *History of Music* (1880-85), translated into English by F. Praeger, and furnished with very necessary additional chapters on English music by Sir F. A. Gore Ouseley. This appeared in 1886. He succeeded W. Rust as organist of S. Thomas's, Leipzig (March 1880), on the promotion of the latter to be Cantor. [Emil Naumann died at Dresden, June 23, 1888.]

The third brother, CONSTANTIN AUGUST, was a mathematician and astronomer. F. G.

NAVA, GAETANO, a distinguished Italian teacher of singing, and writer of vocal exercises, born at Milan, May 16, 1802. His father, Antonio, taught and composed for the French guitar, then a favourite instrument, but the son received a college education previous to entering the Milan Conservatoire under Federici. Here in 1837 Nava was appointed professor, retaining his connection with the institution—where he gave instruction both in harmony and in singing—for thirty-eight years, that is, up to the time of his death, March 31, 1875. His skill as a vocal teacher, enhanced by his cultivated intelligence and uncommon earnestness and honesty of purpose, brought him a large *clientèle* of private pupils. Distinguished among these stands our own countryman, Charles Santley. None of Nava's scholars have achieved a more brilliant reputation than that eminent baritone; nor could a better exemplification be desired of the master's method of careful vocal development, as opposed to the forcing system. Nava's works, published at Milan, by the firms Ricordi, Lucca, and Conti, comprise numerous books of *solfeggi* and *vocalizzi*, several masses and separate pieces of vocal church music, and a Method of Singing that has appeared also in London and at Leipzig. B. T.

NAVARRAISE, LA. 'Lyric Episode' in two acts, text by J. Claretie and H. Cain, music by Jules Massenet, produced at Covent Garden Theatre, June 20, 1894. Subsequently at the Opéra-Comique in Paris and elsewhere.

NAVOIGILLE, whose real name was GUILLAUME JULIEN, was born at Givet about 1745; came to Paris, was adopted by an Italian, and patronised by Monsigny, entered the band of the Duke of Orleans, and opened a free violin school, in which Boucher, the well-known virtuoso, was educated. He composed duets and trios for strings, and two theatrical pieces, the music of which largely consisted of well-known airs. Navoigille died in Paris, Nov. 1811. He was a good leader, but his name would have been forgotten but for the mistake committed by Fétis in attributing to him the authorship of the 'Marseillaise.' G. C.

NAVRATIL, CARL, born at Prague, April 24, 1867, was taught theory by Guido Adler and the violin by Ondricek, and is the composer of many ambitious works of considerable interest and value. The operas, 'Hermann' and 'Salammbô,' represent his work for the stage; besides a symphony in G minor, to be ranked as absolute music, there are no fewer than five symphonic poems, belonging to the class of 'programme-music.' These deal respectively with 'John Hus,' 'Ziska,' 'Zalov,' 'Neklan,' and 'Der weisse Berg.' Concertos for violin and pianoforte with orchestra, two trios for piano and strings, two quintets for piano and strings, a sonata for violin and piano, one for viola and piano, a string quartet in D minor, two Psalms for eight-part chorus, a Mass in D, much pianoforte music and many songs, show great industry, and some of the music is strongly original. Navrátil has written a life of Smetana, and is an honorary member of the Dutch Maatschappij tot Bevordering van Toonkunst. M.

NAYLOR, JOHN, an excellent cathedral organist, was born at Stanningley, near Leeds, on June 8, 1838. As a boy he was a chorister at the Leeds parish church, and also received instruction on the pianoforte from the well-known musician and organist R. S. Burton. With this exception he was a self-taught man. At the age of eighteen he was appointed organist of the parish church, Scarborough, where he soon began, in spite of his youth, to promote a taste for good music in the town. He graduated at Oxford in 1863 as Mus.B., and proceeded to the degree of Mus.D. in 1872. In 1873 he became organist of All Saints' Church, Scarborough, where in collaboration with the vicar, the Rev. R. Brown-Borthwick, he raised the musical services to a pitch of great excellence. He was here able to make experiments in connection with the chanting of the Psalms which were not without their influence in bringing about the publication of Dr. Westcott's Paragraph Psalter. Dr. Naylor became organist and choirmaster of York Minster in 1883. He was conductor of the York Musical Society for many years before his retirement in 1896. He was a musician of catholic tastes, and a composer of no mean merit. His works include, besides various anthems and services, the following cantatas written with organ accompaniment, and performed with great

success by a large body of voices in York Minster; 'Jeremiah,' 1884; 'The Brazen Serpent,' 1887; 'Meribah,' 1890; 'Manna,' 1893. He resigned his appointment at York in 1897, and went on a voyage to Australia, dying at sea, May 15, 1897. T. F. P.

NEALE, JOHN and WILLIAM (father and son), a firm of Dublin music-sellers and publishers established before the middle of the 18th century in Christ Church Yard. It is very difficult to trace their history, though they played an important part in matters musical in the Dublin of their day, while few of their publications are left to afford clues. The elder, John Neale or 'O'Neil,' was in 1723 connected with a musical club held at a tavern in Christ Church Yard, which club afterwards developed into a very important musical association. He and his son were managers of most of the entertainments in Dublin, and built 'The Musick Hall' in Fishamble Street, opened in Oct. 1741, and wherein Handel in December of the same year conducted its first public performance. [John Neale died before 1738. W. H. G. F.]

William Neale died at an advanced age about 1769, his son John, who was a surgeon, becoming the best amateur violinist in Dublin. The above particulars are mainly gathered from Gilbert's *History of Dublin*, 1854. In turning to other references, in Bunting, 1840, p. 4, and in Petrie, 1855, pp. 39, 150-57, some confusion is apparent. They speak of certain publications issued about 1720, and it is difficult to identify these satisfactorily.

John and William Neale published a couple of thin folio works, being the songs and airs in 'The Beggar's Opera,' and in its second part. On these are advertised other of their publications, including three books of 'English Airs'; one each of 'Scotch Tunes,' 'Irish Tunes,' and 'Country Dances'; while 'The Songs and Airs in "Merlin"' fixes the date of issue as after 1734 or 1736. The Neales were probably the first Irish music-publishers of any note, though perhaps exception might be made for Robert Thornton, who engraved music in Dublin at the end of the 17th century, and for Samuel Powell, a printer and bookseller, who issued psalmodies and similar works having musical notes, in the early years of the 18th century. F. K.

NEATE, CHARLES, born in London, March 28, 1784, received his early musical education from William Sharp, and afterwards from John Field, with whom he had formed a close intimacy. Besides the pianoforte he performed on the violoncello, he and Field both being instructed on that instrument by Sharp. He first appeared in public as a pianist at Covent Garden at the Lent 'oratorios,' in 1800, and soon established a reputation as an excellent performer of the school of Clementi and Field. He studied composition under Woelfl, and in 1808 published his first work, a sonata in C minor. In 1818 he was one of the original members of the Philharmonic Society, of which he was for many years a director, often a performer, and occasionally conductor, at its concerts. His admiration of Beethoven induced him in 1815 to visit Vienna, where he remained for eight months, enjoying the friendship and profiting by the advice of the great composer. He then went to Munich, where he stayed five months, studying counterpoint under Winter. After an absence of two years he returned to England, and was long esteemed as one of the best performers upon, and teachers of the pianoforte. He was the first to introduce into England Beethoven's Concerto in E♭, Weber's Concertstuck, and Hummel's Concerto in E and Septuor in D minor. He did not publish a second work until 1822, when he produced his sonata in D minor, and subsequently several other works, including a fantasia for piano and violoncello, op. 9; a quintet for piano, wind and double bass; and two trios for piano and strings; but, notwithstanding his sound technical knowledge, he was not successful as a composer, as he lacked fancy and originality. He died at Brighton, March 30, 1877, having many years before retired from the exercise of his profession. See *Concordia*, Oct. 16, 1875, and *Mus. Times*, 1901, pp. 15, 16. W. H. H.

NEDBAL, OSKAR. See BOHEMIAN QUARTET, vol. i. p. 350, and add to the notice there given that he left the Bohemian Quartet in the spring of 1906, at the same time throwing up his place as conductor of the Philharmonic Society of Prague. His place in the quartet has been filled by a viola player named Herold.

NEEDLER, HENRY, born in London in 1685, was an amateur violinist, who was instructed on the instrument first by his father and afterwards by the younger Banister, and became a proficient performer. He is said to have been taught harmony by Purcell, which must probably be taken to mean Daniel Purcell. About 1710 he was appointed Accountant-General of the Excise, and in the same year assisted in establishing the Academy of Ancient Music, where he long filled the post of principal violin. He was the first to lead the concertos of Corelli in England. He died August 7, 1760. Twenty-eight volumes of music, almost entirely transcribed by him from the libraries at Oxford, were presented by his widow to James Mathias, who, in 1782, bequeathed them to the British Museum, where they form Add. MSS. 5065 to 5062. W. B. H.

NEEFE, CHRISTIAN GOTTLOB, a musician of some distinction in his day, whose claim to remembrance is his having been Beethoven's instructor. He was born at Chemnitz, Feb. 5, 1748, the son of a poor tailor, and possessing a lovely voice, sang in the church choir and learnt music in the school. His parents contrived to place him at the University of Leipzig to study

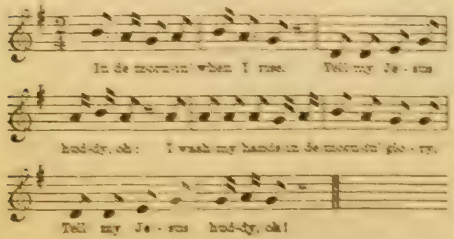
law, but the love of music was too strong, all his spare time was spent over the treatises of Marpurg and Emanuel Bach ; and the acquaintance of J. A. Hiller, then cantor of Leipzig, and a leading musician of Germany, was a great incentive. He broke with law and began his musical career by writing operettas for the theatre. In 1777 he took Hiller's place as conductor of a travelling orchestra known as the Seyler Society, which made him known in the Rhine district. At Frankfort he found a wife, in 1779 settled at Bonn as conductor of another association called the 'Grossmann-Hellmuth Society,' and on Feb. 15, 1781, entered the service of the Elector, Max Friedrich, as aspirant to the post of court-organist, *vice* Van den Eeden. With the organ Neefe took over van den Eeden's pupil, Ludwig van Beethoven, then just entered on his eleventh year. Van den Eeden died June 29, 1782, and on April 26, 1783, Neefe was promoted to the direction of both sacred and secular music at the court. A year after this, April 15, 1784, the Elector died, the theatrical music was put down, and a series of economies begun by the new Elector Max Franz, which resulted in the reduction of Neefe's pay from 400 to 200 florins. In 1788 a new court theatre was organised, with Reicha as director, and Neefe as accompanist and stage manager. Then came the war, and in 1794 the theatre was shut up, the company disbanded, and Neefe lost his place. He led a poor existence as municipal official under the French, his family were dispersed, and at last we hear of him as conductor at the theatre at Dessau. Here his wife fell seriously ill, and ultimately he himself sank under his troubles, and died Jan. 26, 1798. Neefe was an industrious musician ; the names of eight pieces are preserved which he wrote for the theatres of Leipzig and Bonn between 1772 and 1782. He wrote also for the church, and a mass of chamber music, besides arranging and adapting many operas. [See the *Quellen-Lexikon.*] He also published articles on musical subjects in the periodicals of the time, and left an autobiography which was communicated by his wife to the *Allg. musikalische Zeitung* of 1799 (p. 241). (See Thayer's *Beethoven*, i. 81-85, 117, etc.) G.

NEGRO MUSIC OF THE UNITED STATES. The nearest approach to 'folk-music' in the United States is that played or sung by the negroes in the Southern States. Before the Civil War (1861-65) brought freedom to the slaves, the ability to read was very rare among those held in bondage. Indeed, in many of the States which authorised slavery, education of the slave was a misdemeanour. The tunes to which they danced or to which they sang their songs and hymns were, therefore, traditional. The origin of some of the tunes is held to be African on these grounds :—they can be reduced to a pentatonic scale, which is the scale of musical instruments said to be still in use in Abyssinia, Nubia, and other countries in Africa ; they have the same 'catch' that appears in songs still sung in Africa, according to the observations of several travellers. Both 'catch' and scale are also common in the traditional music of the Scotch, Irish, Welsh, and Magyars. There are, however, many tunes in common use among the American negroes which have neither peculiarity. The negroes have the imitative faculties very highly developed, and most of their tunes which do not resemble those of the old races were probably caught from Methodist preachers, whose system of conducting 'revivals,' with its appeals to the imagination of the hearer, was such as readily to capture these impressionable people. Many of the negro hymns have lines and phrases that show a Wesleyan origin. Traces of Catholic teachings are visible also, but these are infrequent. Resemblances between various sections as to the tunes and the words used are noted by close observers, the differences being such as would naturally be produced in the flight of time or by lapse of memory, as they were handed down from father to son or carried across the country. The tunes are sometimes minor (generally without a sharp seventh) and sometimes major ; occasionally a mixed mode is employed, beginning in a major key, and ending in either the relative or tonic minor ; or the contrary course may be followed. And there are tunes which end on the subdominant or anywhere but on the tonic or the dominant. The negroes are very sensitive to rhythm. As one dances a jig, his companions gather about him and furnish a percussive accompaniment with bones (played after the manner of castanets) or roughly made tambourines, or, wanting instruments, by alternately slapping their hands together and on their knees, keeping excellent time. They have songs for all occasions where they move in concert, such as loading or unloading ships, or working at the pumps of a fire engine. Their rhythmic sympathies are most strongly active on these occasions. Often one of a gang acts as a precentor, giving a line or two by himself, and the chorus coming in with the refrain. This leader, when his supply of lines gives out or his memory fails, resorts to improvisation. A similar practice obtains with them at their religious and social gatherings. Sometimes the improvised lines will be given in turn by different ones in the company who have the faculty of inventing them. The women's voices have a peculiarly pathetic timbre within their natural range, which is narrow, rarely reaching farther than from a to d''. When forced they are harsh and strident. As a rule the tenor voices are dry, but the basses are generally rich and sonorous. A quick ear is more common than tunefulness among the race, but the effect produced by the singing of a great number, always in unison, so quickens the hearer's pulse or moves him to

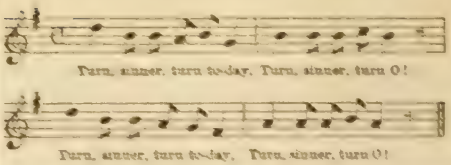
NEGRO MUSIC OF THE U.S

tears that defects are forgotten. Their time is sure to be accurate. Of instruments in use among them the variety is small. Bones and tambourines are common, but the banjo is not so generally used by them as has been thought, and fiddlers are very rare. Some of the slave songs, especially those that may be classed as hymns, were made known in the Northern States for the first time by small bands of singers of both sexes who gave concerts in the principal cities in 1871 and subsequently. One troupe (the 'Jubilee singers') came from the Fisk University, Nashville, Tennessee, and in the course of its tours, which included several trips to Europe, raised over 150,000 dollars for the University, which was established especially to educate those who had been born in slavery. Another came from a similar institution at Hampton, Virginia. One effect of their tours was the introduction of some of the songs into the religious services of the Northern negroes. It is observed, however, that the songs are everywhere gradually disappearing from use as the negroes become better educated. Their imitative faculties lead them to prefer music exactly like that which is performed in churches where the worshippers are white. Some of the secular songs of the negroes have acquired peculiar distinction. 'Jim Crow'—said to be the name both of the song and of the negro whose performance of it had a local reputation in Louisville, Kentucky, in 1830—was, indirectly, the origin of the negro minstrel show, the most familiar example of which in England was that long known as Christy's. Many of the plantation songs were introduced into these shows, 'Coal-black Rose,' 'Zip Coon,' and 'Ole Virginny nebber tire' being the most familiar among them. A plantation song, 'Way down in Raccoon Hollow,' enjoyed a wide popularity set to words beginning 'Near the lake where droops the willow.'

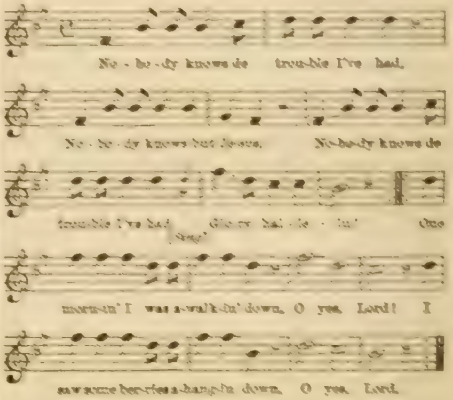
A few examples of the negro melodies and verses are appended. They are taken from the collection 'Slave Songs of the United States.' The reader must understand that all of these are sung much faster than either the tunes or the words would seem to warrant, the rapid pace being a result of the negroes' strong rhythmic instincts. The first example shows a pentatonic scale, and the use of the 'Scotch snap.'



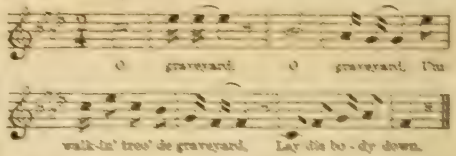
The following is an illustration of the use of an unconventional ending :—



A very popular tune, and full of pathos when sung by a large company, is the following :—

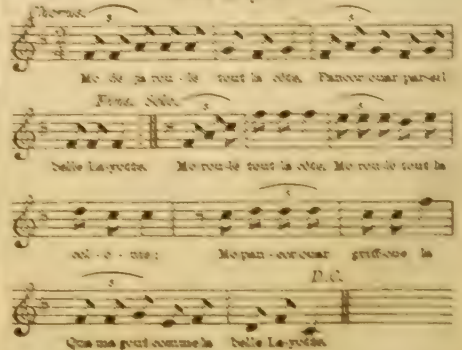

No - bo - dy knows de trou-ble I've had.
No - bo - dy knows but Je-sus. No-bo-dy knows de
trouble I've had dis-ev - ba - de - lu! Oho
sing!
mornin' I was a-walk-in' down. O yes, Lord! I
saw some hea-vens a-hang-in down. O yes, Lord.

Dr. W. Howard Russell describes in chapter xviii. of *My Diary North and South*, a song which made a remarkable impression on him, and which, from his description, appears to be the following :—



The following is a popular song among the Louisiana creoles, and the words give an idea of the dialect :—

Belle Layette.


Chorus.
Mo de ja rou - le tout la nôte. Pauvre ouar parsel
Fem. Solo.
belle La-yette. Mo rou-le tout la nôte. Mo rou-le tout la
nô - t - nie; Mo pan - ser ouar griff-one la
D.C.
Qui ma gnat comme la belle La-yette.

[The peculiarities of negro music have occasionally been introduced into works of higher artistic aim. Gottschalk used some of the creole music as subjects for free treatment on the pianoforte ;

J. A. Brockhoven, of Cincinnati, wrote a suite for orchestra on creole tunes; and Dvořák, during his residence in America, adopted some of the musical idioms of the negro music into his 'New World' Symphony and two chamber compositions, pp. 95-97.] Those interested will find it discussed in the following treatises by writers who have lived at the South, and made special studies of the subject:—

Dwight's Journal of Music, Nov. 8, 1862. Letter, Miss McKim, Philadelphia; probably the first occasion when public attention was called to the Slave songs.

Continental Monthly, Philadelphia, August 1863. Article, 'Under the Palmettos,' Mr. H. G. Spaulding, with specimens of the music.

Atlantic Monthly, June 1867. Article, 'Negro Spirituals,' T. W. Higginson, with the words of many of the most popular hymns.

'Slave Songs of the United States,' New York, 1871. Words and tunes, the largest collection published.

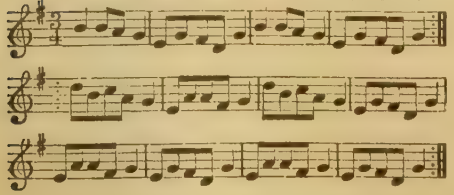
The Century, New York, Feb. 1886; Article, 'Creole Slave Dance.' April 1886; article, 'Creole Slave Songs.' Both by Mr. G. W. Cable. Especially interesting because of the descriptions of negro customs in Louisiana, some of which are of remote African origin, and because of the explanation of the peculiar dialect of the Louisiana negroes—a mixture of French and English, sometimes a little Spanish, but each greatly modified by the negro's own method of speech. F. H. J.

[The following additions to the bibliography of the subject are communicated by Mr. H. E. Krehbiel:—Allen, W. F., article on 'Negro Dialect,' New York *Nation*, May 30, 1867; Brown, John Mason, 'Songs of the Slaves,' *Lippincott's Mag.*, Dec. 1868; Deming, Clarence, *By-ways of Nature and Life*, New York, 1884: Haskell, Marion Alexandra, 'Negro Spirituals,' *Century Mag.*, August 1899; Hopkins, Isabella T., 'A Description of a Negro Church Service,' *Scribner's Mag.*, 1880, pp. 422-429; Trotter, James M., *Music and some highly Musical People*, Boston and New York, 1878; Woodville, Jennie, 'Rambling Talk about the Negro,' *Lippincott's Mag.*, Nov. 1878.—*Collections*: Edwards, Charles L., *Bahama Songs and Stories*, Boston, 1895; Marsh, J. B. T., *The Story of the Jubilee Singers*, Boston, 1895 (often reprinted); *Cabin and Plantation Songs sung by the Hampton Students*, New York, 1891.]

Prior to about 1835 English people had neither knowledge of, nor interest in, the folk-music of the American negro. Some few examples, though probably not many more than half a dozen, had appeared in print before that time, and one characteristic specimen from Aird's *Selection of Scotch, English, Irish, and Foreign Airs*, vol. i. [1782], is appended. It has the incessant repetition of phrase found in so many negro airs. One or two others from Virginia are in the same work.

Pompey ran away.

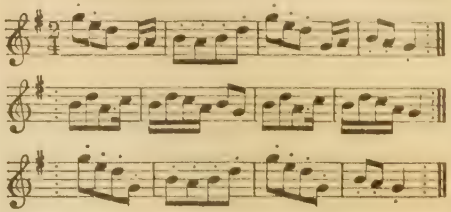
Negro Jig (Virginia).



The other is taken from *The Gentleman's Amusement*, book 2, circa 1800. The words of these plantation melodies seem to have been merely a string of sentences concocted on the spur of the moment by the singer as he per-

Negro Dance.

From *The Gentleman's Amusement*, book 2, circa 1800 (a work containing many airs of American interest).



formed the 'Walk Round' (much the same sort of thing as the 'Cake Walk' of to-day), while a steady clapping of hands from the spectators marked the time.

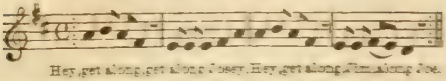
As to the African origin of these tunes many theories have been offered, from the belief in their practical genuineness as real native strains (a view apparently supported in the previous section of this article), down to the contemptuous attitude of some who take them to have been manufactured in deliberate imitation of European models, by ignorant musicians for the enjoyment of their fellow-slaves. The truth is probably to be found somewhere between these two extremes. We may admit at once that the rhythmic peculiarities noticed above are to be traced to the original home of the African slave; as all students of primitive music know, distinct rhythms are among the most marked characteristics of savage music. As to the scales in which the melodies of the earlier songs are cast, those who have made a scientific study of folk-song hesitate to accept any conclusion which confines certain scales to any one country or date; beyond the broad fact that the pentatonic scale is probably the mark of an earlier date than the church modes, while these again are earlier than our modern major and minor scales, there is little or no possibility of defining more closely the geographical source of any melody. There are, for example, perhaps as many British folk-songs in the pentatonic scale as could be found among the traditional music of any other race or nation; and any of these may well have been caught up from the descendants of the first American settlers, and the rhythms gradually changed to suit the congenital taste of the coloured race.

About 1834-35 one Dan Rice introduced the grotesque song and dance of the negro to the audience of American theatres and concert halls. His first song was 'Jim Crow,' the main burden of which with appropriate actions ran—

> Wheel about, and turn about and jump just so,
> Every time you wheel about you jump Jim Crow.

Though no doubt this was a plantation lyric, there are signs that the melody has been considerably tampered with. Rice, bringing the song to England about 1835-36, the whole nation became in a perfect ferment over it. 'Coal black Rose,' 'Sich a getting upstairs,'

'Dandy Jim from Carolina,' and 'Jim along Josey,' whose principal phrase was—



were others of this early period. The singing of negro songs having become general, several bands of 'Ethiopian Serenaders' appeared at the theatres of America and in England during the forties. Christy's, the most famous of these, was of a rather later date.

While in the earlier days the entertainments professed to represent the plantation song and dance with banjo, bones, and fiddle accompaniment, this soon gave way to the introduction of other songs of better literary merit than the meaningless jumble of words of the original songs. Stephen C. Foster (1826-64) supplied such lyrics as 'Old folks at home,' etc., and an attempt was made to give some picture of the life of the slave in the songs sung. The camp meetings and religious services have also provided negro songs, many of that origin.

After the slavery days the condition of the American negro has greatly changed, and with this his ditties. The modern 'coon' or 'plantation' songs, and the popular form of syncopation called 'rag-time,' are all easily to be traced to their source in the older negro songs, which, as hinted above, are probably to be regarded as European in melodic origin, translated into rhythms that have been handed down from the generation of slaves who actually came from Africa. F. K.

NEIGE, LA, OU LE NOUVEL ELYSIARD. Opéra-comique in four acts; words by Scribe and Delavigne, music by Auber. Produced at the Théâtre Feydeau, Oct. 8, 1823; in London at Covent Garden, as 'The Frozen Lake,' Nov. 26, 1824. G.

NEITHARDT. AUGUST HEINRICH, founder of the Berlin Domchor (Cathedral choir), was born at Schleiz, August 10, 1793. His early musical studies were interrupted at twenty years of age by his military service, which lasted through the campaigns of 1813-15. This led to his becoming bandmaster to the Garde-Schützen Battalion (1816-22) for which he composed and arranged a host of pieces. From 1822 to 1840 he was master of the band of the Kaiser Franz Grenadiers, and wrote and did much for the improvement of military music. In 1834 he wrote an opera, 'Julietta,' and in 1839 he was made 'königlicher Musikdirector,' and in 1843 was commissioned to found a regular choir for the Berlin Cathedral, which he did by uniting the scholars and seminarists who sang the ordinary Cathedral service with the smaller choir who sang in the Court-chapel, about eighty strong in all. Thus was formed the famous Domchor, for which Mendelssohn wrote his noble psalms and motets. In 1846 Neithardt went to St. Petersburg to hear the famous Russian choirs, and in 1850 he and his choir visited London and created much astonishment by their extraordinarily refined and effective performances. Neithardt died at Berlin, April 18, 1861. He was a remarkably able conductor, indefatigable in drilling his choir and in providing them with masterpieces of all schools, some of which were edited by him in continuation of Commer's 'Musica Sacra' (Berlin, Bote & Bock). G.

NEL COR PIU NON MI SENTO. A duet in Paisiello's MOLINARA, which was for a long time a remarkable favourite. Beethoven and many others wrote variations upon it. In England it was known as 'Hope told a flattering tale.' G.

NELSON, SYDNEY, born in London, Jan. 1, 1810, son of Soleman Nelson. At an early age was adopted by a gentleman who gave him a good musical education, and he was for some time a pupil of Sir George Smart. After a period spent in teaching singing and in the composition of popular drawing-room music, he was appointed an Associate of the Philharmonic Society. About, or shortly before 1840, he entered into a partnership with Charles Jefferys (a song-writer for whose lyrics Nelson's music was mainly composed), and as 'Jefferys and Nelson' they commenced a music-publishing business in Frith Street, removing afterwards into Soho Square. They issued much sheet music, chiefly by Nelson, but in 1848, the concern not proving a success, Nelson left it entirely in Jefferys' hands, who greatly developed it. Nelson now arranged a musical and dramatic entertainment, and with members of his family went on tour to America, Canada, and Australia. He died in London, April 7, 1882.

His musical works principally consist of drawing-room ballads which include such once popular melodies, as 'The Rose of Allandale,' 'The Pilot,' etc. He also composed a burletta, 'The Grenadier,' produced by Madame Vestris, and 'The Cadi's Daughter,' while a grand opera, 'Ulrica,' was put in rehearsal, though never performed. (Information in part from *Brit. of Mus. Prog.*) F. K.

NENNA, POMPONIO, born at Bari in the old kingdom of Naples about 1560, distinguished himself chiefly as a composer of madrigals in the style of Monteverde. On the titles of his publications he is described as 'Il cavaliere Cesareo,' having been made a Knight of the Golden Spur. Following further in the path opened up by Monteverde in the invention of new harmonies he became the teacher and inspirer of Gesualdo, Prince of Venosa, in the direction of free chromatic modulation. He published eight books of madrigals *a* 5, and one *a* 4, appearing in various editions from 1609 to 1624. His death must have occurred before 1618, as appears from the preface to a new edition of his eighth book of madrigals *a* 5. His other works are a set of Responsoria *a* 4 for the Matins of Christmas and

Holy Week, published in 1607, and another set of Responsoria *a* 5 for the Matins of Holy Week, published after his death in 1622. Dr. Haberl of Ratisbon, who knows these sacred works, speaks of them as refuting the harsh judgment of Fétis on the composer. The only sacred work of Nenna in modern score is a simple setting of the Veni Creator, printed from a Roman MS. in the continuation of the 'Musica Divina' by Dr. Haberl. J. R. M.

NÉRON. An opera in four acts; words by Jules Barbier; music by A. Rubinstein. Intended for the French stage, but first performed, in German, as 'Nero,' at the Stadt Theater, Hamburg, on Nov. 1, 1879, under the direction of the composer. G.

NERUDA. A distinguished family of violinists. According to Dlabacz,[1] the founder was Jakob, who belonged to Rossicz, near Prague, and died Feb. 19, 1732. He left two sons; first, JOHANN CHRYSOSTOM, born at Rossicz, Dec. 1, 1705, learnt music at Prague, became famous on the violin, and took orders at the Præmonstratensian convent there, a few months after his father's death; became choirmaster of the convent, and died Dec. 2, 1768. The next brother, JOHANN BAPTIST GEORG, was first at Prague, and then, for thirty years, at the Elector's Chapel at Dresden, where he died in 1780, aged seventy-three, leaving a mass of compositions behind him (see the *Quellen-Lexikon*), and two sons, LUDWIG and ANTON, both chamber musicians to the Elector of Dresden.

Another member of the Neruda family was JOSEF, organist of the Cathedral at Brünn, in Moravia, who was born in 1807, and died Feb. 18, 1875. He had five children, Victor, Amalie, WILMA, born March 29, 1839, Marie and FRANZ. Amalie adopted the PF., and made no important career. [Franz Neruda was born at Brünn, Dec. 3, 1843, became a violoncellist, and joined his father and sister in various concert tours. In 1864-76 he was a member of the royal orchestra at Copenhagen; in 1892 he succeeded to Gade's place as director of the musical society there, and he also directs another society in Stockholm. He has written many popular and meritorious compositions for orchestra and chamber, a violoncello concerto, string quartet, etc. The best-known of his works is a little berceuse often played by his famous sister.] Wilma began to play the violin almost as soon as she could walk, became a pupil of Jansa, and made her first appearance, with her sister, in the winter of 1846 at Vienna, where she excited much astonishment by the extraordinary power of her bow, the deep sentiment of her cantilena, and her great execution, notwithstanding the smallness of her hands. (Hanslick). From Vienna the family journeyed northwards, visiting Leipzig, Berlin, Breslau, Hamburg, and other cities. In London, Wilma made her first appearance at the Princess's Theatre, April 30, 1849, and appeared eighteen times up to May 24. She played at the Philharmonic Concert of June 11, 1849, in a concerto of De Bériot's. They returned immediately to the Continent, and passed several years in travelling, chiefly in Russia. In 1864 Mlle. Neruda found herself in Paris, where she played at the Pasdeloup Concerts, the Conservatoire, etc., and awakened an extravagant enthusiasm. At this time she married Ludwig Norman, a Swedish musician, and was henceforth known as Mme. Norman-Neruda. In 1869 she again visited London, played at the Philharmonic on May 17, and was with some difficulty induced, by the entreaties of Vieuxtemps, to remain till the winter, when she took the first violin at the series of Monday Popular Concerts before Christmas, and at once made her mark. From that time [until 1898] she was in England for each winter and spring season, playing at the Popular Concerts, the Philharmonic, the Crystal Palace, Hallé's Recitals and Manchester Concerts, etc. etc., with ever-increasing power and refinement. G.

[On July 26, 1888, she married Sir Charles Hallé, and was associated with him on the concert-platform until 1895, when he died. In 1896 a public subscription was set on foot among her admirers, under the direction of a committee of which the King (then Prince of Wales) was president. Associated with him were the King of Sweden, the King of Denmark, and a vast number of eminent musicians, statesmen, and others, and the title-deeds of a palazzo at Asolo, near Venice, were presented to Lady Hallé, on behalf of the subscribers, by the President of the Committee at Marlborough House. In 1898, after the death of her eldest son in an Alpine accident, she made Berlin her headquarters, and has resided there ever since, paying annual visits to England, and making artistic tours throughout Europe. In 1901 Queen Alexandra conferred upon her the distinctive title of 'Violinist to the Queen.' The Stradivarius violin upon which Lady Hallé plays is one of the finest in existence, dating from 1709, and was presented to her in 1876 as the joint gift of H.R.H. the Duke of Edinburgh (afterwards Duke of Saxe-Coburg), Earl Dudley, and the Earl of Hardwicke. E. H-A.]

NESSLER, VICTOR E., born Jan. 28, 1841, at Baldenheim in Alsace, at first studied theology at Strasburg, but the success of his essay at operatic composition, a work entitled 'Fleurette,' and produced there in 1864, induced him to devote himself to music. He then went to Leipzig, and obtained various posts as conductor of male choral societies, for the use of which he wrote a set of part-songs, etc. In 1870 he became choral director at the Stadt Theater, and in 1879 conductor at the Carolatheater in the same town. Meanwhile various operas had

[1] *Künstler-Lexikon für Böhmen.*

been brought out with varying success. The list is as follows:—'Die Hochzeitsreise' (1867); 'Dornröschen's Brautfahrt' (1868); 'Nachtwächter und Student' (1868); 'Am Alexandertag' (1869); 'Irmingard,' a more ambitious work than the previous productions, in five acts (1876); 'Der Rattenfänger von Hameln' (1879), an opera which rapidly spread his fame throughout Germany, and attained an enormous success; 'Die wilde Jäger' (1881); 'Der Trompeter von Säkkingen' (1884); 'Otto der Schütz' (1886); and 'Die Rose von Strassburg' (1890). The success of the 'Trompeter' was almost as great as that of the 'Rattenfänger.' Both owe their popularity to an easy superficiality of style, which commended itself to the less musical portion of the German public. When the 'Rattenfänger,' under the name of 'The Piper of Hamelin,' was produced at Covent Garden Theatre by the English Opera Company on Jan. 7, 1884, it achieved a well-merited failure. Nessler died at Strasburg on May 28, 1890. M.

NEŠVERA, Joseph, born near Horowitz in Bohemia, Oct. 24, 1842, was intended for the career of a schoolmaster, but showed such strong proclivities for music that he became a choir-director in a church at Prague. He has held posts of the same kind successively at Königgrätz and at the cathedral of Olmütz. He has written a number of meritorious works for the church, much pianoforte and violin music, a string septet ('Idylle'), a symphony in G minor, a violin concerto, and three operas, 'Perdita' (performed at Prague), 'Waldeslust' (which has been performed in Czech and Croatian as well as German), and 'Der Bergmönch.' (Riemann's *Lexikon.*) M.

NEUKOMM, Sigismund, Chevalier von, born at Salzburg, July 10, 1778, [was a chorister at the cathedral of Salzburg in 1788-93] and first learned music from Weissauer and from Michael Haydn, who in 1798 sent him to his brother at Vienna. He studied music with Joseph Haydn for some years, and was treated by him more as a son than a pupil. His first compositions appeared in 1808, and in 1806 he went *via* Sweden to St. Petersburg, where he became capellmeister, and director of the Emperor's German theatre. He returned to Vienna just in time to close the eyes of Haydn, and shortly after took up his residence in Paris, and there lived on terms of intimacy with Grétry, Cherubini, Cuvier, and other eminent men, and especially with Talleyrand, in whose establishment he succeeded Dussek as pianist. Their friendship survived the downfall of the Empire, and he accompanied Talleyrand to the Congress of Vienna. There he composed a Requiem for Louis XVI., which was performed at St. Stephen's before a crowd of the greatest notabilities, and for which in 1815 Louis XVIII. made him Chevalier of the Legion of Honour, with letters of nobility. In 1816 he went in the suite of the Duke of Luxemburg to Rio Janeiro, and remained there as maître de chapelle to Dom Pedro till the revolution of 1821 drove that monarch, and Neukomm with him, back to Lisbon. Having resigned his pension, he returned to Talleyrand, whom he accompanied on several of his grand tours. He came to London in the same year with Mendelssohn (1829), and they met at the house of Moscheles, with whom Neukomm remained on terms of great friendship and mutual esteem. [See Mendelssohn's letters to Moscheles, pp. 116, 118.] The last twenty years of his life he divided between England and France, and died in Paris, April 3, 1858. In England his intelligence and cultivation gave him a high position. His Symphony in E♭ was played by the Philharmonic, March 21, 1831, and many other pieces at various times. His oratorio 'Mount Sinai,' was repeatedly performed in London, and at Worcester, Derby, etc., and he wrote his oratorio 'David' specially for the Birmingham Festival of 1834, where so highly was he prized as to be familiarly called 'the King of Brummagem.'[1] In fact his two songs 'Napoleon's Midnight Review' and 'The Sea,' the latter to Barry Cornwall's words, may be said to have made him for some months the most popular person in England. But there were no lasting qualities in his longer pieces, and Mendelssohn's arrival at Birmingham in 1837 eclipsed Neukomm's fame, and even caused him to be as unjustly depreciated as he had before been unduly extolled. This reverse he bore with a philosophy which elicited Mendelssohn's warmest expressions.[2]

Neukomm was a man of remarkable diligence and method, which nothing interrupted. The number of his compositions is prodigious. They embrace about 1000 works, including eight oratorios, numerous masses, and music for Schiller's 'Braut von Messina,' in which he endeavoured to resuscitate the ancient Greek chorus. He had a great predilection for Palestrina, and attempted to revive his style. He also wrote for several musical periodicals, especially the *Revue et Gazette musicale de Paris.* He was destitute of genius, and therefore produced nothing that will live; indeed he was more a highly cultivated amateur than an artist in the strict sense of the term. But he was above all a man of great refinement and of an extraordinarily fine and sincere character, to which the strong attachment of friends like the Bunsens and Mendelssohn is in itself the most convincing testimony. F. G.

NEUMARK, Georg, poet and musician, was born May 16, 1621, at Mühlhausen in Thuringia. On his way to Königsberg to study law at the University, he was robbed of all his possessions, and was obliged for a time to accept a post as private tutor at Kiel, where, it is said, he indited his best-known hymn, 'Wer nur den

[1] Mendelssohn's *Letters*, ii. 124. [2] *Ibid.* ii. 124, 132.

lieben Gott lässt walten.' After various wanderings and further misfortunes, he at last in 1651 obtained a settled position as secretary and librarian to the Ducal Court at Weimar, where his talents were also called into requisition as Court-Poet for festival occasions. He was enrolled in several of the fancifully-named literary societies of the time for the cultivation of poetry, such as 'die fruchtbringende Gesellschaft' and the 'Pegnitz-schäferei.' Neumark died at Weimar, July 8, 1681. His chief work is entitled 'Musikalisch-poetischer Lustwald' (Jena, 1657), and consists of a collection of sacred and secular songs, some of which, chiefly the sacred, are provided with melodies by Neumark himself and other musicians. The melodies have a slight instrumental accompaniment of two violins and bass. But the one hymn and tune by which Neumark really lives is the above-mentioned 'Wer nur den lieben Gott,' which, with the rhythm of the tune slightly altered, have been received into most Choralbücher, and form the basis of Bach's Church Cantata of the same name for the Fifth Sunday after Trinity. Spitta, in his comments upon Bach's Cantata, seems to consider Bach's choice of this hymn as not very appropriate to the Sunday; but it is significant of Bach's thinking otherwise that he chose the same last verse of the hymn to be the concluding Chorale to another Cantata for this Sunday, 'Siehe ich will viel Fischer aussenden.' Bach must have been fond of the tune, as he has adopted it with other words as the concluding Chorale to four other cantatas, and has also employed the tune for organ treatment. (See his Chorale-Preludes.) Mendelssohn has also adopted it in 'St. Paul' to the words (in the English version) 'To Thee, O Lord, I yield my spirit,' with special reference to the death of St. Stephen. J. R. M.

NEUMES. See NOTATION, and, on the origin of Neumes, the *Rivista Musicale Italiana*, ii. 185.

NEUSIDLER, the name of a family of German lutenists in the 16th century, of whom two are known by publications of their own. HANS NEUSIDLER was born at Presburg in Hungary, but lived as lutenist and citizen (Bürger) of Nuremberg, where in 1536, 1540, and 1544 he published various Lute-books in German tablature, usually divided into two parts, the first consisting of instructions and exercises for beginners, the second (as the titles indicate) containing fantasias, preludes, motets, secular songs and dances arranged for the lute. Dr. Oscar Chilesotti's *Lautenspieler des 16 Jhts.*, published by Breitkopf & Härtel, 1891, contains twelve of these pieces in modern notation. Hans Neusidler died 1563.

MELCHIOR NEUSIDLER, said to be the son of Hans (though this is not certain), lived chiefly at Augsburg, partly under the patronage of the merchant-prince Anton Fugger, but apparently also employed in the service of the city to provide for what is described as the *Stille Musica*, that is, the quiet, domestic music for private festivities. (See document printed in *Monatshefte*, xxv. 5.) Earlier in his life he must have been in Italy, since his first publication consists of two books of lute-pieces in Italian tablature, issued from the Venetian press of Gardano, 1566. These pieces, besides being received into Phalèse's 'Theatrum Musicum' (Louvain, 1571), were afterwards republished in German tablature (Frankfort, 1573). In 1574 Neusidler published at Strasburg his 'Teutsch Lautenbuch,' which contains motets and secular songs by the best composers of the time, such as Josquin, Lassus, Arcadelt, Rore, and others, arranged with little florid variations for the lute ('artlich und zierlich coloriert' as the title says), also some dances and fantasias. The date of his death is given as 1590. In 1626 mention is made of a CONRAD NEUSIDLER, supposed to be a son of Melchior, living at Augsburg, and employed as a lutenist for the *Stille Musica* or private music of the citizens. No publication of his is known. J. R. M.

NEVADA, EMMA, *née* WIXOM, the daughter of a doctor, was born, 1862, at Alpha, near Nevada City, California. She was taught singing by Mme. Marchesi at Vienna, and on May 17, 1880, made her début on the stage at Her Majesty's Theatre as Amina, under the name of Nevada, with success, but did not sing again, owing to pecuniary difficulties with her manager. She then sang in all the great cities of Italy, and on May 17, 1883, made a successful début at the Opéra-Comique, Paris, as Zora in the revival of Félicien David's 'Perle du Brésil,' appearing also as Mignon until February 1884. In the spring of the year last named she sang as Amina and Lucia in Italian at the Théâtre des Nations, and in the autumn at the Norwich Festival in the 'Redemption,' 'Elijah,' etc., and Oct. 16, on the production of Mackenzie's 'Rose of Sharon,' with great success, the soprano music having been written expressly for her. On Nov. 7 she sang in the last work at the 'Sacred Harmonic,' St. James's Hall. Later in the year and in 1885 she sang in Italian Opera on alternate nights with Mme. Patti at New York, San Francisco, etc., with the greatest success. On Oct. 1, 1885, she married at Paris, Dr. Raymond Palmer. She returned to America on an extended concert tour, and reappeared in England for a few nights at Covent Garden, notably on April 29, 1887, in the revival of 'Mireille.' She then sang in Holland, Germany, Russia, Italy, Portugal, and Spain. In 1892 she sang for a few nights as Rosina at Covent Garden, and in 1898 at the Opéra-Comique, Paris, as Lakmé. In 1899 she sang at the Crystal Palace, Philharmonic, and other concerts, and in 1905 at the Waldorf Theatre as Violetta. With a voice of moderate power ($2\frac{1}{2}$ octaves in compass up to f'''), she excels both

in coloratura parts and in those where pathos is required. Among other favourite parts of hers are both Susanna and Cherubino in the 'Nozze,' and Carmen. Mme. Nevada, though but little heard in London, has enjoyed a brilliant career elsewhere. Her medallion as Amina, in company with those of Pasta and Malibran, was placed on the statue of Bellini at Naples, on the initiative of her friend the late Francesco Florimo, the great personal friend of the composer. A. C.

NEVIN, ETHELBERT, an American composer born in Edgeworth, Penn., Nov. 25, 1862. He studied in Boston, the pianoforte under B. J. Lang and composition under Stephen A. Emery; he then went to Berlin, where he spent the years 1884, 1885, and 1886 under the instruction of Karl Klindworth, and of Von Bülow. He returned to America, and taught for some years in Boston; then, from 1892, in Paris, Berlin, Florence, and Venice, he spent his time in teaching, studying, and composing. He again returned to America in broken health, and died in New Haven, Conn., on Feb. 17, 1901. His work as a composer was confined almost entirely to songs and short pianoforte pieces, which have a graceful lyric vein, and a feeling for melody that is sometimes over sentimental, but often finely expressive of the gentler moods, amorous, gay, and introspective. They show finish of workmanship, and skill in the treatment of ideas not always in themselves important. Among his best-known publications are a 'Sketch Book' of songs and pianoforte pieces, op. 2; pianoforte duets, op. 6; 'Water Scenes' for pianoforte, op. 13, of which one number, 'Narcissus,' attained a very wide popularity; 'A Book of Songs,' op. 20; a suite for pianoforte, 'In Tuscany,' op. 20; and a pantomime designed by Vance Thompson, entitled 'Lady Floriane's Dream.' R. A.

NEW PHILHARMONIC SOCIETY, THE. The prospectus, dated from Cramer's, January 1852, states that the Society was founded to give more perfect performances of the great works than had hitherto been attained, and to afford to modern and native composers a favourable opportunity of coming before the public. Classical music was not to be exclusively adhered to; Exeter Hall was chosen as the locale; Berlioz was engaged as conductor for the first season; the band was magnificent (twenty first violins, led by Sivori); the chorus was professional; and the subscription for stalls for six concerts was £2 : 2s., professional subscribers, £1 : 1s. The concerts of the second season were conducted, four by Lindpaintner, and two by Spohr, in combination with Dr. Henry Wylde. The orchestra was enlarged to twenty-four first violins, etc. For the third season the concerts were removed to St. Martin's Hall, and were conducted partly by Lindpaintner, partly by Dr. Wylde. For the fourth season they returned to Exeter Hall. For the fifth and sixth, 1856 and 1857, Hanover Square Rooms were chosen. In 1858 Dr. Wylde assumed the entire responsibility of the undertaking, and the concerts were henceforward held in St. James's Hall, season by season, as the 'New Philharmonic Concerts,' until 1879, when Dr. Wylde retired in favour of Mr. William Ganz. The programmes throughout maintained that preference for novelties which distinguished them at the outset. In 1859 the practice of making the rehearsals public was begun. In 1879 the Society came to an end, the last concert under its name being given on June 21 of that year. The scheme was carried on for three years more as 'Ganz's Orchestral Concerts.' G.

NEW YORK MUSICAL SOCIETIES. In the following record and survey of the musical organisations in New York (U.S.A.) special attention is paid only to societies at the present time (1906) actively engaged in the cultivation of high-class music in the American metropolis. The list, moreover, comprises only a small fraction of the city's musical societies. Like every large American city New York sees the birth every year of a number of societies designed for the accomplishment of specific ends which seem laudable to the founders, or for the gratification of individual ambitions, but which soon perish because they do not fill a popular need. It would serve no good purpose to cumber the pages of a work like this Dictionary with accounts of societies whose future is problematical, whose present cannot be said to make significantly for wide and lofty musical culture, and whose influence is confined to the small circle of members and their friends. The history of musical societies in New York City does not extend back farther than the middle of the 18th century. Until that period the social customs and tastes of the inhabitants of the town, and the character of their entertainments were swayed by the original settlers and their descendants. An excerpt from the writer's monograph entitled *The Philharmonic Society of New York* states the case with sufficient comprehensiveness to serve present purposes, and is therefore quoted here:—'The Dutch had brought little or no artistic sensibility with them, and their experiences from the time of their settlement of Manhattan Island till the final occupation of the town by the British, were not of a kind calculated to develop a love for music. In social, political, and commercial affairs their influence was much more widespread and enduring; but, having come from a country where music was sadly neglected, to another where life meant a struggle and where of necessity the commercial spirit swayed everything, the Dutch could not fairly be expected to give a very appreciable tinge to the art-tastes of the growing town. After New Amsterdam

had become New York, and was firmly settled in the possession of Great Britain, and English merchants and English soldiers had begun to work a change in the social life of the town, the things which embellish civilisation were speedily introduced and, very naturally, in their English types. All the musical impulses of a century ago came from England, though, after the cultivation of the serious forms of music had begun, German musicians were largely instrumental in advancing them in New York as well as Boston and the other large cities of the sea-coast.' Amateur orchestras came into existence late in the 18th century. One of these, which gave its forty-eighth anniversary concert in 1847, was called the Euterpean. Before the end of the first quarter of the 19th century there were in existence, besides the Euterpean, a Philharmonic Society and the Concordia, clubs of singers and instrumentalists, the former English in its constitution, the latter predominantly German. There was a professional element in these organisations, and it was in a significant degree the creator of the influence which in 1842 crystallised in the present Philharmonic Society, which since then has been the most notable institution in the field of American instrumental music, and with whose foundation the professional record may be said to begin. (See SYMPHONY CONCERTS IN U.S.A.) It is the only concert organisation in New York whose history extends back to the middle of the 19th century.

The history of the choral societies using the vernacular, which preceded the present Oratorio Society, extends back to the last decades of the 18th century, and seems to have begun in its larger phase—there were Glee Unions like those of England at an earlier date—with movements looking to the betterment of church music after the shackles of the old Psalmody had been cast off. William Tuckey, who had been a vicar-choral in Bristol, was brought from England in 1752 to be clerk of Trinity Parish. He served in that office for four years from Jan. 1, 1753. At first his choir was composed of boys and girls from the Charity School, but he succeeded in eliminating the female element soon after he entered upon his duties. After his departure from Trinity Parish he continued to labour in other parishes and outside the church walls. He raised a subscription for which he taught 'ladies and gentlemen' a *Te Deum*, evidently of his own composition, which he 'guaranteed' to be 'as good a piece of music as any of the common *Te Deums* sung in any cathedral church in England.' On Jan. 9, 1770, the same musician gave a concert for his own benefit, at which he performed the overture and sixteen numbers of Handel's 'Messiah.' A Handel and Haydn Society, Choral Society, and Sacred Music Society, all grew out of movements which had their inception in the Episcopal church, and from 1825 on there was a continuous succession of singing-societies till the field was occupied by the organisations whose histories are told below. The Sacred Music Society, under the direction of Ureli Corelli Hill, one of the founders of the Philharmonic Society, performed Handel's 'Messiah' in 1831 and Mendelssohn's 'St. Paul' in 1838. In 1844 Hill invited Spohr and Mendelssohn to visit New York for the purpose of conducting a festival after the English model. Nothing came of the enterprise at the time, but in Feb. 1847 a Mendelssohn Festival was held in Castle Garden, in which the Philharmonic Society, the German Liederkranz (see below), and the Concordia took part.

APOLLO CLUB (Borough of Brooklyn).—A glee club devoted chiefly to the performance of part-songs for men's voices, though ballads and cantatas with orchestral accompaniments are also given. Three concerts are given each season for the entertainment of the associate members of the club, whose annual subscriptions maintain the organisation. The club is the outgrowth of a meeting of fifteen gentlemen, chiefly church singers, held on Nov. 1, 1877. After an accession of eight other singers and four months of study the club gave its first concert on March 27, 1878, the preliminary expenses being borne by the twenty-three singers themselves. The success of the concert led to a reorganisation on a subscription basis at a meeting held on June 5, 1878. The name 'Apollo Club' was chosen at this meeting, the active membership fixed at 60 voices and the associates at 250 members. Subsequently the active list was increased to 80, at which point it is still maintained. On May 1, 1879, it was incorporated under the laws of the State of New York. The first concert under the permanent *régime* was given at the Academy of Music, Brooklyn, on Dec. 9, 1878. Three concerts have been given every season since, and have been attended by the *élite* of Brooklyn society. Dudley Buck (see vol. i. p. 413) was the first conductor of the club, and he remained in office until Oct. 1, 1903, when, having retired from the active pursuit of his profession, he resigned and was succeeded by the present incumbent, one of his pupils, John Hyatt Brewer. Mr. Brewer had been one of the original members of the club and its accompanist from the beginning to the date of his election on Oct. 6, 1903. Of Mr. Buck's many compositions the following were written for the Apollo Club and first brought forward at its concerts: 'The Voyage of Columbus,' 'The Bugle Song,' 'Paul Revere's Ride,' 'The Nun of Nidaros,' 'Twilight,' 'King Olaf's Christmas,' and 'Chorus of Spirits and the Hours' from Shelley's 'Prometheus.'

CHURCH CHORAL SOCIETY.—Early in February 1889 a number of gentlemen met in the Rectory of St. Bartholomew's Church for the purpose of discussing a plan formulated by Richard

Henry Warren, organist of the church, looking to the production of the larger forms of ecclesiastical music within the walls of metropolitan churches and under conditions calculated to enhance their dignity and solemnity. It was decided to hold a service at which an oratorio should be performed under the conditions described, and a letter was handed to Mr. Warren assuring him of support, and commending the undertaking. It was signed by a number of the highest clergy and most prominent laymen in the city. Mr. Warren at once organised a chorus, taking his large choir of mixed voices at St. Bartholomew's as a nucleus, and rehearsals were begun on February 25 in the chapel of the church. The work chosen was Gounod's 'Mors et Vita,' which was presented (for the first time in New York) in St. Bartholomew's Church on April 25, in the presence of a large congregation that had responded to the invitations. The function was treated as strictly religious. At a meeting held in the rooms of St. Bartholomew's Church on Dec. 16, 1889, the Church Choral Society was organised, the officers chosen being J. Pierrepont Morgan, president; the Right Rev. H. C. Potter, Bishop of New York, and the Rev. E. Winchester Donald, vice-presidents; Henry W. Hayden, secretary; John Murray Mitchell, treasurer; and Richard Henry Warren, musical director. The plan adopted for financial support was to obtain subscriptions to the number of 250 at $15 each, the subscribers to be known as associate members of the Society and to receive tickets of invitation to the Society's services. These services were continued uninterruptedly for seven years, each programme being performed once in the afternoon and again in the evening of the succeeding day. Then there came a suspension of activities until the spring of 1903, when a tentative service led to their resumption on the old lines. Mr. Warren has remained the musical director. In its first epoch the Church Choral Society performed the following works: Gounod's 'Mors et Vita' (first time in New York), Beethoven's Mass in C, Bach's 'God's Time is Best,' Magnificat in D, 'Ein' Feste Burg,' Dvořák's 'Stabat Mater,' Requiem Mass (first time in America), Mass in D (first time in America), Liszt's Thirteenth Psalm (first time in New York), Mendelssohn's 'Hymn of Praise,' and 'Lauda Sion,' George W. Chadwick's 'Phoenix expirans' (first time in New York), Mackenzie's 'Veni, Creator Spiritus' (first time in America), Schumann's 'Advent Hymn,' Schubert's 'Song of Miriam,' Saint-Saëns's Nineteenth Psalm, Horatio W. Parker's 'Hora Novissima' (first time), Harry Rowe Shelley's 'Vexilla Regis' (first time). In the second epoch up to the season 1905-6: Bach's 'Bide with Us,' Elgar's 'Light of Life' (first time in America), Coleridge Taylor's 'The Atonement' (first time in America), Bach's 'God is a Sun and Shield,' Liszt's Thirteenth Psalm, Dvořák's 'Te Deum Laudamus,' Mendelssohn's 'Hymn of Praise,' Brahms's 'Song of Destiny,' Elgar's 'Te Deum' and 'Benedictus' (first time in America), Dvořák's Mass in D, Gounod's 'De Profundis,' Saint-Saëns's 'The Deluge,' Gounod's 'St. Cecilia Mass,' and Parker's 'Hora Novissima.'

The Deutscher Liederkranz is perhaps the most striking representative in the United States of the musical club developed on the German lines which combine the cultivation of music with good fellowship, social and domestic enjoyments. Like similar clubs on both sides of the Atlantic its primary purpose was the promotion of *Männergesang*—the German part-song for men's voices. With this was combined the social element which grew out of the meetings of the singers, and to these features were added the higher artistic conceptions as popular musical culture grew, not only among the people in general but also among the citizens of German birth. The confessed purpose of such clubs was and is the perpetuation of love for some of the characteristic elements of German civilisation. To this end the clubs periodically make more or less strenuous efforts to uphold German as the language of social communication in the club-houses as it is the official language of the clubs. Naturally the task grows more and more difficult as the original immigrants die and the younger generation, born and educated in the country, take their places. In turn, however, the German clubs have strongly influenced the club life of the American people, and, as may be seen in the historical sketch of the Cincinnati Festivals in this Dictionary, have done much to promote popular musical culture, especially in the choral department. The concerts of the Deutscher Liederkranz and of the other prosperous societies modelled upon it, though private functions, are of the highest artistic value, combining performances by eminent artists and orchestras with the singing of German part-songs and choral works in the largest and most dignified forms. The clubs have also been influential in the introduction of German opera, giving amateur performances of German lyric dramas at a time when there were no professional organisations in America to represent this form of art. In addition to such amateur performances the German societies in New York also provided choruses for the first professional representations of operas like Wagner's 'Tannhäuser' and 'Lohengrin.'

When the first steps to organise the Liederkranz were taken in the fall of 1846 the German population in New York was small, but already boasted a singing-society called the *Gesangverein der Social-Reformer*, a name which betrays its bond of union to have been as much political as artistic. Dr. Hermann E. Ludwig, a prominent physician of the city, called the first meeting which was held on a Sunday afternoon in

the Shakespeare Hotel, a German hostelry much frequented by persons of musical inclinations. Those who responded to the call numbered 150, but this number was cut down to twenty-five, when it was proposed to assess would-be members twenty-five cents each. Nevertheless an organisation was effected on Jan. 9, 1847, the name Deutscher Liederkranz agreed on and Dr. Ludwig elected president. A musician named Krauskopf was elected conductor. He got into a quarrel with his singers within a few months and resigned, but Dr. Ludwig remained president till his death in 1856. Rehearsals were begun in the Shakespeare Hotel, and the first concert was given in the Apollo Rooms, then the fashionable concert-hall of the city, on May 17, 1847. The chorus numbered about 100. Julius Hecht succeeded him on August 20 of the same year. On August 24 the Liederkranz joined with the singing-society of the Social Reformers in an invitation to the German singing-societies of Philadelphia, Baltimore, and Newark to form a union to be called the *Sängerbund*. Nothing seems to have resulted from this beyond some meetings, but the North American Sängerbund was organised in Cincinnati in 1849. (See CINCINNATI MUSICAL FESTIVALS.) In October Sivori and Herz gave a concert in which the Liederkranz participated, thus beginning a species of public activity which was frequently exercised in later years, as, for instance, in the concerts of Jenny Lind, Thalberg, the Mendelssohn Festival of 1848 (which was attended by an audience of 8000), William Vincent Wallace and the Philharmonic Society. In February 1849, Hecht resigned, and was succeeded by Wilhelm Müller, who had been a conductor in Brunswick. He lasted less than a year and a Mr. Weisheit, whose tenure of office was no longer, was elected. Then there came a man who remained at the musical helm of the society a full generation, and saw it grow from a modest singing-society to a wealthy and influential institution, playing an important rôle in the city's life. This was Agriol Paur, who was elected conductor in May 1850, and remained in active duty till he retired as honorary conductor with salary in 1884. Two years before Theodore Thomas (*q.v.*) had been elected to perform the duties which were become too onerous for Mr. Paur, and at various times during the next two years Edward Heimendahl and Arthur Mees were frequently called in to assist Mr. Thomas, who was unable to devote himself to the work of training the singers. He declining a re-election, in 1884 Reinhold L. Herman was elected and served five years. Heinrich Zoellner was called to the post from Cologne, and remained in office from 1890 till 1898. From 1898 till 1903 the conductor was Dr. Paul Klengel, who came from Leipzig, and he was succeeded by the present incumbent, Arthur Claassen.

The club was active during its early years in manifesting sympathy with the revolutionists in Germany, and the influx of political refugees in 1849 resulted in a strengthening of its membership. In 1851 it gave two performances of Lortzing's opera 'Czaar und Zimmermann,' but the financial results were disastrous, and the Society did little in the line of opera afterward. Internal dissensions resulted in a defection in the membership and the organisation of the Männergesangverein Arion (*q.v.*) in 1854. A women's chorus, which has participated in the concerts of the Society since, was organised in 1856. The present membership is about 1400, of which 150 are active, the rest associate. The women's chorus numbers from 60 to 75.

The KNEISEL QUARTET. (See BOSTON MUSICAL SOCIETIES and KNEISEL.) New York has been the home of Mr. Kneisel and his associates since the autumn of 1905.

MÄNNERGESANGVEREIN ARION. The character of this Society is like that of the Liederkranz, of which it is an offshoot, and what has been said in general about German singing-societies applies to it. As compared with the Liederkranz it may be said that it has a larger devotion to characteristically German things and German methods, and a slightly larger proportion of active members. It has also adhered to its original mission as a promoter of songs for men's voices, and has never cultivated music for mixed voices, or founded a women's choir. Its membership in 1906 is about 1100, of whom 150 form the active chorus. In the summer of 1892 sixty singers were sent by the Society to make a tour of the principal cities of Germany under the direction of Frank van der Stucken, and made a profound impression by the excellence of their performances. In January 1854, fourteen members of the Liederkranz, disagreeing violently with the majority of that Society, seceded and organised a club to which they gave the name Männergesangverein Arion. Within a week they gave a concert in the Apollo Rooms. The first conductor was a musician named Meyerhofer, who was succeeded by Carl Bergmann (*q.v.*). Bergmann remained in the position, barring a short interregnum in 1862, till 1870. Other conductors for short terms were Carl Anschütz, F. L. Ritter, V. Hartmann, and H. Grenier. In 1871 Dr. Leopold Damrosch (*q.v.*) was brought from Breslau, and he remained conductor until 1884, when he made way for Frank van der Stucken (*q.v.*), who was succeeded in the fall of 1895 by Julius Lorenz, the present incumbent. In addition to the customary music for men's voices, the Arion, from the beginning of its career, cultivated operettas. In 1855 a work of this kind, composed by Carl Bergmann and called 'Mordgrundbruck,' was performed, and a year later 'Der Gang zum Eisenhammer' by the same composer.

Amusing little works in the same style, which do not call for female voices, are still given at long intervals of time, but only for the diversion of the members and their families. The choruses in the first Wagner opera ever performed in America were sung by the active members of the Männergesangverein Arion. This was 'Tannhäuser,' produced under the direction of Karl Bergmann at the Stadt Theater in the Bowery on August 27, 1859. In 1869 the Society gave a public performance of 'Der Freischütz.'

Mendelssohn Glee Club. Formally organised on May 21, 1866, and incorporated under the laws of the State of New York on Oct. 21, 1876. The club cultivates unaccompanied part-songs, and its active membership is composed almost wholly of professional singers. There are five classes of members, namely, active, associate, retired, life, and honorary. Active membership is limited to sixty, and the list is not only always full, but there has been a large waiting-list for years, the privilege of membership being highly prized amongst local singers. They pay fees, but at a lesser rate than the other members, and are held to strict account in respect of attendance and capability; absence from two stated meetings is tantamount to resignation, and they are subject at all times to examination as to their qualifications from an artistic point of view. After five years of service active members are entitled to election as associates. Retired members are such as have sung for the club ten years or more. Life and honorary members are chosen by ballot, the former on meeting certain requirements of the constitution of the club, and paying $500. The concerts of the club, which are of the highest order, are given solely for the entertainment of the members and guests whom they invite. All the business of the club is in the hands of the active members. In the formative period of the club's history, meetings having been held in the winter of 1865-66, rehearsals were conducted by a Mr. Schripf and Mr. Albites. In 1867, however, Joseph Mosenthal was elected conductor, and such he remained till his death, which came to him suddenly in one of the club's rooms in 1896. Mr. Mosenthal, a native of Cassel, was a violinist, pupil of Spohr, and for many years one of the leading church musicians of New York. The season of 1896 was filled out by Arthur Woodruff, one of the active members, whereupon Edward A. MacDowell (*q.v.*) was elected, serving till May 1898, being succeeded by Arthur Mees, who, in 1904, gave way to Frank Damrosch (*q.v.*). Mr. Mosenthal wrote a number of songs for the club, among the best known of which are 'The Sailors' Song,' 'Music of the Sea,' 'Blest Pair of Sirens,' 'Thanatopsis.' Reinhold L. Herman wrote for it 'Song of the Seasons,' and W. W. Gilchrist 'Ode to the Sun,' 'Autumn Day,' and 'Dreaming Forever.'

Musical Art Society. (See musz. p. 335.)

New York Symphony Orchestra. (See Symphony Concerts, U.S.A.)

Oratorio Society. When Dr. Leopold Damrosch came to New York in 1871 to assume the conductorship of the Männergesangverein Arion he had been for fourteen years conductor of singing-societies as well as the Symphony Orchestra in Breslau. It was but natural, therefore, that he should have felt a desire to exercise a wider usefulness than was opened to him by his duties as conductor of a choir of men's voices, with the restricted field of music cultivated by it. Moreover, the leading choral society of the city was falling into a somnolency, which augured ill for choral music. In the spring of 1873 he invited a number of singers to his house, and submitted a proposition to form a singing-society of mixed voices which should consistently cultivate the higher forms of the art. The singers decided to make a beginning. True to its traditions, which show that choral music in New York had its beginnings within its walls, Trinity Parish gave the new choir the use of Trinity Chapel as a meeting-place. Fifteen or eighteen persons attended the first rehearsal. Summer interrupted the meetings, and after the customary vacation it was thought wise to change the study room to a wareroom of the Knabe firm of pianoforte manufacturers. There, too, the first concert of the infant Society was held on Dec. 3, 1873. Neither Dr. Damrosch nor the officers, at the head of whom stood Prof. F. A. P. Barnard, president of Columbia College, thought it advisable to ask public support for the concert. The programme embraced a chorale by Bach, Mozart's 'Ave Verum,' the motet 'Adoramus te,' by Palestrina, a part-song by Mendelssohn, and some of the airs and choruses from Handel's 'Samson.' The choir numbered between fifty and sixty, and the artistic success attained was most pronounced and encouraging. Thus was the Oratorio Society launched, which soon assumed the task of maintaining the oratorio in New York. A public hall was hired for the second concert on Feb. 26, 1874, at which the programme was still of a miscellaneous character, comprising again a chorale by Bach, Orlando Lasso's 'And the Angel,' Michael Haydn's 'Tenebrae facta sunt,' Handel's 'Zadok, the Priest.' At the third concert, on May 12, 1874, the Society entered upon its mission. It, and public interest in it, had grown apace, and it was found possible to perform an entire oratorio with orchestral accompaniment. Naturally the work was 'Samson.' The prospectus issued at the outset stated the purpose of the new Society to be the cultivation 'of the highest style of sacred and secular music,' and though the oratorio was admitted to be the objective point, yet the compositions of masters like Lotti, Anerio, Palestrina, Lasso, Purcell and Bach

were admitted to be within the purview of its activities. The third concert was held in Steinway Hall, then the best and most fashionable concert-room in the city. On Christmas night, 1874, the Oratorio Society took from the palsied hands of the Harmonic Society, which went out of existence, the pious duty of an annual performance of the 'Messiah,' a duty which it has performed ever since, and which, indeed, has enabled it to continue its ministrations. The Harmonic Society had performed Handel's sacred oratorio annually in the Christmastide ever since its organisation in 1850. Since its organisation the Oratorio Society, numbering on an average 400 singers, has given three or four concerts annually, first at Steinway Hall, then the Academy of Music, Metropolitan Opera House, and Carnegie Hall. Dr. Damrosch was conductor from the beginning down to his death in February 1885. He was succeeded by his son, Walter Damrosch (*q.v.*), who served until the season 1898-99, when he in turn yielded to his brother, Frank Damrosch (*q.v.*). Following is a list of the works performed by the Oratorio Society in the order of their production: Handel, 'Samson' and 'Messiah,' 1874; L. Damrosch, 'Ruth and Naomi,' 1875; Mendelssohn, 'St. Paul,' 1875; Liszt, 'Christus' (first part), 1876; Mendelssohn, 'The First Walpurgis Night,' 1876; Schumann, 'Paradise and the Peri,' 1876; Mendelssohn, 'Elijah,' 1876; Bach, 'Actus Tragicus,' 1877; Brahms, 'A German Requiem' (first time in America), 1877; Haydn, 'The Creation,' 1877; Handel, 'Judas Maccabeus,' 1877; Haydn, 'The Seasons,' 1878; Handel, 'Alexander's Feast,' 1878; Kiel, 'Christus' (first time in America), 1879; Bach, 'St. Matthew Passion,' 1880; Handel, 'L'Allegro, Il Pensieroso ed il Moderato,' 1881; Rubinstein, 'The Tower of Babel,' 1881; Handel, 'Israel in Egypt,' 1882; Bach, 'Vain and Fleeting,' 1882; L. Damrosch, 'Sulamith' (first performance), 1882; Berlioz, 'Grand' Messe des Morts,' 1882; Cowen, 'St. Ursula,' 1883; Wagner, 'Parsifal' (as an oratorio), 1886; Liszt, 'Christus,' 1887; Mozart, 'Requiem,' 1887; Schumann, 'Scenes from Faust' (third part), 1887; Eduard Grell, Mass *a cappella*, 1889; Brahms, 'Commemorative Sentences,' 1890; Saint-Saëns, 'Samson and Delilah,' 1892; Tinel, 'St. Francis' (first time in America), 1893; Dvořák, 'Psalm cxlix.,' 1895; Verdi, 'Manzoni Requiem,' 1896; Gounod, 'The Redemption,' 1897; Parker, 'St. Christopher,' 1898; Goetz, '137th Psalm,' 1898; Walter Damrosch, 'Manilla Te Deum' (first time), 1898; Bach, Mass in B minor, 1900; Dvořák, 'Requiem,' 1901; Elgar, 'Dream of Gerontius,' 1903; Elgar, 'The Apostles' (first time in America), 1904; Richard Strauss, 'Taillefer' (first time in America), 1905; Dvořák, 'Stabat Mater,' 1905; Beethoven, Mass in D, 1905.

People's Choral Union and Singing-Classes. These organisations are the fruits of a movement begun in the autumn of 1892 by Frank Damrosch to bring choral culture home to the wage-earning classes in the population of New York. It was the outcome of Settlement work and various civic and labour movements. Meetings were held in Settlement homes and Working Girls' Clubs in the section of the city largely occupied by Polish and Russian Jews employed in clothing manufactories. Elementary classes were at first formed to teach singing and sight-reading, Mr. Damrosch beginning the work, and gradually turning it over to assistants. After the first year the elementary classes, three in number, were consolidated into one class for more advanced study, which met on Sunday afternoons in the hall of Cooper Union, one of the largest rooms in the city. A nominal fee of ten cents for each lesson is exacted, and the classes have been self-supporting from the beginning. The study, beginning with the most elementary exercises, leads up through simple rounds and part-songs to cantatas and oratorios. Since 1897 the Choral Union has given an annual concert, with a chorus sometimes exceeding 1000 voices, at which such works as 'Messiah,' 'Elijah,' 'Samson,' Schubert's 'Miriam's Triumph,' 'Israel in Egypt,' 'The Seasons,' 'St. Paul,' and Bruch's 'Cross of Fire' have been sung. There were in 1906 about 1000 members in the elementary classes, and the same number in the People's Choral Union. Frank Damrosch was elected director for life.

People's Symphony Concerts. (See Symphony Concerts, U.S.A.)

Philharmonic Society of New York. (See Symphony Concerts, U.S.A.)

Symphony Concerts for Young People. (See Symphony Concerts, U.S.A.)

American Guild of Organists. (See vol. i. p. 77.)

Department of Music of the Brooklyn Institute of Arts and Sciences. The Borough of Brooklyn is the second in size and importance of the boroughs constituting the city of New York. The Brooklyn Institute of Arts and Sciences is the outgrowth of the Brooklyn Apprentices' Library Association, which was incorporated by the Legislature of the State of New York on Nov. 20, 1824. A charter granted in 1843 widened the scope of the original association, and changed the name to the Brooklyn Institute. There was a still greater extension of the Institute activities in 1888, and to the other artistic and scientific departments that of music was added in Nov. 1891, the first public function being a lecture on Chinese Music by the writer. The membership of the department was 54 originally, and Dudley Buck (see vol. i. p. 413) was the first president. Since then the membership has grown steadily, and in 1906

numbered 2114. Musical knowledge is promoted by means of lectures and concerts, the largest functions being the concerts of the Brooklyn Philharmonic Society, which have been given under the auspices of the department since the departure of Theodore Thomas for Chicago. (See Brooklyn Philharmonic Society under the head of SYMPHONY CONCERTS, U.S.A.) For the maintenance of these concerts and unspecified concerts of chamber music the department has a fund of $10,000, received as a bequest under the will of Henry K. Sheldon, many years president of the Brooklyn Philharmonic Society. From this latter Society, on the disbandment of its chorus, the department received a large number of vocal scores; it has also received gifts of a collection of exotic instruments and scores from James A. H. Bell and others. In the new Academy of Music, which is under construction at the time of this writing, provision is to be made for lecture, class and concert-rooms for the uses of the department.

THE MANUSCRIPT SOCIETY is an organisation founded in August 1889, reorganised in 1899 as the Society of American Musicians and Composers, and again reorganised a year later for the purpose of promoting the interests of American composers. It had an enrolled membership of about 100 in 1906, when, after many futile efforts to enlist the general public in its activities, it was pursuing the policy of holding meetings for its members and invited guests at intervals of a month, for the purpose of hearing compositions by its members in the smaller forms. H. E. K.

NIBELUNGEN. See RING DES NIBELUNGEN, DER.

NICHELMANN, CHRISTOPH, was born Aug. 13, 1717, at Treuenbrietzen in Brandenburg. He was pupil and first treble in the choir-school of St. Thomas, Leipzig, and thus enjoyed his first musical instruction from Sebastian Bach. Spitta says it was from Friedemann Bach that he had his lessons on the clavier, although Friedemann can only have been a very young man at the time. Nichelmann betook himself for a time to Hamburg, where he made the acquaintance of Mattheson and Telemann. Coming to Berlin in 1738 he continued his studies in counterpoint under Quanz, and in 1744, probably on the recommendation of Emanuel Bach, was appointed Second Cembalist or Harpsichord player to the Royal Chapel, in which capacity his chief duty was to accompany the flute-playing of King Frederick the Great. In 1756, for some reason or other, he was dismissed from the chapel, but continued to live at Berlin by giving private lessons, though always in straitened circumstances, till his death July 20, 1762. He was highly esteemed by his Berlin contemporaries as a composer of odes and works for clavier, and many of his works appeared in the various collections of clavier-pieces and odes, such as the *Musikalische Allerlei* of 1760, and other similar works edited by F. W. Marpurg. Twelve clavier-sonatas, their style resembling that of Emanuel Bach, were published in two parts as op. 1 and op. 2 by Schmid of Nuremberg, and six of them reappeared in London. A large number of clavier-concertos and other works, including a serenata, 'The Dream of Scipio,' performed at Berlin before the King in 1746, exist in MS. Nichelmann is also known as the author of a treatise on the nature of melody (*Die Melodie nach ihrem Wesen*, etc.) published in 1755, which provoked some controversy. The six sonatas forming op. 2, and other pieces, are reprinted in the 'Trésor des Pianistes.' J. R. M.

NICHOLL, HORACE WADHAM (a descendant of the founder of Wadham College, Oxford), born at Tipton, near Birmingham, March 17, 1848, taught music by his father, and Samuel Prince, was organist at Dudley, near Birmingham in 1867-70; at Stoke-on-Trent, 1868-70; and while at the latter place was persuaded by an American gentleman to go to Pittsburg, where he became organist of St. Paul's Cathedral, and afterwards at a presbyterian church. He lived in New York from 1878 onwards, for two years as organist of St. Mark's. As a composer he unites great contrapuntal skill with a taste that is uncomprisingly 'modern'; his organ pieces, by which alone he is so far known in Europe, include twelve symphonic preludes and fugues, a symphonic poem called 'Life,' in six movements, and works in various forms. Among his most important compositions in other forms are a cycle of four oratorios (1880-90), 'Adam,' 'Abraham,' 'Isaac,' and 'Jacob,' all in MS.; a setting of 'The Golden Legend,' a 'Cloister Scene' for choir and orchestra (op. 6); and a mass in E flat, also published. Among his orchestral works are a suite, op. 3, symphonic fantasias, opp. 5 and 7; a symphony in G minor, 'The Nation's Mourning,' op. 8; another in C, op. 12; symphonic poems, 'Tartarus,' op. 11, and 'Hamlet,' op. 14, and a 'scherzo-fugue' for small orchestra, op. 15. Besides these there are numerous pianoforte pieces, songs, anthems, etc., and some chamber music and text-books. (Baker's *Biog. Dict. of Mus.*) M.

NICHOLLS, AGNES, born July 14, 1877, at Cheltenham, was educated first at the Bedford High School, where she studied singing and violin playing. In 1894 she gained a scholarship at the Royal College of Music, and studied singing there six years under Mr. Visetti. During this period she made her débuts on the stage at the Lyceum Theatre, Nov. 20, 1895, as the heroine on the revival of Purcell's 'Dido and Æneas,' and Dec. 11, 1896, as Anne Page, on the production in English of Verdi's 'Falstaff.' In 1897 she sang at the Gloucester Festival. As a student, she sang thrice before Queen Victoria, as Javotte at a private performance at Windsor

of Delibes's 'Le Roi l'a dit,' in the 'Hymn of Praise' on Jubilee Sunday, 1897, with Albani and Lloyd, and in 1899, the principal soprano music in 'Elijah,' on both these latter occasions at St. George's Chapel, under Sir W. Parratt. On leaving the College she had further vocal instruction from Mr. John Acton of Manchester. On May 14, 1901, she made her début at Covent Garden as the Dewman in 'Hänsel und Gretel,' and was re-engaged there in 1904-6 and sang as Micaëla, Donna Elvira, Woglinde, and Helmwige. But it is as a concert and oratorio singer that she has established her reputation, and has sung at all the principal festivals, the Richter concerts in London and Manchester, the London festivals under Weingartner, the Royal Choral Society, etc. She appeared at the Cincinnati Festival and at the Jubilee Concerts at the Crystal Palace in 1904. On July 15 of the same year she married Mr. Hamilton Harty, the well-known musician and accompanist. She is the possessor of a fine soprano voice of considerable compass and execution. A. C.

NICHOLSON, Charles, born at Liverpool, 1795, son of a flute-player, became the most eminent of English flautists. After performing in the orchestras of Drury Lane and Covent Garden he was engaged, about 1823, as principal flute at the Opera, the Philharmonic Society, the country festivals, etc. His playing was remarkable for purity and brilliance of tone and neatness of execution, and his admirable manner of performing an adagio. He published a flute preceptor and numerous concertos, fantasias, solos, and other pieces for his instrument. He died in London, March 26, 1837. W. H. H.

NICODÉ, Jean Louis, was born August 12, 1853, at Jerczig, near Posen, capital of the German province of that name, which adjoins the Polish frontier line. His father, a skilful amateur violinist, had a small estate at Jerczig; but owing to bad fortune, lost his money, and was obliged to turn his violin-playing to account in order to support his family. In furtherance of this scheme he removed to Berlin in 1856. Here the young Nicodé, who had already shown very decided aptitude for music, was for some years taught by his father and the organist Hartkäss, until, in the beginning of 1869, he entered the Neue Akademie der Tonkunst, where he studied the piano under Kullak, harmony under Wüerst, counterpoint and composition under Kiel. His abilities were very highly thought of during these student days, and when he left the Akademie he was able to succeed well as a teacher in Berlin, and also to establish the Nicodé Concerts, at which he proved himself to be a brilliant and attractive pianist. A concert tour through Galicia and Roumania with Mme. Désirée Artôt increased his reputation so much that in 1878 he was led to remove to Dresden in order to become a Professor at the Royal Conservatorium, of which Franz Wüllner was Artistic Director. Here he remained until Wüllner was ejected from his post as Director of the Opera in 1885, when Nicodé left the Conservatorium and became Director of the Philharmonic Concerts. He held this post for three years, gaining great success, but in 1888 he gave up his appointment in order to devote himself entirely to composition. However, in 1893 he again appeared as a conductor, and on the establishment of the Dresden 'Neustädt Chorgesangverein' Nicodé was appointed Director, a position which he still retains (1906). As a pianist his style is full of warmth and artistic power; and as a conductor he shows an artistic insight and a genial warmth of comprehension which lead him to give intrepretations that are full of breadth and humanity. Whilst preserving the dignity of music he recognises the popular sympathies of musicians, so that his readings appeal to both the trained musician and the general public. These qualities of the man naturally come out in his compositions, which, although occasionally showing the influence of other composers whom he admires (such as Schumann), are full of interest and poetry. Unfortunately his small works are not very numerous, a few fugitive pieces and the 'Liebesleben' for piano being among the best known; only three songs appear to have been printed. Among the larger works for orchestra, 'Marie Stuart,' 'Symphonic Variations,' 'Die Jagd nach dem Glück,' 'Das Meer,' and 'Gloria,' Nicodé shows a steady advance in power of invention, construction, development, and skill in orchestration. 'Marie Stuart' is a brilliant piece of character-painting. 'Die Jagd nach dem Glück' is a 'Phantasiestück' which, although practically a bravura piece, is not at all commonplace. In the 'Symphonic Variations' a beautiful theme is treated with unusual skill. It was in 1888 that Nicodé produced his more important work 'Das Meer,' a symphony for full orchestra, organ, male chorus, and solos, the poem by Karl Wörmann. This work is full of breadth and daring; the imagination shown in the music being even better than that of the writer of the poem. Not content with these limitations Nicodé set to work upon his latest great composition, 'Gloria,' produced 1904. This is what may be called a Symphonic Opera without voices, for it occupies a whole evening in performance. Scored for a very large orchestra, organ, harps, male chorus, and boys' solo, it is laid out in six movements, in which great use is made of a number of Leitmotifs, and three 'quotations'—two from the 'Missa Solemnis,' and one from 'Die Meistersinger.' In this work Nicodé shows himself to be a master in the art of combining melodies, as well as a clever and intelligent scorer, with great command of construction and

colouring. In speaking generally of his works viewed as a whole it may be said that he has the character of a poetical lyrical artist with a leaning towards refined drama. Nicodé's works are as follows:—

Op.
- Six Songs. } MS.
- Symphony.
- Two Waltzes.
- Marie Stuart. Symphonic Poem (orchestra). 1881.
- Characteristic Polonaises. PF. solo.
- Variations on Schumann's 'Abegg Phantasiestücke.' PF. solo.
- Miscellen. Four pieces. PF. duet.
- Kaleidoskop. 12 Klavierstücke.
- Two Characteristic pieces. 1. Bb minor, 2. G minor). PF. solo.
- [illegible]
- [illegible]
- [illegible]
- [illegible] Songs. Arranged for orchestra from PF. solo.
- Romances for Violin and Orchestra.
- Three Songs.
- Scherzo Humoristique. PF. duet. 1877.
- Suite for small Orchestra. Four movements.) 1882.
- Variations and Fugue, Db major. 1880. PF. solo.
- Sonata, F minor. PF. solo.
- Instrumentation. Orchestra, composed for the twenty-fifth anniversary of the Berlin Academy of Music. 1880.
- Three Studies. 1. F♯ minor, 2. F major, 3. D minor). PF. solo.
- Six Impromptus. PF. solo.
- Sonata for violoncello in B minor.
- [illegible] Four pieces for orchestra.
- Sonata for violoncello in G major. 1882.
- Six Salonstücke. PF. duet.
- [illegible] for orchestra.
- Waltzes and Burlesques. PF. solo.
- Pictures from India. 1886.
- Aus Goethe's Marienleben. Song Cycle.
- Das Wort. Symphonic Ode. 1888. (Orchestra, Organ, Male Chorus.
- Five pieces for String Orchestra. 2 Oboi, 2 Horns.
- Stromung. Hymn for Mezzo-Soprano and Orchestra.
- Gloria. 1889. In six movements.

D. H.

NICOLAI, Carl Otto Ehrenfried, eminent composer and conductor, born at Königsberg, June 9, 1810. His home was unhappy, and his education neglected, except for the piano, which he was well taught. At sixteen he ran away, but found a protector in Justizrath Adler of Stargard, who assisted him in his studies, and in 1827 sent him to Berlin, where he took lessons from Zelter and Klein. In 1833 the Chevalier de Bunsen sent for him to Rome as organist to the chapel of the Prussian Embassy, and there, under Baini, he studied the ancient Italian masters, without neglecting those of modern date. Towards the close of 1837 he went to Vienna, and became capellmeister and singing-master of the Kärnthnerthor Theater, returning to Rome in Oct. 1838. He then composed a series of operas in the prevailing taste of the day. 'Enrico Secondo' and 'Rosmonda d' Inghilterra' (1839) were given at Trieste, and 'Il Templario' (1840) with great success at Turin; but 'Odoardo e Gildippe' (Genoa, 1841) and 'Il Proscritto' (Milan, 1841) were not so well received. In 1841 he accepted the first capellmeistership of the court opera at Vienna, and remained till Easter, 1847, highly appreciated as a conductor. Here were produced his 'Templario' (1841, Vienna, 1843) and 'Die Heimkehr des Verbannten' (1844), a remodelling of 'Il Proscritto,' in which Staudigl was much applauded. With the avowed object of giving [illegible] performances of Beethoven's Symphonies, he founded the Philharmonic concerts, the first of which took place March 28, 1842. A mass (composed 1843) dedicated to Frederick William IV., and a Fest-ouvertüre for the Jubilee of the University of Königsberg (1844) led to his appointment as director of the newly founded Domchor, and Court-Capellmeister of the opera in Berlin, and he gave a farewell concert in the large Redoutensaal at Vienna (April 1, 1847), at which Jenny Lind sang, and some of the instrumental music in 'Die lustigen Weiber von Windsor' was produced for the first time. He completed that opera in Berlin, and the first performance took place on March 9, 1849, with brilliant success, which he did not live to enjoy, as he expired of apoplexy on May 11. The opera was given in Vienna (with recitatives by Proch), Feb. 12, 1852, and in London (as 'Falstaff'), May 3, 1864, and long held its place as one of the most popular of comic operas.

Nicolai had a fine collection of Italian and German scores, which he left to the Imperial library at Berlin. Mendel's *Otto Nicolai* (Berlin, Heimann) contains a catalogue of all his works, printed and in MS., the latter being numerous, and including a symphony, a requiem, and a Te Deum. He was an honorary member of the Società Cecilia of Rome, and of the Filarmonici of Bologna. The Tonkünstler-Verein of Berlin erected in 1851 a monument over his grave in the churchyard of Dorotheenstadt. C. F. P.

NICOLAI, Dr. Philipp, was born August 10, 1556, at Mengeringhausen in the Principality of Waldeck. He served as Lutheran Pastor at Dortmund and Cologne, was then for a while Court-preacher to the Dowager Countess of Waldeck, Pastor again at Unna in Westphalia, and finally from 1601 to his death, Oct. 26, 1608, First Pastor of the Church of St. Katherine, Hamburg. It was during a severe visitation of the plague at Unna in Westphalia that he wrote and afterwards published his *Freudenspiegel des ewigen Lebens* (Frankfort 1599), containing the words and melodies of the two well-known Chorales, 'Wachet auf, ruft uns die Stimme,' and 'Wie schön leuchtet uns der Morgenstern,' on which Sebastian Bach based two of his most beautiful church cantatas. Nicolai himself was musician enough to harmonise these and other chorale melodies for four voices. Winterfeld erroneously supposed the words of 'Wie schön leuchtet uns der Morgenstern' to have been a spiritual parody of a secular love-song 'Wie schön leuchten die Aeugelein,' to which he concluded that the melody originally belonged, but Wackernagel (*Das deutsche Kirchenlied*, i. pp. 617-19) proved the secular words to be of later origin than the spiritual, so that in this case it is the secular love-song which is the parody of the hymn and not *vice versa*. In the melody Bäumker (*Das katholische deutsche Kirchenlied*, ii. p. 283) traces resemblances to the old Christmas Carol 'Resonet in laudibus.' J. R. M.

NICOLINI, originally Ernest Nicolas, son of an hotel-keeper of Dinard, Brittany, was born

at St. Malo, Feb. 23, 1834. He was for a short time a pupil at the Paris Conservatoire, and in 1856 gained a second *accessit* in Comic Opera. In July 1857 he made his début at the Opéra-Comique in Halévy's 'Mousquetaires de la Reine'; he remained there until 1859, without any marked success. In that year he went to Italy, and under the name of NICOLINI sang at Milan, Florence, Turin, and elsewhere, with fair success. He returned to Paris in 1862, to the Salle Ventadour, with better results than before, and sang there for several seasons till 1870.

His first appearances in England were May 21, 1866, at a concert given by Madame Lucca, at St. James's Hall, and on the 29th of the same month at Covent Garden, as Edgardo, but with such moderate success that he did not return to London until April 25, 1871, when he reappeared at Drury Lane under Mapleson, as Faust, with very fair results, and remained for the season, distinguishing himself especially as Raoul. In 1872 he was engaged at Covent Garden, where he sang every year for some time, being associated with Mme. Patti in her various operatic triumphs. They were married on August 10, 1886. He had an agreeable voice of moderate power, a good stage presence, and was a fair actor, but he adopted the *tremolo* to such a degree as seriously to prejudice the method of singing which he acquired at the Conservatoire. He died at Pau, Jan. 19, 1898. A. C.

NICOLINI, NICOLINO GRIMALDI, DETTO, one of the greatest singers of the 18th century, was born at Naples about 1673. He received a good education, and could write very fair verses, as appears from the libretti which bear his name as their author. His voice, originally a soprano, soon sank into a fine contralto. The first dramas in which his name has been found are 'Tullo Ostilio' and 'Serse,' set by Buononcini, at Rome, 1694, in which he sang with the celebrated Pistocchi. During 1697-98, he was the principal singer in the operas at Naples; and in 1699 and 1700 was again performing at Rome. After this, he sang in other Italian cities, including Milan and Venice; and, being decorated at the latter place with the Order of St. Mark, he was thenceforth always known as the 'Cavaliere Nicolini.'

Late in the autumn of 1708, he came to England, drawn hither by the report of our passion for foreign operas, and 'without any particular invitation or engagement' (Cibber). Here he made his first appearance, Dec. 14, in the 'Pyrrhus and Demetrius' of A. Scarlatti, translated into English by Owen Swiney (or MacSwiney), the manager, and arranged by N. Haym, who wrote a new overture and some songs for it. In this, of course, Nicolini sang his part in Italian, while other singers performed theirs in English. Steele describes this opera as 'a noble entertainment,' and declares that he 'was fully satisfied with the sight of an Actor [Nicolini] who, by the Grace and Propriety of his Action and Gesture, does Honour to an Human Figure,' and 'sets off the Character he bears in an Opera by his Action, as much as he does the Words of it by his Voice. Every Limb, and every Finger, contributes to the Part he acts, insomuch that a deaf Man might go along with him in the Sense of it,'—with much more to the same purport.[1] The opera prices were raised on the arrival of this performer, 'the first truly great singer who had ever sung in our theatre' (Burney). In fact, the whole scheme of the subscription was probably remodelled according to his recommendations. Some curious papers exist,[2] the collection of Vice-Chamberlain Coke, by which it appears that Nicolini furnished that official with a full account of the system on which the Venetian opera was managed, and that he suggested a similar system for that of London. One chief feature was that a subscription of 1000 gs. should be got from the Queen (Anne); and on this Coke founded a calculation which led to the remodelling of the opera-subscription and raising of the prices, in order to remedy what Nicolini described as the 'annual and certain loss of money' which our Opera had till then suffered.

Though not attracted to London by an engagement, Nicolini had been immediately secured by Swiney for a year. Tosi, in his *Treatise on Singing*, doubts whether a perfect singer can at the same time be a perfect actor; but Galliard, the translator of that Treatise, says (in a note, 1742),—'Nicolini had both qualities, more than any that have come hither since. He acted to perfection, and did not sing much inferior. His variations in the airs were excellent; but in his cadences he had a few antiquated tricks.' Nicolini next appeared in 'Camilla'; and in May he signed an engagement with Swiney for three years, at a salary of 800 gs.; the singer to receive, in addition, £150 for a new opera 'to be by him fitted for the English stage every season, if such opera shall be approved of.'[3]

On June 4 Nicolini had a concert for his benefit at the Opera House, where he continued to sing as before. In 1710, however, he quarrelled with Swiney, and sought, in a letter dated May 18,[4] to free himself from an 'esclavage inquiet et honteux qu'on ne sçauroit non plus s'immaginer ailleurs hors de l'Angleterre,'—his engagement with Swiney. The principal grievance, as usual, was that he had not been paid his due salary; but the Vice-Chamberlain patched up the quarrel, and Nicolini continued to sing at the theatre in 'Almahide' and 'Hydaspes,' the libretto of the latter being his own, or at least edited by himself. In this piece occurred

[1] *Tatler*, Jan. 3, 1709.
[2] In the writer's possession. [3] *Ibid.* [4] *Ibid.*

the famous combat with the lion, about which Addison was so witty, while giving the greatest possible credit to Nicolini for his acting, which gave 'new majesty to kings, resolution to heroes, and softness to lovers.' He wished 'that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an *English* tragedy appear with that action, which is capable of giving a dignity to the forced thoughts, cold conceits, and unnatural expressions of an *Italian* opera!'[1] On Feb. 24, 1711, 'Rinaldo' appeared, the chief part being created by Nicolini, who had in it many opportunities for displaying his powers of declamation, execution, and acting. He played in 'Antioco,' Dec. 12, and in 'Ambleto' (his own libretto) in the beginning of 1712. Addison says,[2] 'I am sorry to find, by the Opera bills for this day, that we are likely to lose the greatest performer in dramatic Music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my readers, that I am speaking of Signor Nicolini. The town is highly obliged to that excellent artist, for having shewn us the Italian Music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country[3] in which the composer endeavoured to do justice to the beauty of the words, by following that noble example which has been set him by the greatest foreign masters in that art.' Nicolini, who took his benefit, on March 22, in 'the Music performed before the Queen on her birthday, and the famous scene in Thomyris, by Scarlatti,' left England at the end of this season, and did not return till 1714, when he appeared, June 14, 'for the last time before his voyage to Italy.'[4] He returned, however, in the following winter, for he sang in 'Rinaldo' (revived), Jan. 4, 1715, and afterwards in 'Amadigi.' According to the idea which tradition gives us of the abilities of Nicolini, his part in this latter opera must have drawn out all his powers, both as singer and actor (Burney). He took his benefit in 'Rinaldo.' In the following season (1716), Nicolini appeared in 'Lucio Vero,' 'Amadigi,' and 'Clearte'; and in 1717 he sang again in 'Rinaldo' and 'Amadigi'—his last appearances in England. We find him at Venice in a long run of 'Rinaldo' in 1718, again in 1723, singing in Leo's 'Timocrate,' and Quantz met him there in 1726, when his singing was on the decline, though his acting still commanded admiration. The date of his death is not known. J. M.

NICOLO. The ordinary name in France for NICOLO ISOUARD; see vol. ii. p. 513. G.

NICOLSON, RICHARD, Mus.B., was on Jan. 23, 1595-96, appointed organist and instructor of the choristers of Magdalen College, Oxford. In Feb. following he graduated as Mus.B. He contributed a madrigal, 'Sing, shepherds all,' to 'The Triumphes of Oriana,' 1601. In 1626 he was appointed the first Professor of Music upon Heyther's foundation at Oxford. He resigned his place at Magdalen College in 1639, and died in the same year. W. H. H.

NIECKS, FRIEDRICH (he signs his name Frederick), was born on Feb. 3, 1845, at Düsseldorf, where his father was an orchestral musician, teacher, and conductor. From him Niecks learnt the elements of music and violin playing, before studying under a local organist and, subsequently, under Langhans, Julius Grunewald, and Leopold Auer, for violin, and under Julius Tausch, for composition and pianoforte playing. At the age of thirteen Niecks made his first public appearance as a violinist at a concert of the Musikverein in Düsseldorf, where he played De Bériot's second concerto; and about the same time he became a regular member of the Theatre and Subscription Concerts Orchestra, a post he retained till after he was one-and-twenty years of age, when, owing to ill-health, he had to abandon the idea of a public career as an instrumentalist. Meanwhile his general education had been obtained from private teachers, by self-tuition, and at Leipzig University, where he devoted his attention chiefly to philosophy, with a special leaning towards psychology and æsthetics, fine arts and history. In 1868 Niecks was induced by (Sir) A. C. Mackenzie to leave Düsseldorf and settle in Scotland, where later in the year he became viola player in Mackenzie's Edinburgh quartet, and organist and teacher in Dumfries. In 1875 a letter written to the *Monthly Musical Record*, of which Prout was editor, led to a permanent engagement in connection with that paper, and in 1879 Niecks became a regular contributor to the *Musical Times*. His *Concise Dictionary of Musical Terms, to which is prefixed an Introduction to the Elements of Music*, appeared in 1884, in which year a second edition, revised and corrected, also was printed; while in 1888 his *Frederick Chopin as Man and Musician* was published, a German edition by W. Langhans appearing in the following year. In 1890 Niecks lectured before the Royal Institution of Great Britain on the early development of the forms of instrumental music, and in November of the next year he was appointed Reid Professor of Music in Edinburgh University. There he lectures on and gives practical teaching in music in all its kinds, and in each winter holds a series of not less than four Historical Concerts, and from 1894 to 1896 he led a string-quartet. In 1901 he founded a Musical Education Society, which has some seventy or eighty members; to it is attached a musical circulating library. Before the Musical Association Niecks has read many interesting papers, including one on 'The Flat, the Sharp

[1] *Spectator*, March 15, 1710-11. [2] *Ibid.* June 14, 1712.
[3] Galliard's 'Calypso and Telemachus,' words by Hughes.
[4] *Daily Courant.*

and the Natural,' and another on 'The Teaching of Musical History.' Ready for publication are *A History of Programme Music from the 16th Century to the Present Time*, and a volume on *The Nature and Capacity of Modern Music*—the latter a philosophical treatise. In 1898 Dublin University created him Mus. D. *honoris causâ*. R. H. L.

NIEDERMEYER, Louis, born at Nyon, Lake of Geneva, April 27, 1802, studied under Moscheles and Förster in Vienna, Fioravanti in Rome, and Zingarelli in Naples, where he formed a lasting intimacy with Rossini. At Naples he produced his first opera, 'Il reo per amore.' He next settled in Geneva, taught the piano, and composed melodies to Lamartine's poetry, one of which, 'Le Lac,' obtained great success, and made his name known in Paris, before his arrival there in 1823. Through Rossini's influence his one-act opera, 'La Casa nel bosco' was produced at the Théâtre Italien (May 28, 1828), but its reception not satisfying him he left Paris and became music-master at a school in Brussels. Wearied of this drudgery, he returned to Paris, and published melodies distinguished for style and sentiment, and worthy of the poems by Lamartine, Victor Hugo, and Emile Deschamps, which they illustrated. The success of these songs made Niedermeyer anxious to return to the theatre, but 'Stradella' (five acts, March 3, 1837) failed, though supported by Mlle. Falcon, Nourrit, and Levasseur. It was, however, revived in 1843 in three acts. 'Marie Stuart,' five acts (Dec. 6, 1844), was scarcely more successful, and would be forgotten but for its 'Adieu à la France.' Other numbers however, deserve attention. The revival of the 'Donna del Lago' having been resolved on at the Académie, Rossini summoned Niedermeyer to his residence at Bologna, and empowered him to adapt the score to a French libretto entitled 'Robert Bruce,' in three acts (Dec. 30, 1846). The opera failed, but the introduction of the saxhorn, the eight trumpets in four different keys in the overture, and the skill with which various movements from 'Zelmira' and 'Armida' were adapted, attracted the attention of musicians. Niedermeyer's last attempt at opera was 'La Fronde' (five acts, May 2, 1853) —a failure like its predecessors. His true vocation was sacred music. His mass with full orchestra, his 'messes basses,' motets, and anthems, pure in style, and abounding with graceful melody, are still sung. We have mentioned elsewhere his connection with d'Ortigue in the foundation of a periodical for sacred music, intended to maintain the old traditions. [See Maîtrise.] Unfortunately he knew but little of either the history or the practice of plain-song, and his *Méthode d'accompagnement du Plain Chant* (1855), hastily compiled, was severely criticised. Niedermeyer must be ranked among the musicians whose merits are greater than their success. Some of his melodies will live, and the École de Musique still known by his name (a continuation of that founded by Choron) will ensure for his sacred works an honourable place in the répertoires of the Maîtrises de France. He died in Paris, March 14, 1861. [There is little ground for supposing, as Riemann does, that he composed the famous song 'Pietà, Signore' attributed to Stradella, of which Rossini was probably the real author.] G. C.

NIEDERRHEINISCHE MUSIKFESTE, *i.e.* Lower Rhenish Musical Festivals, now held in triennial turn at Whitsuntide, at either Düsseldorf, Aix-la-Chapelle, or Cologne, and from an artistic point of view perhaps the most important existing in Germany. The originator is said to have been Dr. Ludwig F. C. Bischoff, a very active musician and *littérateur*, who assembled together the musicians in his province, and instituted a 'Thuringian Musical Festival,' which was held at Erfurt in 1811. In 1817, Johann Schornstein, music-director at Elberfeld, following the example of Bischoff, collected the musical forces of Elberfeld and Düsseldorf, and gave a performance on a large scale in the former town, thus laying the foundation of the Lower Rhenish Festivals. For the success of the Elberfeld attempt was decided enough to induce several of the most influential persons in the two towns mentioned to take the matter in hand, and to arrange two grand concerts for Whitsuntide, which should take place alternately at Elberfeld and Düsseldorf. The organisation of these concerts exacted so much labour and trouble that it was resolved to propose to a third neighbouring city to take part in them, and an offer of co-operation was made to Cologne, which at first declined the proposal. The first four festivals were, therefore, held at Elberfeld and Düsseldorf alternately.

From the time of the retirement of Elberfeld in 1827, Aix gave in its definite adhesion, and except during the political disturbances from 1848 to 1850, and also in 1852 and 1859, these festivals have since occurred at Düsseldorf, Aix, or Cologne.

Without entering into the detail of each occasion, a few facts may be mentioned. The fifteenth meeting, at Düsseldorf, in 1833, may be considered the most important which had occurred, and as marking a new epoch in the history of these now renowned festivals. For it was on this occasion that the direction of the music was first entrusted to Mendelssohn, then in his twenty-sixth year.[1] Another distinguishing feature was a third concert improvised by him on the morning of Whitsun-Tuesday, which was subsequently known as the 'Artists' concert,' in consequence of the introduction at it of detached and solo pieces. In 1835 Mendelssohn conducted at Cologne, and on the following

[1] See under Mendelssohn, pp. 129, 130.

Whitsuntide directed the eighteenth festival at Düsseldorf, on which occasion his oratorio 'St. Paul' was produced. He reproduced Handel's 'Joshua' at Cologne in 1838, and on that occasion continued his great work for his country and for the musical world generally of reviving the superb choral works of Sebastian Bach, which, partly in consequence of their extraordinary number and want of classification and publication, had been suffered to remain almost in disuse, until resuscitated by one of the greatest disciples of the glorious 'Cantor of Leipzig.'

At the twenty-first festival, at Düsseldorf, in 1839, Mendelssohn was again at the helm, introducing there his 42nd Psalm 'As the hart pants,' and at the 'Artists' concert' playing his second pianoforte concerto. In 1842 he conducted at Düsseldorf, and made its festival memorable by the introduction of the 'Lobgesang,' which had been already performed at Leipzig and Birmingham; and in 1846, at Aix, for the seventh and last time, he directed a grand selection, when Jenny Lind sang, and produced extraordinary enthusiasm—the occasion being recorded as the 'Jenny-Lind-Fest.' Her singing of Mendelssohn's 'Auf Flügeln des Gesanges' and 'Frühlingslied,' at the 'Artists' concert,' is described by chroniclers of this festival as producing an effect wholly unparalleled. In 1852 no festival took place, but in the following year Hiller and Schumann shared the direction at Düsseldorf, respectively contributing a Psalm—the 125th, and a Symphony—in D minor.

From this time the Rhenish Festivals became in some respects even more than previously interesting. The great composer who had done so much for them had indeed passed away, but so great a fame had been secured for them, partly in consequence of the memorable occasions on which Mendelssohn had presided, and also on account of the engagement of more celebrated soloists and of the selection of fuller if not more interesting programmes, as to attract for these Whitsuntide meetings more attention, and to draw musical visitors from all parts. In 1855, at Düsseldorf, Mme. Lind-Goldschmidt sang in Haydn's 'Creation,' Schumann's 'Paradise and Peri,' and at the Artists' concert.

Düsseldorf was fortunate enough in 1863 again to secure her services, and the choral selections were conducted by Herr Otto Goldschmidt. An unusual and interesting feature on this occasion was an organ solo by Herr van Eyken, who played Bach's great prelude and fugue in G minor. The following Whitsuntide, 1866, Madame Lind-Goldschmidt was once more heard at a Düsseldorf festival, in Handel's 'Messiah' and Schumann's 'Paradise and Peri,' etc., Madame Schumann, Auer, and Stockhausen being the other soloists, and Herren O. Goldschmidt and Tausch conducting.

[The festival held at Düsseldorf in 1902 was specially interesting to English musicians, since the performance of Elgar's 'Dream of Gerontius' called forth one of the rare instances of continental recognition of English art.]

To this brief glance at their origin and progress, a few remarks may be added as to the distinctive features of these and other German festivals, which strike an *habitué* at our own large musical gatherings. Perhaps the most important difference is the greater care in preparation. Far more time is devoted to rehearsals of full band and chorus, under the conductor's direction, than with us. Hence the performances are undoubtedly more finished than at English festivals, at which only two hurried rehearsals take place for seven or eight performances. In Germany six full rehearsals are held for three concerts.

In the next place, the first object in England is to raise money: in Germany the great object is to benefit art. One of the bad results of our system is that committees shrink from risking the performance of any but popular works which will draw and 'pay.' One of the good results of the foreign plan is that only classical works of high artistic merit are given. No such selections as some of those at evening concerts at our festivals[1] would be tolerated in Germany.

In the Rhineland all classes rejoice at an opportunity to take part in 'das liebliche Frühlingsfest.' Remuneration appears to be a secondary consideration; indeed the services of the chorus, which often comprises members of the best families, are gratuitous, and are given *con amore*. And one consequence of this, and of a general agreement and enthusiasm on the part of the amateur performers, is a moderate charge for tickets.

Carl Klingemann, Mendelssohn's friend, writing to England concerning the Düsseldorf meeting of 1836, says:—'Never did I hear such chorus-singing. All the singers, with the exception of the soloists, were amateurs, as also the greater number of the instrumental performers. It is this circumstance which gives to this festival its peculiar excellence and beauty. From all the neighbouring towns and the whole country round the *dilettanti* were gathering, arriving in steamboats or Eilwagen, not to toil at an irksome ill-paid task, but for a great musical field-day, full of soul and song. All ranks and ages unite for the one harmonious end. . . . Add to this love of the art, good training, well-cultivated taste, and general knowledge of music, and it is explained how such an effect is produced. You felt the life, the pulsation of this music, for their hearts as well as their understandings were in it. It was in this chorus and in this band that public interest was centred; the audience listened and enjoyed, but the amateur performers constituted the festival.' H. S. O.

NIEDT, Friedrich Erhardt, is described on

[1] [Matters have much improved since the above was written.]

the title-pages of his works as being a native or inhabitant of Jena (Jenensis), and as by profession a Notary Public. He afterwards removed to Copenhagen, where he is said to have died in 1717. He is chiefly known as the author of a work on musical composition entitled *Musicalische Handleitung*, which appeared in three parts; the first part, published at Hamburg, 1700 and 1710, treats chiefly of playing from a thorough or figured Bass; the second part, entitled *Handleitung zur Variation*, published at Hamburg, 1706, treats of the composition of preludes, chaconnes, and other dance-forms on one and the same Bass. An improved and enlarged edition of this was issued by Mattheson in 1721, containing, as the title indicates, over sixty different organ-specifications. The third part of Niedt's work appeared posthumously under Mattheson's editorship in 1717, and treats of counterpoint and canon, and the composition of motets and recitative. Another work of Niedt's is entitled *Musicalisches A B C zum Nutzen der Lehr- und Lernenden* (1708), and contains a few practical examples. It would appear from what Spitta says in his life of Sebastian Bach that Bach was familiar with Niedt's *Musicalische Handleitung*, and based his own system of instruction in Thorough-bass upon it. J. R. M.

NIEMANN, Albert, one of the most famous tenors of Germany, was born Jan. 15, 1831, at Erxleben, Magdeburg, where his father kept an hotel. He was placed, when seventeen years old, in a machine factory, but want of means prevented his remaining there, and he went on the stage at Dessau in 1849, first as an actor of small parts, and afterwards as a chorus-singer. Here the Hofkapellmeister Friedrich Schneider discovered his musical talent, and gave him some instruction. A baritone singer named Nusch taught him singing, and with such success that Niemann soon obtained engagements at Halle and other small theatres. He thus came under the notice of von Hülsen, who called him to Berlin, and gave him the means of further improvement. He afterwards played at Stuttgart, Königsberg, and Stettin, and from 1854 to 1856 at Hanover. Through the kindness of the King of Hanover he was sent to Paris to study under Duprez. From 1866 until his retirement at the end of 1888 he was engaged at Berlin; and was created 'Kammersänger' to the emperor. In Germany he enjoyed a great reputation, especially in 'heroic parts,' for which his handsome person and powerful voice eminently fitted him. He has played the parts of the Wagner heroes, also Cortez, Florestan, Joseph, Raoul, John of Leyden, Arnold, George Brown ('La Dame Blanche') and Chapelon ('Postillon'); and was selected by Wagner to play Siegmund in the trilogy at Bayreuth in 1876; he appeared at Her Majesty's Theatre in the same part in 1882.

Earlier in his career he played Tannhäuser in Paris, on its production at the Académie on March 13, 1861; when, as is well known, the opera was received with great disfavour, only being played twice. In 1886-88 he sang in German in New York with great success. He married two eminent actresses, first in 1859, Marie Seebach, and, second, in 1870, Hedwig Raabe (born 1831). By his first wife he had a son, Otto, also a tenor singer, who appeared in a selection from 'Parsifal' at one of Henschel's London Symphony Concerts, in Dec. 1887. A. C.

NIGHT DANCERS, THE. A romantic opera, in two acts, founded on the same legend with the ballet of 'Giselle,' and the modern opera 'Le Villi'; words by G. Soane, music by Edward J. Loder. Produced under the title of 'The Wilis, or the Night Dancers,' at the Princess's Theatre, London, Oct. 28, 1846. The notice of the performance in *The Times* is historical, since it was the first account of an opera contributed by Mr. J. W. Davison, who until 1878 was the musical critic of that paper. The opera was revived at the Royal English Opera, Covent Garden, Nov. 10, 1860. G.

NIKISCH, Arthur, born Oct. 12, 1855, at Lébényi Szent Miklos in Hungary, was the third son of the Baron Sina's chief book-keeper, August Nikisch. At three he showed signs of musical aptitude, and at six began the study of the pianoforte and theory under Franz Prochazka at Butschowitz, whither the family had withdrawn. Even at seven years of age Nikisch's musical memory was so remarkable that he was able to write down for pianoforte the 'Tell' and 'Barbiere' overtures, after having heard them played on an orchestrion; at eight he made his first public appearance as a pianist, and at eleven became a pupil at the Vienna Conservatoire of Hellmesberger, Schenner, and Dessoff. At the entrance examination he so distinguished himself as to be placed in the highest class where his colleagues were ten and more years senior to him. For a time the violin chiefly occupied his thoughts, though at thirteen he won the great gold medal by the composition of a string sextet, the first prize for violin playing, and the second for pianoforte playing. In 1873 Nikisch left the Conservatoire; at the final concert he conducted part of his own D minor Symphony. At this period he had also written a violin sonata, a string quintet, and a cantata 'Christnacht' with orchestra. In his student days, Nikisch on one occasion acted as spokesman for a deputation (which included Mottl and Paur) appointed to greet Wagner in 1872; and in May of that year Nikisch played among the first violins in the historical performance under Wagner of Beethoven's Choral Symphony at the laying of the foundation-stone of the Bayreuth Festspielhaus. On Jan. 1, 1874, Nikisch became an official member of the Vienna Hofkapelle, which post he occupied during the next three years, playing under such conductors as Herbeck, Dessoff,

Rubinstein, Liszt, Brahms, and Wagner. But his own ideal, held from childhood, to become a conductor, was ever before him, and naturally great was his joy when at Christmas 1877, Angelo Neumann, the director of the Leipzig Opera, invited him, on Dessoff's recommendation, to become 'Chorrepetitor' there. The invitation was accepted, and on Jan. 15, 1878, Nikisch took up the post in the town with whose splendid musical life he has practically, from that day, been indissolubly connected. On Feb. 11 he conducted opera for the first time in the Altes Theater, and with such success that in the following summer he replaced, temporarily, Josef Sucher, and conducted 'Tannhäuser' and 'Die Walküre.' In 1879, on Sucher's retirement, Nikisch became first conductor of the Opera in Leipzig. For the next ten years he busied himself immensely with the production of the best new operas, and the revival of neglected masterpieces. In the concert room, too, he enjoyed many a triumph, among which was his famous performances in 1880 of Schumann's D minor Symphony, when he was semi-publicly congratulated by Mme. Schumann. In 1881 he conducted the Tonkünstler-Versammlung at Magdeburg, when Borodin's E♭ Symphony was introduced, and again at Leipzig in 1883; and two years later he startled conservative Leipzig by conducting (from memory, a rare event then) a concert of the Liszt Verein in the Opera House, when the 'Faust' and 'Dante' symphonies were played complete. In July 1889 Nikisch accepted a call to Boston, Mass. to take up the conductorship of the famous Symphony Orchestra; he took his farewell of Leipzig—for a time only, as events proved—in a memorable performance of 'Fidelio.' In America he remained four years, travelling much; in 1893, his contract there being at an end, he returned to Europe, and became Hofkapellmeister at the Buda-Pesth Opera, as well as director. These posts, however, he resigned when, being in London to conduct a series of concerts, he received an invitation to become conductor of the Leipzig Gewandhaus on Reinecke's retirement—a remarkable offer, since when Nikisch was the conductor of the opera in Leipzig, his so-called advanced views on music placed him in sharpest contrast with those of Reinecke and the Gewandhaus Direction. He still (1906) holds the post of conductor of the Gewandhaus, together with that of conductor of the Berlin Philharmonic, with which latter orchestra he has visited Paris, St. Petersburg, Moscow, Switzerland, etc. In Paris in 1897 he created a furore. In 1902 he visited London for the second time, when as one of the conductors of the London Musical Festival he directed a memorable performance of Tchaikovsky's fifth symphony, a work he was the first to introduce to England on his first visit. He came here again in 1904, 1905, and 1906. In the two latter years, for a period of about twelve months, he was director of the Leipzig Opera, a post he was compelled to resign in 1906—a retirement caused partly by his ill-health, and partly, it is said, by the parsimony of the treasury in regard to the mounting of operas. On July 1, 1885, Nikisch married Amelie Heusner, of Brussels, a singer of repute in the operas of Cassel and Leipzig. Since 1897 he has conducted the Philharmonic Concerts in Hamburg in succession to Hans von Bülow. In addition to being one of the finest of orchestral conductors in musical history, Nikisch is a superb pianoforte accompanist. At one time he held the theory that all conductors should first be violinists, for as such they are trained to use the wrist and so to avoid the apparently great physical effort of the other class of conductors. R. H. L.

NILSSON, Christine (properly Kristina), was born August 20, 1843, near Wexiö in the district of Wederslöf, Sweden, where her father was a very small farmer on the estate of Count Hamilton. From an early date she showed great aptitude for music, and her voice proved the means of her introduction to Baroness Leuhusen, *née* Valerius, herself formerly a singer, from whom the young vocalist received some lessons. She was afterwards instructed by Franz Berwald of Stockholm, and in six months sang at Court. She next accompanied the Baroness Leuhusen to Paris, and studied singing under M. Wartel. She made her début at the Théâtre Lyrique, Oct. 27, 1864, as Violetta, in a French version of 'La Traviata'; and afterwards appeared as Lady Henrietta, Astrifiammante, Donna Elvira, etc. She remained at the Lyrique nearly three years, during which time she created the parts of Myrrha in Joncières's 'Sardanapale' and Estelle in Cohen's 'Bluets,' both in 1867. Between the two she came to England, and made her first appearance, June 8, 1867, at Her Majesty's as Violetta, with great success, subsequently playing in the other characters mentioned above, and as Margaret in 'Faust.' The same season she sang at the Crystal Palace, and also at the Birmingham Festival in oratorio. She was next engaged at the Paris Opéra for the part of Ophélie in Ambroise Thomas's 'Hamlet,' in which she appeared on its production, March 9, 1868, with very great success.

In 1868 Mlle. Nilsson reappeared in Italian Opera at Drury Lane, with the same éclat as before, and sang the part of Lucia and Cherubino. In that year she sang at the Handel Festival. She sang in the autumn at Baden-Baden, appearing for the first time as Mignon, and in the winter returned to the Académie, Paris. In 1869 she played Ophélie in the production of 'Hamlet' at Covent Garden, and appeared as Donna Elvira to the Donna Anna of Titiens and the Zerlina of Patti. In the autumn she made

CHRISTINE NILSSON

a provincial tour, singing later in London, at Exeter Hall, in the 'Messiah,' 'Creation,' 'Hymn of Praise,' etc., and returning to Paris for the winter. In the summer season of 1870 she sang for the first time in England as Alice, the Countess ('Figaro'), Desdemona, and Mignon. On July 17 she sang the scena 'Ah perfido,' at the Philharmonic, on the commemoration of the centenary of Beethoven's birth. From the autumn of 1870 to the spring of 1872 she sang in America in concerts and Italian opera under M. Strakosch, when she added to her other parts Mme. Abeille in Flotow's comic opera 'L'Ombre.' She returned to Drury Lane in the summer of 1872, and on July 27 was married at Westminster Abbey to M. Auguste Rouzeaud of Paris. (He died Feb. 22, 1882.) From 1872 to 1877 Madame Nilsson sang every season in Italian opera at Drury Lane and Her Majesty's, creating Edith in Balfe's 'Talismano,' June 18, 1874, and Elsa on the production of 'Lohengrin' at Drury Lane in 1875, a part which she had previously played in America. She paid a second visit to America for the winter seasons of 1873 and 1874. She has only once visited her native country in a professional capacity, viz. in 1876, when she made a tour in Scandinavia with remarkable success. In 1877, and in 1879-81, she sang at Her Majesty's Theatre, singing the parts of Margaret and Helen in Boito's 'Mefistofele' in the first performance of that work in England, July 6, 1880. She toured in opera and concerts in Russia, Spain, Vienna, America, and Sweden about the same period, and married Count Casa di Miranda in March 1887. On June 20, 1888, she gave the second of her farewell concerts, and definitely retired from the professional career, giving her services once more at what was presumed to be Sims Reeves's final retirement in the same hall, May 11, 1891.

Her voice is of moderate power, great sweetness, brilliancy, and evenness in all the register, the compass being about two and a half octaves, from g to d'''.[1] Her style is especially suited to the more pathetic parts of opera, being peculiarly excellent in Elsa, Margaret, and Mignon; as Donna Elvira and the Countess she was unrivalled. During her earlier seasons her success was helped by a certain naïveté of look and manner which was very charming. A. C.

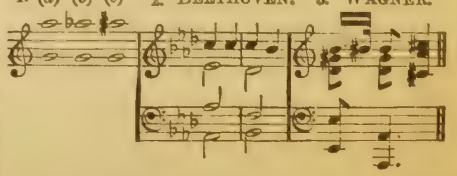
NINTH. The compound intervals called ninths exceed the octave either by a tone or a semitone; if the former the ninth is called 'major' (*a*), if the latter it is called 'minor' (*b*). The interval of an 'augmented ninth' which exceeds the octave by three semitones (*c*) also occasionally occurs, as will be presently noted, but it has not by any means the prominence and importance of the major and minor forms. (Ex. 1.)

[1] It was formerly nearly three octaves, but she spared the higher part on the advice of Rossini, on account of the great strain.

Ninths differ from all other compound intervals in the higher degree of invariability with which they are distinct both in character and treatment from their corresponding simple intervals the major, minor, and augmented seconds. They may be broadly divided into two classes—those which require preparation somewhat peremptorily, and further prompt resolution after percussion; and those which satisfy the understanding ear so far that preparation appears superfluous, and haste to change the harmony after percussion unnecessary. The former belong to the class of artificial combinations arrived at by processes which imply counterpoint, and the latter to that of essential or fundamental chords which can exist intelligibly in the sense of harmony alone.

The first class is generally divided by theorists into two sub-classes, called respectively 'suspensions' and 'prepared discords.' The intimate relationship of these chords has already been indicated in the article HARMONY; the above classification will therefore only be accepted here provisionally, for convenience in explanation. Suspended ninths which are resolved while the chord which accompanies them stands still, can occur on every note of the scale, though that on the leading note is extremely harsh; they are commonly accompanied by third and fifth, as in Ex. 2, and not unfrequently by a major seventh, suspended with the ninth, and resolving with it; sometimes also by a suspended fourth as well, which resolves on the third simultaneously with the resolution of the ninth and seventh. Suspended major ninths resolve either upwards or downwards; in the former case alone they resemble suspended seconds, which obviously must rise in resolution; and in this form also the artificial chromatic heightening of the major ninth to an augmented ninth takes place, as in the following, from the Vorspiel to Wagner's 'Tristan und Isolde.' (Ex. 3.)

1. (*a*) (*b*) (*c*) 2. BEETHOVEN. 3. WAGNER.

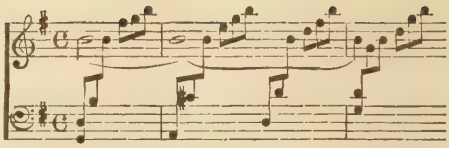


This device is similar to the chromatic alteration of the augmented fifth; and, in fact, eight bars after the above quotation, the augmented ninth and the augmented fifth actually occur together in the same chord, in a way which is highly suggestive of their common origin.

The second sub-class mentioned above differs from those which are distinguished as suspensions chiefly in the process of resolution; in which, instead of the rest of the chord (that is, its root and concordant notes) being stationary while

the suspended notes are resolved, and moving afterwards, the process is condensed, so that when the discord has been arrived at by preparation, which is practically the same as the process of suspension, the root of the chord and its dependent notes change simultaneously with the resolution. So that though the resolution is upon the same note as it would have been if the chord had remained unchanged, its relation to the root-note of the new chord is different. The root commonly rises a fourth, but it is also possible for it to fall a third.

The above class of ninths may be accompanied by thirds and sevenths which are either major or minor, but in the last and most important class the accompanying third must be major and the seventh minor. These ninths, both major and minor, are commonly held to be fundamental harmonies, on the ground of their representing the compound tone of the root or generator. The major ninth is represented by the eighth harmonic, which is only removed two octaves and a note from the root,—and is easily and clearly obtained, as for instance on horns and trumpets. The minor ninth is similarly taken by some theorists to be represented by the sixteenth harmonic, which, however, is four octaves removed from the generator, and is so closely hemmed in by other harmonics at the distance of a semitone apart, that it seems doubtful if it could be clearly distinguished or easily obtained as the major ninth is. It may, however, possibly be taken as a modification or softening of the major ninth, and is certainly used with equal freedom. Examples from so trustworthy a source as Haydn are given in the article HARMONY (vol. ii. p. 319): Schumann's Overture to Genoveva actually commences with a full chord of the minor ninth; and Mendelssohn's Andante con Variazioni in E♭, with second inversion of the major ninth.

The ninths belonging to this class are not only free in the manner of their assumption, but singularly so in the manner of their resolution; they are both commonly resolved after the manner of suspensions, either upwards or downwards, while the rest of the chord stands still; or after the manner of the so-called 'prepared' discords; while the chord changes, as from Dominant to Tonic harmony. They also resolve by leaps, as in the case of the Dominant ninths; in which the part having the ninth frequently leaps downwards to the third or fifth of the chord, and then passes with change of harmony to a proximate concordant note in the Tonic chord. Occasionally the ninth appears to be resolved rather by a change of the mass of harmony than by the progression of the parts; and further it is found persisting through such changes of harmony, and being resolved without moving, as in the following from Macfarren's 'Joseph':—

The Dominant major ninth is used only in the major mode, the minor ninth in both; and it will be clear at the mere statement that the minor ninth from the Dominant is not a note which occurs in the diatonic series of the major scale, and therefore the chord is chromatic in that relation. But not only this ninth, but several others which are more distinctly chromatic, are commonly affiliated in the range of a key without its being considered that the tonality is thereby obscured. The most conspicuous of these are the ninths of the Tonic and Supertonic, which represent the compound tone of those respective notes, and also stand in the favourable position of Dominant chords in the closely related keys of the Subdominant and Dominant to the original key. In these the minor seventh and minor ninth of the Tonic, and the major third and minor ninth of the Supertonic are chromatic in relation to the major scale. The major ninth of the Supertonic will not chime conveniently with the minor mode because of its contradicting the vital minor third of the scale; in all the other ninths which can be used in either scale, there will be at least one note which is chromatic.

From the minor ninth is derived that conspicuous class of discords called diminished sevenths, which are its inversions with the root-note omitted. They are said theoretically, that is in just intonation, to be very harsh; but modern musicians seem to be exceedingly well content with the chord, and from Bach downwards, they even go to the length of using the interval of a diminished seventh melodically; which shows at least that the mind can readily grasp it. This facility may of course be partly owing to the frequency with which the chord occurs in modern music. Theorists have complained that it is used to excess, and in some senses this may be true; but if so it is not unlikely that it is a good deal their fault, for they rarely miss the opportunity to show off much superfluous ingenuity in pointing out to their disciples the chameleonlike qualities of the chord and its various uses, which it would be much better for worthy disciples to find out for themselves. It may comfort those who feel disposed to use the chord a good deal at times for really musical purposes, to point out a singular example in a prelude in G minor for organ, by Bach (B.-G. xv. p. 112), too long for quotation, in which there is a descending series of twelve diminished sevenths alternating with transitional resolutions, and followed by four more diminished sevenths descending in a

row; making in all a notable total of sixteen diminished sevenths in thirteen bars.

Further particulars concerning the characteristics of this chord will be found under the heads of DIMINISHED INTERVALS and CHANGE, I. 3.

The complete chord of the Dominant ninth is sometimes called the 'Added ninth' because the third which produces the interval is added to the complete chord of the Dominant seventh. C. H. H. P.

NISARD, THEODORE, whose real name was Théodule Éléazar Xavier Normand, born at Quaregnon in Belgium, Jan. 27, 1812, was ordained priest in 1835, and in 1842 became organist of St. Germain in Paris, and was employed by a large ecclesiastical bookseller to edit books of plain-song. Being naturally of a controversial turn of mind, he published many pamphlets on questions connected with musical archæology; but these are of less value than his edition of Dom Jumilhac's treatise on *La Science et la Pratique du Plain-Chant*, from which he extracted his pamphlet *De la Notation proportionelle du Moyen-Age* (Paris, 1847); his *Etudes sur les anciennes notations musicales de l'Europe* (no date), directed against Fétis; and finally his remarkable articles in d'Ortigue's *Dictionnaire liturgique, historique, et pratique du Plain-Chant*, etc. (1854). Many other titles are given in Riemann's *Lexikon*.

NISSEN, ERIKA LIE-. See vol. ii. p. 724.

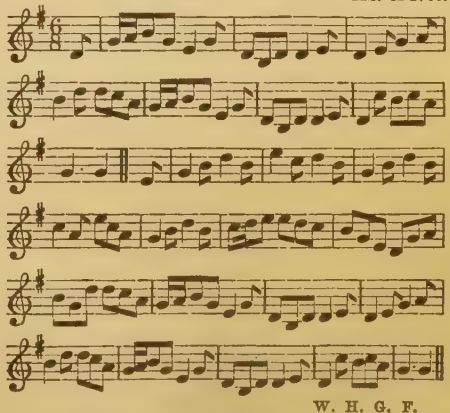
NISSEN, GEORG NICOLAUS VON, Staatsrath of Denmark, was born at Hadersleben (Denmark), Jan. 22, 1761. When chargé-d'affaires at Vienna in 1797 he made the acquaintance of Mozart's widow, assisted her in regulating her embarrassed affairs, and, in 1809, married her. Retiring from official life in 1820, he settled in Salzburg, where he died March 24, 1826. His biography of Mozart, compiled from the mass of documents then in existence, and from the recollections of his wife and Mozart's sister, was published after his death by his widow, with preface by Dr. Feuerstein of Pirna, and 'Anhang' (published by Breitkopf & Härtel, with second and cheap edition by G. Senff, Leipzig, 1828). C. F. P.

NIXON, HENRY GEORGE, born Feb. 20, 1796, at Winchester, was successively organist at St. George's Chapel, London Road, 1817-20; at Warwick Street Chapel, 1820-36; at St. Andrew's Roman Catholic Chapel, Glasgow, 1836-39, and finally at St. George's Cathedral, Southwark, in 1839, which post he held until his death from cholera in 1849. His compositions include five Masses, a Te Deum, 'Respice Victimae Paschali,' 'Dominus regnavit'; a Cantata written for Malibran; Vespers for every festival in the year, many of them published after his death in two folio volumes, besides pianoforte solos and songs. He married in 1818 Caroline Melissa Danby, the daughter of John Danby, the glee composer, who died in 1857, and by whom he had thirteen children; among them were

JAMES CASSANA (1823-42), a violinist, and HENRY COTTER, the fourth son, born 1842 in London, was taught music and the organ by Deval of Hull, by Henry Smart, Dr. Steggall, and G. A. Macfarren. He was successively organist at churches of various denominations at Hull, Woolwich, Blackheath, Spanish Place, and St. Leonard's, where he officiated from 1872 to 1877, being also the local representative of the Royal Academy of Music. He received the degree of Mus.B. at Cambridge in 1876. His compositions include a sonata for piano and violin, played by himself and Henry Blagrove in 1871; a pianoforte trio, first prize Trinity College, London, in 1880; sonata for pianoforte and violoncello; symphonic poem 'Palamon and Arcite,' overture, 'Titania' (Cowen's Concerts, Dec. 18, 1880); concertstück for piano and orchestra; madrigals, part-songs, and songs, etc. A. C.

NO SURRENDER. A famous Ulster 'party' tune, almost equally popular with the 'Boyne Water' and 'Protestant Boys' (Lilliburlero), which has been played at the annual anniversary celebration of the closing of the gates of Derry for over 200 years. As is well known to students of Irish history, the gates of Derry were closed against the army of King James II. on Friday, December 7, 1688, and the event has ever since been the occasion of an Orange display. The words were written by Mrs. Tonna (better known as 'Charlotte Elizabeth') in 1826, but the tune can be definitely traced back to about the year 1695, but was not printed till 1808, and has been frequently reprinted. There is very little difference in the settings, but the following is the earliest version of this splendid marching tune, as found in a MS. music-book belonging to Kane O'Hara (the author of 'Midas'), dated 1760:—

No Surrender. MS. of 1760.



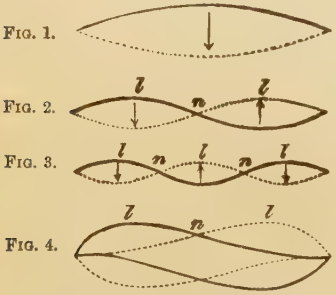
W. H. G. F.

NOCTURNE, NOTTURNO. A name and form of composition the origin of which is due

to John Field, whose eighteen or nineteen so-called Nocturnes (although not more than about twelve of them deserve the title—see FIELD) are widely and deservedly popular, not only for their intrinsic charm of freshness and simplicity, but also on account of their being the predecessors of Chopin's Nocturnes, which undoubtedly owe their form, though not their characteristic melancholy, to those of Field. It is very interesting to compare some of the Nocturnes of both composers,—for instance, Field's No. 5 in B♭, with Chopin's op. 32, No. 2, both the first and second subjects of each bearing a striking resemblance to those of the other composer. The Italian form of the word, Notturno, is employed by Mozart to denote a piece in three movements for strings in two horns (K, 286). It is also used by Mendelssohn for the title of the lovely entr'acte in the 'Midsummer Night's Dream' Music, which represents the sleep of the lovers. More recently the name has been used to cover a multitude of sins in more than one branch of art. M.

NOCTURNS (Lat. *Nocturni, Nocturnæ Orationes.* The Night Hours). Portions of the Office of Matins, consisting of Psalms, Antiphons, and Lessons of which three divisions are usually sung on Sundays and Festivals, and one only on Ferial Days. [See MATINS.] W. S. R.

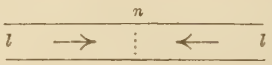
NODE (Latin *nodus*, 'a knot'). The vibration of a string may assume many different forms. In Fig. 1 the string is shown vibrating as a whole; in Fig. 2 it divides into two equal segments; in Fig. 3 into three equal segments. These segments, where the amplitude of vibration is greatest, are called Loops (*l*, Figs. 2 and 3), and the points of rest between them are called Nodes (*n*).



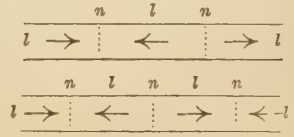
But when a string is plucked, as in the harp and guitar, or bowed as in the violin, it does not vibrate in any one of the simple forms just described, but in several of them at once. The motion of the whole string combined with that of its halves would be represented by Fig. 4. Here the node is no longer a point of complete rest but a point where the amplitude of vibration is least.

If the string while vibrating be touched at $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc. of its length, as in playing harmonics on the harp or violin, all forms of vibration which have loops at these points vanish, and all forms which have nodes there become more marked. Thus it is possible to damp the vibrations of the whole string, of its third parts, of its fifth parts, etc., leaving the vibrations of its halves, of its fourth parts, of its sixth parts, etc., unimpeded.

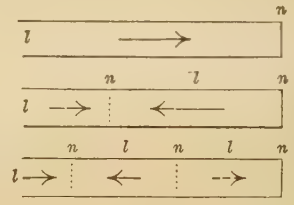
The column of air in an open pipe vibrating as a whole has a node in the centre, towards which the particles of air press and from which they again draw back (see Fig. 5, *n*).



Thus at the node the air does not move but undergoes the greatest changes of density. At the loop (*l*) there is no change of density but great amplitude of vibration. The open ends of the pipe are always loops, for the density at these points being the same as that of the outer air, does not change. This remains true whether the pipe have two, three, or more nodes, as shown in Figs. 6 and 7.



In a stopped pipe the closed end is always a node, and the open end a loop, whether the column of air vibrate as a whole (see Fig. 8), or divide into segments as shown in Figs. 9 and 10.

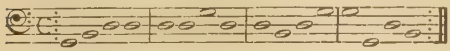


In practice both an open and a stopped pipe vibrate not in any one of the ways just described, but in several of them at once. Here, too, as in the case of strings, the node is not a point of complete rest but of least motion.

Chladni showed that sand strewn on vibrating plates or membranes collects along the lines where the motion is least. These are called *nodal lines*, and may assume a variety of symmetric forms. J. L.

NODUS SALOMONIS (Solomon's knot). A celebrated Canon composed by Pietro Valentini, and described by Fr. Kircher in his 'Musurgia.' It was originally intended to be sung by ninety-six voices, disposed in twenty-four choirs; but Kircher afterwards ascertained that, provided the distribution into four-part choirs was properly carried out, the number of

voices might be increased to five hundred and twelve, or even to twelve millions two hundred thousand. The *Guida*—in which four notes only are used—stands as follows :—

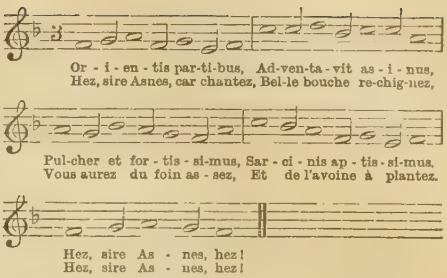


The First Choir leads, the bass and tenor entering together, the former with the *Guida*, and the latter, with its inversion, beginning on the twelfth above. After a semibreve rest the alto sings the *Guida*, and the treble its inversion in the twelfth above, both beginning together, as before. All the other choirs enter in the same way, each pair of voices beginning one semibreve later than the preceding pair. But when the number of voices exceeds thirty-two, the notes must be sung of different lengths, some choirs taking each one as a Large, others as a Long, and so on. It is easy to see that a canon of this kind is no work of art at all. Arithmetically considered, it reduces itself to a very simple calculation ; while, musically, it is nothing more than an intolerable drawl on the chord of G. But no canon, written for so great a number of voices, could possibly be founded on more than one single chord. W. S. R.

NOËL (Old Fr. *Nouel* ; Burgundian *Noé* ; Norman *Nuel* ; Poitevin *Nau* ; Germ. *Weihnachts Gesang* ; Eng. *Nowell, Nouell*, Christmas Carol). A peculiar kind of hymn or canticle of mediæval origin, composed and sung in honour of the Nativity of Our Lord.

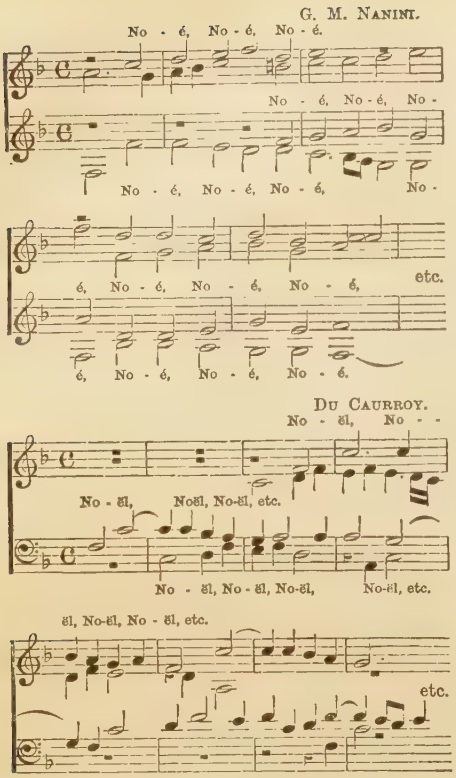
The word *Noël* has so long been accepted as the French equivalent for 'Christmas' that we may safely dispense with a dissertation upon its etymology. Moreover, whatever opinions may be entertained as to its root, it is impossible to doubt the propriety of retaining it as the generic name of the Carol, for we continually find it embodied in the Christmas Hymn or Motet in the form of a joyous exclamation ; and it is almost certain that this particular kind of hymn was first cultivated either in France or Burgundy, and commonly sung there in very ancient times.

Of the numerous early examples which have fortunately been preserved to us, the most interesting is, undoubtedly, the famous 'Prose de l'âne.' This curious carol was annually sung at Beauvais and Sens on the Feast of the Circumcision, as early as the 12th century, and formed an important part of the ceremonial connected with a certain popular Festival called the 'Fête de l'âne,' on which an ass, richly caparisoned, and bearing upon its back a young maiden with a child in her arms, was led through the city, in commemoration of the Flight into Egypt, and finally brought in solemn procession to the Cathedral, while the crowd chanted the following quaint, but by no means unmelodious ditty [a variant of the plain-song melody 'Jesu redemptor omnium'] :—


Or - i - en - tis par-ti-bus, Ad-ven-ta-vit as - i - nus,
Hez, sire Asnes, car chantez, Bel-le bouche re-chig-nez,
Pul-cher et for - tis - si-mus, Sar - ci - nis ap - tis - si-mus,
Vous aurez du foin as - sez, Et de l'avoine à plantez.
Hez, sire As - nes, hez!
Hez, sire As - nes, hez!

Scarcely less popular in Germany than the 'Prose de l'âne' in France, were the beautiful carols 'Resonet in laudibus' (Wir loben all' das Kindelein), and 'Dies est laetitiae' (Der Tag der ist so freundlich)—the latter equally well known in Holland as 'Tis een dach van vrolichkeit.' Both these examples are believed to be as old as the 13th century ; as is also another—'Tempus adest floridum'—of equally tuneful character. 'In dulci jubilo'—a curious mixture of Latin and patois, set to a deliciously simple melody—may possibly be of somewhat later date.

These early forms were succeeded in the 16th and 17th centuries by carols treated, with more or less success, in the polyphonic style. The credit of having first so treated them is generally given to François Eustache du Caurroy, Maître de Chapelle to Charles IX., Henri III., and Henri IV., on the strength of a collection of pieces, entitled 'Mélanges de la Musique,' published at Paris in 1610—the year following his decease. But Giovanni Maria Nanini, who died at Rome in 1607, has left us a magnificent example in the form of a motet—'Hodie Christus natus est'—in the course of which he introduces the exclamation, Noé! Noé! with striking effect ; and Luca Marenzio published a similar composition adapted to the same words as early as 1588. [The same words were set by Sweelinck and many other composers.] As Du Caurroy's collection was contained in a posthumous volume, it would perhaps be impossible now to reconcile the claims of the rival composers as to priority of invention ; though the French Noëls will of course bear no comparison with those written in Italy in point of excellence. Still, it is only fair to say that the Italian composers seem to have excited no spirit of emulation among their countrymen ; while for more than a century after the death of Du Caurroy collections of great value appeared from time to time in France ; such as Jean François Dandrieu's 'Suite de Noëls,' published early in the 18th century ; 'Noei Borguignon de Gui Barôzai,' 1720 ; 'Traduction des Noëls Bourguignons,' 1735 ; 'Nouveaux Cantiques Spirituels Provençaux,' Avignon, 1750 ; and many others. We subjoin a few bars of Nanini's motet, and of one of Du Caurroy's Noëls, as specimens of the distinctive styles of Italy and France at the beginning of the 17th century.


G. M. Nanini.
No - é, No - é, No - é.
No - é, No - é, No -
No - é, No - é, No - é, No -
etc.
é, No - é, No - é, No - é,
é, No - é, No - é, No - é.
Du Caurroy.
No - ël, No - -
No - ël, Noël, No-ël, etc.
No - ël, No - ël, No-ël, No-ël, etc.
ël, No-ël, No - ël, etc.
etc.

The history of our own English carols has not yet been exhaustively treated, nor has their music received the attention it deserves. In no part of the world has the recurrence of Yuletide been welcomed with greater rejoicings than in England ; and, as a natural consequence, the Christmas Carol has obtained a firm hold, less upon the taste than the inmost affections of the people. Not to love a carol is to proclaim oneself a churl. Yet, not one of our great composers seems to have devoted his attention to this subject. We have no English Noëls like those of Eustache du Caurroy. Possibly the influence of national feeling may have been strong enough in early times to exclude the refinements of art from a festival the joys of which were supposed to be as freely open to the most unlettered peasant as to his sovereign. But, be that as it may, the fact remains, that the old verses and melodies have been perpetuated among us, for the most part, by the process of tradition alone, without any artistic adornment whatever ; and, unless some attempt be made to preserve them, we can scarcely hope that in these days of change they will continue much longer in remembrance. There are, of course, some happy exceptions. We cannot believe that the famous Boar's Head Carol—'Caput apri defero'—will ever be forgotten at Oxford. The fine old melody sung to 'God rest you, merrie Gentlemen,' possessing as it does all the best qualifications of a sterling hymn tune, will probably last as long as the verses with which it is associated. But the beauty of this noble tune can only be fully appreciated, when it is heard in polyphonic harmony, with the melody placed, according to the invariable custom of the 17th century, in the tenor. A good collection of English carols, so treated, would form an invaluable addition to our store of popular Choir Music.

The best as well as the most popular English carols, of the present day are translations from well-known mediæval originals. The Rev. J. M. Neale was peculiarly happy in his adaptations; among which are the long-established favourites, 'Christ was born on Christmas Day' ('Resonet in laudibus') ; 'Good Christian men, rejoice, and sing' ('In dulci jubilo') ; 'Royal Day that chasest gloom' ('Dies est laetitae') ; and 'Good King Wenceslas looked out' ('Tempus adest floridum')—though the Legend of 'Good King Wenceslas' has no connection whatever with the original Latin verses.[1]

Of modern carols in the strict sense of the word it is unnecessary to say more than that they follow, for the most part, the type of the ordinary part-song. W. S. R.

The subject of the observance of Christmas by song and music is so wide, and materials so scattered, that it is quite impossible to deal with it in any adequate manner in such a work as the present. In France, carol-singing appears to have had always an important place in Christmas rites, and there are a great number of ancient, as well as of comparatively modern French carols extant. In Scotland the practice of carol-singing practically ceased in the 16th century, and has not yet been resumed. In England it has always been regarded with favour, though year by year the traditional carols are heard less and less.

Christmas carols of an early date are plentifully scattered through the MSS. preserved in our great libraries, and the British Museum is rich in them.

Besides the religious aspect the carol has also its festive feature, and it is rather difficult to say which of the two predominates in the greater number. The religious carols were, in many cases, taken from the apocryphal New Testament.

It is stated that in France Christmas carols were, in the 13th century, hawked about the streets, and from early times it has been customary in England for printers of garlands and ballad sheets to issue annually sets of the popular Christmas carols. The tunes to which such carols as 'God rest you, merrie Gentlemen' and others similar are and were sung, are traditional melodies coming from the same sources as the

[1] See the Rev. T. Helmore's 'Carols for Christmastide,' a work which, notwithstanding its modest pretensions, is by far the best Collection published in a popular form. [An excellent article on 'Carols, English and Foreign,' appeared in the *Musical Times* for Dec. 1901, written by Sir John Stainer.] See also the following bibliography

English folk-song, and the journals of the Folk-Song Society and other collections of English folk-melodies contain many interesting examples.

The following bibliography of the principal collections of carols, though barely touching the fringe of the subject, may be of service.

1521. Wynkyn de Worde. In this year he issued the first known printed collection of carols. The end leaf of one copy only remains (Bodleian library), and on one page is the well-known Boar's-head carol. The colophon runs:—'Thus endeth the Christmasse caroles newly imprinted at London in Flete Strete at the signe of the Sonne by Wynkyn de Worde the yere of our Lord M.D. XXI.'

1546-52. A volume of seven carols was 'Imprynited at London in the Powetry by Richerd Kele' between these years.

1661. New Carols for the Mery Time of Christmas. London, 12mo. 1661.

From this time onward to the 19th century the collections of Christmas carols were mainly confined to garlands and broadsides issued annually by printers of ballad lore and 'histories,' and this periodical issue of the traditional carol is still continued at the present day. Many scattered carols are to be found in different works, and Ritson and others have reprinted and annotated many from early printed sources, and from manuscripts. William Hone, in his *Ancient Mysteries described*, 1822, prints a list of eighty-nine which were then commonly known. Also in his *Political Christmas Carol*, circa 1820, he gives an air to 'God rest you, merrie Gentlemen,' evidently from a traditional source, being practically the first of the popular traditional carol tunes printed.

1822-23. Davies Gilbert. Some Ancient Christmas Carols with the tunes to which they were formerly sung in the West of England. London, 1822, 8vo. (Second ed. 1823.)

1833. Wm. Sandys. Christmas Carols Ancient and Modern . . . also specimens of French Provincial Carols, London, 1833, 8vo.

1833. Christmas Carols with appropriate music, and an introductory account of the Christmas Carol. London, 1833-40, 4to.

1841. Christmas Carols and Sacred Songs. London, J. W. Parker, 4to.

1841. Thos. Wright. Specimens of Old Christmas Carols selected from MSS. and printed books. Percy Society, 1841.

1847. Thos Wright. Songs and Carols now first printed from a manuscript of the 15th century. Percy Society, 1847.

1846. E. F. Rimbault. A Little Book of Christmas Carols.

[1852.] Wm. Sandys. Christmastide: its History, Festivities, and Carols. London. (A later edition of the work issued in 1833.)

1853. T. Helmore. Carols for Christmastide, folio.

1861. Joshua Sylvester. A Garland of Christmas Carols Ancient and Modern . . some never before printed . . London, J. C. Hotton, 1861, 12mo.

[1864.] Wm. Husk. Songs of the Nativity: being Christmas Carols Ancient and Modern. J. L. Hotton, 4to.

circa 1865. W. W. Fyffe. Christmas: its Customs and Carols. London, 4to.

Rev. J. H. Bramley and John Stainer. Christmas Carols Old and New. Three parts. Novello.

circa 1890. J. A. Fuller Maitland and W. S. Rockstro. Thirteen English Carols of the Fifteenth Century from a MS. roll in the Library of Trinity College, Cambridge, 4to.

1893. W. D. V. Duncombe. A Collection of Old English Carols as sung at Hereford Cathedral, imp. 8vo.

1904. Rev. G. Hill. Wiltshire Folk-Songs and Carols, 4to. Also Folk-Song Society's Publications (part 7), English County Songs, etc. F. K.

NOHL, Carl Friedrich Ludwig, a well-known writer on music and musical subjects, was born at Iserlohn in Westphalia, on Dec. 5, 1831. His father was a legal functionary, and intended that the son should follow the same profession, although his taste for music showed itself while he was still a child. He was educated at the Gymnasium of Duisburg, and in 1850 entered the University of Bonn. From Bonn he proceeded to Heidelberg, in order to pursue his legal studies, which were, however, neglected for musical and literary pursuits. At Heidelberg he determined to make music his profession, but this idea was abandoned in accordance with his father's wishes, and he continued the study of jurisprudence at Berlin, at the same time receiving instruction in the theory of music from Professor Dehn. In 1853 Nohl entered the Prussian Civil Service as Referendarius, but in 1856 his health broke down, and he had to undertake a journey to France and Italy. He returned to Berlin in 1857, and continued his musical studies under Professor Kiel. In 1858 he finally abandoned the legal profession, and settled at Heidelberg, the University of which place conferred upon him the degree of Doctor of Philosophy (1860). In the following year he went to Munich, where in 1865 King Ludwig II. appointed him an Honorary Professor in the University. In 1872 he returned to Heidelberg, where he resided as teacher of musical history and æsthetics until his death, Dec. 16, 1885. Space will not allow of our inserting a complete list of Nohl's works: many of them have been translated into English, and are known in this country. His *Mozart's Letters* (1865), *Beethoven's Letters* (1865 and 1867), *Letters of Musicians* (1866), *Gluck and Wagner* (1870), *Die Beethoven Feier* (1871), *Beethoven according to the Representations of his Contemporaries* (1877), *Life of Beethoven* (1864-1877), *Mozart according to the Representations of his Contemporaries* (1880), and other works on Mozart and Beethoven, are valuable contributions to the musical literature of the time, and have gone through many editions. W. B. S.

NOIRE. The French name for a crotchet, or quarter-note.

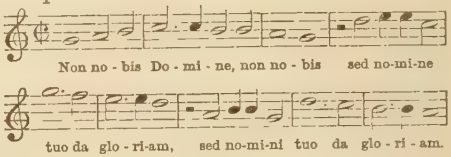
NOLA, Domenico da, whose proper name seems to have been Don Joan Domenico del Giovane, was born at Nola in the kingdom of Naples in the first quarter of the 16th century. He was afterwards Maestro di Cappella of the Church of the Annunziata, Naples. His publications, appearing between 1541 and 1564, consist of one book of motets *a* 5, some books of Villanelle *a* 3 and Madrigals *a* 4 and 5. His Villanelle were afterwards re-edited by Claudio Merulo in 1567. Several of his Madrigals appeared in later collections. Ambros mentions a book of motets *a* 5 and 6 (Venice, 1575), which is not indicated in the *Quellen-Lexikon*. Three of his Madrigals, which have melody and good workmanship, have been republished in Torchi's *L'arte Musicale in Italia*, vol. i. J. R. M.

NON NOBIS DOMINE. A celebrated Canon, generally sung in England, as a substitute for 'Grace after meat' at public dinners and on other festive occasions.

English historians are unanimous in describing 'Non Nobis Domine' as the composition of William Byrd; but it is not to be found in any volume of his published works, though the subject appears in one of the 'Cantiones sacrae' printed by Byrd and Tallis in 1575. Burney

tells us that the earliest copy to which Byrd's name is appended is that inserted in Hilton's 'Catch that Catch can.' It is undoubtedly to be found in that curious work; but neither in the edition of 1652 nor that of 1658 is the author's name mentioned; and the existence of an earlier edition printed in 1651, though strongly suspected, has never been satisfactorily proved. Dr. Pepusch, in his *Treatise on Harmony* (1730-1731), distinctly calls it 'the famous Canon by William Byrd,' [Mattheson, in the *Vollkom. Capellm.* (1739), refers to it as being Byrd's] and no doubt seems to have been felt on the subject until about the middle of the 18th century, when Carlo Ricciotti published, at Amsterdam, a concerto, founded on the well-known theme, which he attributed to Palestrina. Palestrina has, indeed, used its opening clause more than once; notably in his madrigal, 'When flowery meadows deck the year'—one of the loveliest that ever was written. This, however, proves nothing. He has not treated it as a canon—in which form it bears far less resemblance to his peculiar style than to that of Josquin des Prés. The subject, moreover, is by no means an unusual one; and has even been called, by Morley, 'a most common point.' Handel has used it, in his 'Hallelujah Chorus,' in 'I will sing unto the Lord' ('Israel'),[1] and in other places too numerous to mention. Bach has employed it as the subject of an 'Allabreve per Organo pleno,' in D (B.-G. xxxviii. p. 121). Mendelssohn has also used the few opening notes in 'Not only unto him'—the last chorus in 'St. Paul'; and these notes, phrased exactly as in the canon, will be found among the works of so many composers that it is clear they are looked upon as common property. But the subject is not the canon. It is in the ingenuity of that that the true merit lies. We claim that merit for Byrd. Ricciotti may possibly have been tempted to accord it to Palestrina, on the authority of a very ancient copy, said to be preserved in the Vatican, engraved upon a plate of gold. But it does not appear that Palestrina's name is appended to this copy; and it is worthy of remark that in the Introduction to Dr. Blow's 'Amphion Anglicus,' printed in 1700, special mention is made of 'Bird's Anthem in golden notes,' 'Preserv'd intire in the Vatican.'

The canon—a perpetual one, in the Mixolydian Mode—is capable of many solutions, all exhibiting a freedom of treatment not quite consistent with the strict laws of counterpoint. The most noticeable deviations from rule are some hidden octaves, which seem to form an essential element in the construction of the second clause, and a certain Changing-note in the form of an ascending seventh, which last fault, however, would not appear were the parts made to leave off in the old-fashioned way, one at a time, as they began. The leading part—technically termed the *Guida*—taken at its true pitch is as follows:—



The simplest solution of which it seems capable is in two parts, of which the first leads, with the *Guida*, while the second follows, after a breve rest, in the fifth below, singing the B flat in order to preserve the tonality. The chief demerit of this lies in the prominence which it gives to the hidden octaves already mentioned.

In another two-part solution the upper voice, leading with the *Guida*, is followed after a semibreve rest by the lower one in the fourth below; all the F's in the second voice being made sharp.

In a third the *Guida* leads, as before, and the lower voice follows, after three semibreve rests, in the octave below.

These three solutions—in so far as they are complete in two parts—seem hitherto to have escaped notice; but they form the basis of all solutions for a greater number of voices.

The solution usually sung is in three parts. The Treble leads. The Alto follows after a semibreve rest in the fourth below, singing all the F's sharp. And the Tenor enters, three semibreve rests after the *Guida*, in the octave below it.[2]

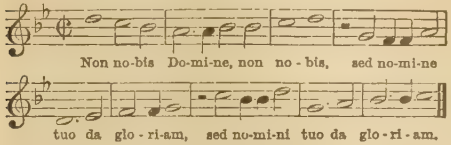
Another three-part solution may be formed, as follows. The Treble leads, with the *Guida*. The Alto follows, after a breve rest, in the fifth below, singing the B flat. And the Tenor enters, one semibreve later than the Alto, in the octave below the *Guida*. We believe that this solution—which is at least as effective as that in general use, and, in some places, even more so—has also remained hitherto undiscovered.

Among the MSS. preserved in the Royal Library at Buckingham Palace is a solution in four parts. The Tenor leads with the *Guida*. The Bass follows, after a breve rest, in the fifth below, singing the B flat. The Alto enters, a breve after the Bass, in the fourth above the *Guida*, singing the B flat. The Treble begins a semibreve after the Alto, an octave above the *Guida*. In order to work out this solution, the seventh note in the Alto must be made a semibreve and the eighth a minim; and the three last notes in the Treble must be F, F, C, instead of B, B, A. No clue can be obtained either as to the authorship or the date of this very interesting MS.

[1] See Burney's *Commemoration of Handel*, p. 39.

[2] We are here assuming that the canon is sung at its true pitch. It is more frequently transposed at least a fifth lower; and sung by an alto, a tenor, and a bass.

Furthermore, Burney entertains us, on the authority of Hilton, with a solution in which all the parts are inverted ; thus—



The *Guida* is here led off by the second voice. The first follows after a semibreve rest, in the fourth above. The third enters, two semibreves after the second, in the twelfth below the *Guida*. We give this solution for what it is worth ; but it presents so many crudities that it is impossible to believe it can ever have entered into the composer's original design. W. S. R.

NON PLUS ULTRA ; the title of a pianoforte sonata in F by Woelfl (op. 41), published in 1807 (?), and intended to express that mechanical difficulty could no further go. The full title is 'Non Plus Ultra. A Grand Sonata for the Pianoforte, in which is introduced the favourite Air Life let us Cherish, with Variations. Composed and dedicated to Miss E. Binny by J. Woelfl. Op. 41. London: Printed and sold for the author by J. Lavenu.'

The challenge was answered by 'Plus ultra,' the title affixed by the publishers to Dussek's sonata 'Le retour à Paris' in A flat (op. 71) on its publication in England. Its full title is 'Plus Ultra. A Sonata for the Pianoforte, composed and dedicated to Non Plus Ultra,[1] by J. L. Dussek. Op. 71. London: Cianchetti and Sperati.' The date of publication of the second work is probably 1808. G.

NONE (Lat. *Officium* (*vel Oratio*) *ad Horam Nonam, Ad Nonam*). The last of the 'Lesser Hours' in the Roman Breviary.

The Office consists of the Versicle and Response, 'Deus in adjutorium' ; a Hymn—'Rerum Deus tenax vigor'—which never changes ; the last forty-eight verses of the Psalm, 'Beati immaculati,' sung in three divisions, but under a single Antiphon ; the Capitulum and Responsorium for the Season ; and the Prayer or Collect for the Day. The Plain-song Music for None will be found in the Antiphonal. W. S. R.

NONET (Ital. *Nonetto*). A composition written for nine voices or instruments.

A Vocal Nonet is rarely called into existence without some special *raison d'être*. For instance, in the polyphonic schools it not unfrequently results from the union of two choirs, one for five and the other for four voices, as in the case of Allegri's celebrated *Miserere* ; while in operatic music it becomes a self-evident necessity whenever nine characters are brought upon the stage, either together or in succession during the course of a continuous series of movements, as in the Finale to the first Act of 'Die Zauberflöte.'

[1] 'It alludes to a sonata published under this title.'

Among the few instrumental nonets produced since the time of Mozart the first place must unquestionably be accorded to Spohr's delightful op. 31, for stringed and wind instruments combined. [Rheinberger's nonet for flute, oboe, clarinet, bassoon, horn, with violin, viola, violoncello, and double bass (op. 139) and Stanford's serenade for two violins, viola, violoncello, double bass, flute, clarinet, horn, and bassoon (op. 95) may be mentioned.] W. S. R.

NONNE SANGLANTE, LA. Opera in five acts ; words by Scribe and Delavigne, from Lewis's 'Monk' ; music by Gounod. Produced at the Paris Grand Opéra, Oct. 18, 1854. G.

NOORDT or NOORTH, ANTHONY VAN, is only known as being in 1659 organist of the Nieuwe Kerk at Amsterdam. In that year there was published of him a *Tabulatur-Boeck* for the organ containing a number of the French Psalm tunes varied according to the verses, and six Fantasias in Fugue-form. The music appears on a double stave of six lines each with two clef-signatures to each stave, and occasionally there is a part for the left hand given in Old German tablature under the stave. The work has recently been republished in modern score by the Vereeniging voor Noord-Nederlands Muziekgeschiedenis, vol. xix. One of the Fantasias is also given in Ritter, *Geschichte des Orgelspiels*, Bd. ii. No. 35. J. R. M.

NORCOME, DANIEL, son of a lay-clerk of St. George's Chapel, Windsor, and himself a lay-clerk, was born there in 1576. Having embraced the tenets of the Romish Church, he was deprived of his lay clerkship and went to Brussels, where he became one of the instrumentalists in the Viceregal Chapel. His name occurs in a list of the members of the chapel in 1641. He contributed a madrigal, 'With angel's face and brightness,' to 'The Triumphs of Oriana,' 1601. W. H. H.

NORDICA, LILIAN, or LILLIAN, *née* NORTON, was born May 12, 1859, at Farmington, Maine, U.S.A. She was taught singing by John O'Neill, New England Conservatory, Boston. She first sang in the vocal quartet of Dr. Putnam's church, and afterwards 'in an extended concert tour throughout America principally with the Handel and Haydn Society and with Theodore Thomas's Orchestra, with unvarying success' (Pratt). On May 21 and 22, 1878, she came to England and sang at the Crystal Palace with Gilmore's American band. She then studied singing at Milan with Sangiovanni, and on April 30, 1879, made a successful début, under the name of Nordica, at Brescia as Violetta in 'Traviata.' After singing in other cities, Berlin, Dantzig, etc., she was engaged in 1881 at St. Petersburg, and sang as Philine, Amalia in 'Un Ballo,' etc. On July 21, 1882, she made her début in 'Faust' and sang on Dec. 15 in 'Hamlet,' having studied the leading soprano parts under Gounod and Thomas. In the same year she married Mr. Frederick

A. Gower, and for a time retired into private life. After eighteen months of married life she lost her husband in a balloon accident in an attempt to cross the English Channel. In 1885 she reappeared on the stage at Boston, made a long tour with Mapleson in America and the English provinces, and under him on March 12, 1887, she made her début at Covent Garden as Violetta—appearing later as Gilda and Margaret with instant success, on account of the purity of her style and the richness and roundness of her upper register. On March 24 she sang at the Philharmonic. The same year she was engaged by Harris for his Drury Lane season, where she sang as Lucia, Donna Elvira, Valentine, Aïda, etc. From 1888 to 1893 she sang every season under Harris, at Covent Garden, in a great variety of parts, adding to her repertory Selika and Elsa. On July 26, 1893, she created the part of Zelica in Stanford's 'Veiled Prophet.' She also sang with much success in concerts at the Crystal Palace, in oratorio at Albert Hall and St. James's Hall (Novello concerts), the Handel and provincial festivals, and other concerts. In 1889 she sang in the winter season under Abbey and Grau, and again in 1893. In 1894 she sang Elsa in 'Lohengrin' at Bayreuth. In 1896 she married in America a Hungarian tenor singer Zoltan Dome, whom she afterwards divorced. In 1897 she sang again at the Handel Festival. In 1898 and 1899 and again in 1902 she returned to Covent Garden, and added to her repertory Donna Anna, Susanna, Isolde, Brünnhilde, etc. Mme. Nordica is one of the few artists who can excel both in dramatic and florid singing, though she is a better singer than actress. Her third marriage, with Captain Joseph Raphaël de la Mar, was announced in *Le Ménestrel* in 1905. A. C.

NORDISA. Romantic opera in three acts, words and music by F. Corder. Produced by the Carl Rosa Company at Liverpool on Jan. 26, and at Drury Lane, May 4, 1887. M.

NORDRAAK, Richard, a name known mainly to the biographers of Grieg, as he had an important influence on that composer's career. He was born at Christiania, June 12, 1842, and was a pupil of Kiel and Kullak; he wrote incidental music to Björnson's 'Mary Stuart' and 'Sigurd Slembe,' and threw himself with ardour into the cause of Norwegian national music, collecting and editing folk-songs, etc. He and Grieg were fellow-workers with this object, and his early death on March 20, 1866, deprived his friend and his country of an enthusiastic supporter. M.

NORMA. Opera in two acts; words by Romani, music by Bellini. Produced at Milan, Dec. 26, 1831 (Donzelli, Pasta, Grisi). In Paris, Italiens, Dec. 8, 1835. In London, in Italian, King's Theatre, June 20, 1833; in English (Planché), Drury Lane, June 24, 1837. G.

NORMAN, Barak, viol and violoncello maker, 1688-1740, London. One of the best of the old English school of viol-makers, and one of the first—if not the first—to manufacture violoncellos in England. His earliest work is in imitation of Thomas Urquhart, whose pupil he is thought to have been; later he copied the Maggini models, especially in the matter of double purfling. His violoncellos and tenors are skilfully modelled, they are rather high in build, the *f* holes somewhat German in character; the wood used for the bellies is of good quality; the varnish is very dark. His name or monogram is found executed in purfling under the fingerboard of all his instruments. In 1715 Barak Norman went into partnership with Nathaniel Cross and carried on a joint business with him at the sign of the Bass Viol in St. Paul's Churchyard. George Hart, *The Violin, its Famous Makers*, etc. E. Heron-Allen, *Violin-Making as it Was and Is*. Morris, *British Violin-Makers*. Sandys and Forster, *History of the Violin*. E. H-A.

NORRIS, Thomas, Mus.B., born at Mere near Salisbury, in August 1741 (baptized on the 15th), was a chorister of Salisbury Cathedral under Dr. Stephens. He appeared as one of the principal soprani at the Worcester Festival, 1761, and Hereford Festival, 1762, and in the latter year at Drury Lane in 'The Spring,' a pasticcio. In 1765 he was appointed organist of Christ Church Cathedral, Oxford; in November of the same year graduated at Oxford as Mus.B., his exercise (two anthems, 'The Lord is king' and 'I will alway give thanks') being performed in the Music School, Nov. 12; and on Dec. 15 was chosen organist of St. John's College. In 1766 he appeared at the Gloucester Festival as a tenor singer, and continued to sing at the Meetings of the Three Choirs until 1788. On Nov. 5, 1771, he was admitted a lay clerk of Magdalen College, Oxford.[1] He sang at the Commemoration of Handel in 1784 (where his delivery of the final recitatives in 'Israel in Egypt,' and of 'Thy rebuke,' and 'Behold and see,' in 'Messiah,' was greatly admired), and at most of the subsequent performances in the Abbey. He sang also at the oratorios in London. In 1790 he was engaged at the Birmingham Festival. But the effort proved fatal; ten days afterwards (Sept. 3, 1790), he expired at Himley Hall, near Stourbridge, the seat of Lord Dudley and Ward. Norris composed several anthems, only one of which has been printed; six symphonies for strings, with two hautboys and two horns (in the Royal College of Music), and some glees and other vocal pieces. [A catch by him is in the third volume of Sibbald's Collection of Catches, and he wrote an overture to Purcell's 'Tempest' music, of which a copy is in the British Museum, Add. MS. 31,450.]

[1] [An amusing extract from the *Magdalen Registers* is given in West's *Cath. Org.* p. 66.]

His career was much prejudiced by habits of intemperance. W. H. H.

NORRIS, WILLIAM, one of the Children of the Chapel Royal at the coronation of James II. in 1685; afterwards a member of the choir, and master of the choristers of Lincoln, his appointment to the latter office being confirmed in 1691. An anthem by him, 'Blessed are those,' was printed in Playford's 'Divine Companion,' and a service and two anthems are in the Tudway Collection (Harl. MS. 7340). He composed an ode for St. Cecilia's day, believed to have been performed in London in 1702; the MS. was in the possession of Benjamin Jacob, and was sold with the rest of his library in 1830, but has not been traced. Norris is supposed to have died about 1710, but his name does not occur in the Chapter Rolls after 1700. W. H. H.

NORTH, FRANCIS, LORD GUILFORD, born at Kirtling, Cambridgeshire, in 1637 (baptized Nov. 2), Chief Justice of the Common Pleas, and afterwards Keeper of the Great Seal, one of the best amateur musicians of his time, published anonymously in 1677 *A Philosophical Essay on Musick*, containing some curious observations on the phenomena of sounds. He died Sept. 5, 1685.

The HON. ROGER NORTH, his brother, born at Tostock in Suffolk, Sept. 3, 1653, was also bred to the Bar, and became Attorney-General to James II. He wrote several family biographies and other works, but his claim to mention here is as author of *Memoires of Musick*, a well-written sketch of the progress of the art from the time of the ancient Greeks to 1728. The MS. remained in the family's possession, unpublished, until 1842, when [after being rescued from the shop of a country broker] it came into the hands of George Townshend Smith, then organist of Lynn, Norfolk, through whose exertions it was published in 1846 under the editorship of Dr. Rimbault. [The first 185 pages of the MS. contain a treatise, *The Musical Grammarian*, never printed.] North, who was a skilled musical amateur, died at Rougham, March 1, 1733-34. W. H. H.; corrections from *Dict. of Nat. Biog.* and additions from F. K.

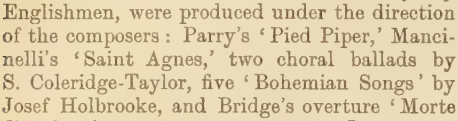
NORTH STAFFORDSHIRE FESTIVAL, HANLEY. See FESTIVALS, vol. ii. p. 29.

NORWICH FESTIVAL. The establishment of Triennial Festivals at Norwich dates from the year 1824, but previous to this, Musical Festivals were held in 1770, 1802, 1809, 1811, 1813, 1814, and 1817. These generally consisted of two or more miscellaneous concerts held either in St. Andrew's Hall or the theatre, and of oratorios and selections of sacred music performed in the church of St. Peter's Mancroft. On these occasions the band was chiefly composed of local musicians, both amateur and professional, led by London principals under different conductors, the most prominent of whom was Dr. Beckwith. In 1824 the scheme of Triennial Festivals, after having been broached by R. M. Bacon, and discussed for some years, was finally adopted on the motion of Philip Martineau, surgeon, of Norwich. A chorus of 150 voices was formed and trained by Edward Taylor, afterwards Gresham Professor, assisted by the Cathedral organist, Zechariah Buck. The band consisted of 110 performers, and the conductor was Sir George Smart. The Festival was attended by 10,087 people, and was a great financial success, the sum of £2411 : 4 : 2 being handed over to the Norfolk and Norwich Hospital, after paying all expenses. Since 1824 Festivals have been held at Norwich triennially, but the pecuniary success has never been so great as in that year; in 1836, 1854, and 1869 the expenses were in excess of the receipts. The conductor from 1824 to 1836 was Sir George Smart; from 1839 to 1842, Professor Taylor; from 1842 to 1878, Sir Julius Benedict; and from 1881 to the present time Mr. Alberto Randegger. In 1839 Spohr was present, conducted his 'Calvary,' played his Concertino, 'Sonst und Jetzt,' and with Blagrove a Concertante for two violins. He would have come again in 1842 for the performance of his 'Fall of Babylon' if he could have obtained leave of absence from Cassel. It is impossible to give a list of all the artists who have sung at these Festivals; it would include the names of all the greatest vocalists of the century, from Mrs. Billington and Braham (in 1802) downwards. Apart from the stock pieces the following may be mentioned; Mozart's 'Davidde Penitente' (1848), Bexfield's 'Israel Restored' (1852), Pierson's 'Jerusalem' (1852), and 'Hezekiah' (1869), Molique's 'Abraham' (1860), and Handel's 'Passion Music' (1866). 'St. Paul' was given for the first time at Norwich in 1881, when the new works were Cowen's 'St. Ursula' and A. Goring Thomas's 'Sun-worshippers,' and, for orchestra alone, Barnett's 'Harvest Festival' and W. Macfarren's 'Henry V.' In 1884 the chief novelties were Mackenzie's 'Rose of Sharon' and Stanford's 'Elegiac Ode.' In 1887 several of the younger English singers were engaged. The new works were both Italian oratorios, 'The Garden of Olivet,' by Bottesini, and Mancinelli's 'Isaias.' [In 1890 Parry's 'L'Allegro' and Mackenzie's 'Dream of Jubal' were the novelties (the latter had been performed elsewhere previously). In 1893 Paderewski and Sarasate were engaged, the former to play his 'Polish Fantasia' and the latter to introduce Mackenzie's 'Pibroch'; Cowen's 'Water Lily' was the most important new choral work. In 1896 Mancinelli's 'Hero and Leander,' an opera performed as a cantata; Stanford's 'Phaudrig Crohoore'; and a violin concerto by Frederick Cliffe, were the principal new works. In 1899 the three new sacred compositions of Verdi, Dvořák's 'Biblical Songs,' Perosi's 'Passion according to St. Mark,' Parry's 'Song of Darkness and Light,' and Elgar's 'Sea

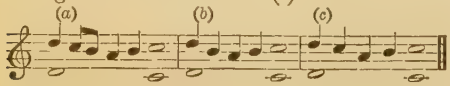
Pictures,' were given for the first time. In 1902 the interesting features were Parry's 'Ode to Music,' Arthur Hervey's 'Youth' overture, Mackenzie's suite, 'London Day by Day,' Cowen's Coronation March and Ode, Stanford's first 'Irish Rhapsody,' Horatio Parker's 'Star Song,' Cliffe's 'Triumph of Alcestis,' German's 'Rhapsody on March Themes,' and an opera 'Werther's Shadow' by Alberto Randegger, junr. In 1905 no fewer than thirteen works, mostly by Englishmen, were produced under the direction of the composers: Parry's 'Pied Piper,' Mancinelli's 'Saint Agnes,' two choral ballads by S. Coleridge-Taylor, five 'Bohemian Songs' by Josef Holbrooke, and Bridge's overture 'Morte d'Arthur,' were the most important.] W. B. S.

NOTA CAMBITA (Ital. *Nota Cambiata*; Germ. *Wechselnote*; Eng. *Changing Note*). I. A Note of Irregular Transition; in other words, a Passing-note, on the strong part of the measure; as opposed to the Note of Regular Transition or true Passing-note, which, though equally foreign to the harmony, produces a less discordant effect, because it invariably occurs upon the weak part of the measure.

In the following example from Cherubini the D is a Changing, and the second G a Passing-note.



The use of Changing-notes is only permitted in strict Counterpoint as a means of escape from some grave difficulty; and, of course, only in the Second, Third and Fifth Orders. [See COUNTERPOINT; PART-WRITING.]

II. Fux applies the term *Nota cambita*[1] to a peculiar Licence sometimes known as 'Die Fux'sche Wechselnote' by virtue of which the Polyphonic composers, instead of resolving a Passing Discord at once, suffered it to descend a Third, and then to rise a Second to its Resolution. Cherubini condemns this Licence as one which should 'neither be admitted nor tolerated in strict Counterpoint.' Fux accounts for it by the omission of an imaginary Quaver. The norm of the passage is, he says, as at (*a*), in the following example. By leaving out the first Quaver it is made to appear as at (*b*); by leaving out the second as at (*c*).

Cherubini recommends the form shown at (*b*). The common consent of the great Polyphonic composers justifies the preference of (*c*); and their best defence lies in the exquisitely beautiful effects they produce by means of it. Without multiplying examples we may mention innumerable instances in the 'Missa Papae Marcelli,' and in Orlando Gibbons's full anthem 'Hosanna to the Son of David.' The last-named composition — one of the finest in existence in the English Polyphonic School — derives a great part of its wonderful beauty from the judicious use of this unjustly condemned Licence. W. S. R.

[1] 'Nota cambita, ab Italis *cambiata* nuncupata.' (*Gradus ad Parnassum*, ed. 1725, p. 65.)

NOTATION (Lat. *Notatio*; Fr. *Sémiographie*; Ger. *Notirung, Notenschrift, Tonschrift*; It. *Annotazione*). The art of expressing musical ideas in writing. Musical notation is so familiar to us that few are aware of the difficulty of the problems which had to be solved, and the innumerable experiments undertaken for the invention and perfecting of a satisfactory method of recording musical sounds. In early stages the transference of melody from composer to performer is made through the ear only; but as the art develops and increases in complexity the assistance of the eye becomes a necessity, for the memory can no longer retain the growing mass of new compositions. Methods of expressing musical sounds in writing may be conveniently grouped under two heads: (1) the Phonetic, in which words, letters, or numerals indicate the degrees of the scale, with the addition of signs to show time-values and rhythm; and (2) the Diastematic, or 'Notation by intervals,' in which the rise and fall of melody is presented to the eye by the relative positions of certain signs, called Neumes, or Figures, or Notes (Lat. *Notae, Notulae*).

Amongst Phonetic notations are that of the Hindus, one of the oldest in use, consisting of five consonants and two vowels, representing the names of the scale-degrees, while the addition of other vowels doubles the value of the notes (but the Hindus chiefly trust to memory for transmitting their music); the Chinese, who use characters derived from the names of the scale-degrees, with signs for values; the ancient Greek system of letters and signs; that of the Arabs, who divide their octave into thirds of a tone, and write the scale in groups of three Arabic letters or Persian numerals, a survival of the Greek system; the tablatures, in which letters or figures represented the keys or fingering of instruments, rather than the scale-degree; the tonic sol-fa, in which (as in that of the Hindus) letters represent the names of the scale-degrees, and other signs show time-values; and the Paris-Galin-Chevé, in which numerals are used for the scale-degrees.

The Diastematic method, which implies a more advanced stage of musical cultivation, embraces the neumes of the Western Church, the notation of the Greek Church (a survival in a much altered form, of the neumes), the classical notation of Japan, the Mensural music of the Middle Ages, and the familiar notation of modern Europe.

It took mankind some time to become accustomed to the idea that musical sounds could be relatively 'high' and 'low.' The earliest Greek musicians named their scale-degrees from the length of the strings on the trigon, or harp, so that their 'highest' sound was that given by the longest, or 'highest' string, and their 'lowest' sound that of the shortest, or 'lowest' string. The conception of high and low sounds, although familiar to musicians since about 300 B.C., is, after all, merely a convention, the value of which for musical purposes has caused its general adoption.

The Latin word *Nota* means a nod, or sign, hence the written sign which represents a particular musical sound. It is customary to speak of the keys of an instrument, and even of the sounds themselves, as 'notes,' but this is not, strictly speaking, correct; and in some languages, German, for instance, the written sign, the key which it represents, and the sound, are generally kept distinct, the first being called *Note*, the second *Taste*, and the third *Ton*. In early mediæval times, and, in fact, as late as the 14th century, certain short legato passages were conceived of as units of sound, moving upwards or downwards, and hence were represented by a single sign, called *figura*, or *nota composita* or simply *nota*. *Plures chordae sonant dum una nota profertur* is an expression frequently met with; and the same idea is shown in a remark by Hucbald, *qualiter ipsi soni jungantur in unum, vel distinguantur ab invicem*, and another by Joh. de Garlandia, *aliqua longa est quae circumflectet se versus acuitatem et gravitatem*. Such 'figures' or 'notes' were called *Ligatures*, by the mensuralists.

The history of our notation begins with the neumes. The Greek system of notation by alphabetical letters seems to have gradually dropped out of use between 200 and 500 A.D. Boethius and Gaudentius, referring to it, say that the 'ancients made use of little signs, called *notulae*, by which any melody could be noted down.' Boethius knew of no contemporary means of writing music, and the so-called Boethian notation was in reality simply a means of referring to his diagrams of tetrachords by letters of the alphabet, having no connection with the musical scale. It is probable that up to this time, or even later, the teachers sent out from the singing-schools of Rome and Milan taught the melodies of the church by ear. But with its rapidly advancing development, church music began to feel the pressing need of preserving the purity of its melodies by some means of recording them in writing, and recourse was had to the methods used in rhetoric, in which the rise and fall of the speaking voice was regulated by certain rules, and indicated in writing by signs, called accents, *i.e. ad cantus*, 'belonging to the (rhetorical) song.' A rise of the speaker's voice was indicated by an upward stroke of the pen from left to right, a fall by a downward stroke, and a rise and fall on a single syllable by the junction of the two signs, which thus formed the circumflex accent. The rhetorical accents seem to have originated in Byzantium, and M. Gevaert supposes that they were first used in connection with the melodies of the church about 680 A.D.[1] Their adoption was a natural outcome of the singing of the prose words of Scripture, from which metre was absent, and which only differed from rhetoric in that the rise and fall of the voice was regulated by the musical scale. The melodies naturally required additions to the grave, acute, and circumflex accents: and by the 9th century an organised system of notation had arisen, under the name of neumes, from *νεῦμα*,[2] a 'nod,' or 'sign.' Each neume was given a name, and there were rules for the proper accentuation, *crescendo, diminuendo, ritardando*, etc. of the various groups of sounds. No time measurement was required, for the words were sung as they would be pronounced in clear reading, according to the rules of rhetoric. The heavy monotonous modern method of singing plain-song is the result of its alliance with measured music in the Middle Ages, when all its notes were forced into fixed slow measures, of equal time-values, without rhythmical accent, in order that it might serve as the cantus firmus or tenor, upon which composers wove their florid contrapuntal parts, *omnes notae planae musicae sunt longae et ultra mensuram, eo quod mensuram trium tempora continent* (Hieronymus de Moravia; Coussemaker, *Script.* vol. i. p. 94). Much has been written of late years concerning the rhythm of plain-song, the importance of which is recognised by all, and efforts have been made to attribute long and short values to the various forms of its notes, but these are merely the modern forms of the neumes, and, as such, have no definite time-values. The rhythm of plain-song is founded on the balance of sentences and accents in good prose, and has been conveniently called 'free rhythm' to distinguish it from the 'measured' rhythm of measured music, in which time is divided into portions bearing a definite relation to one and another. The Anglican Chant gives an excellent example of both forms; the words on the 'reciting note' are sung in 'free rhythm,' that is, the rhythm of prose, and the inflexion is in the 'measured rhythm' of modern music.

The neumes were originally intended only to refresh the memory of those who had previously learned the melodies by ear in the singing-

[1] A similar system of depicting upward and downward movements of melody by strokes of the pen is found in the Japanese notation of the 14th century. The reciting note is shown by a stroke like the *Punctum* of the neumes, while the inflexions are indicated by up-and-down strokes. A new reciting note is indicated by a down or up stroke placed before the first of a series of 'level' strokes. Signs for ornaments of the nature of the *quilisma, pressus*, etc., together with some other features, make a striking resemblance in the principles of the two notations. This ancient Japanese diastematic notation was in use before there was any known communication between Europe and Japan.

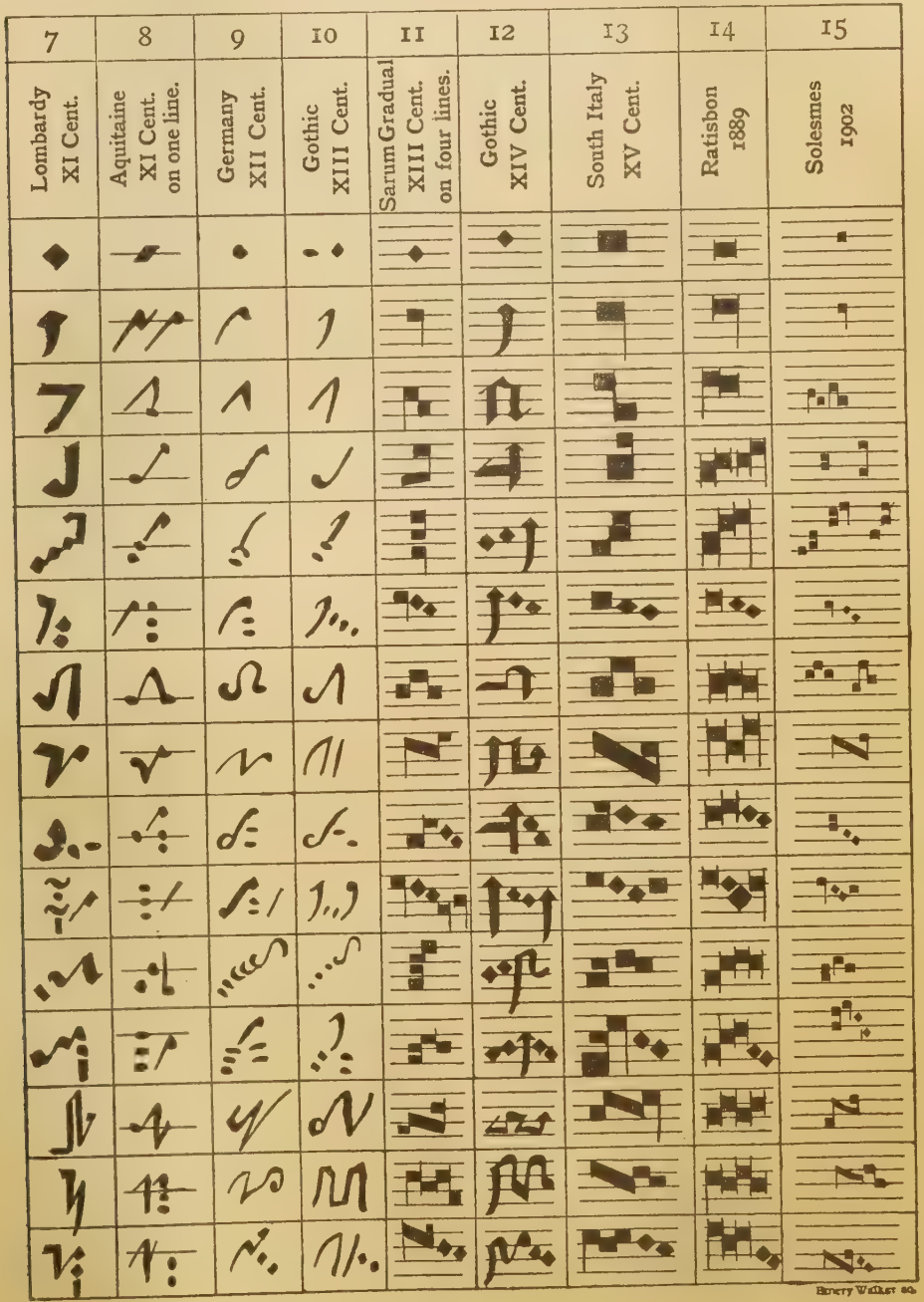
[2] *νεῦμα*, a sign, must not be confounded with *πνεῦμα*, a breathing, hence a long florid passage of plain-song sung without words.

schools ; they made no attempt to represent the actual intervals, and hence are in this respect untranslatable ; their study is, however, very important, since they show the proper grouping and accentuation of the sounds. But the numerous photographic reproductions of ancient MSS. published by the Benedictines of Solesmes, and other learned societies, have shown that the church melodies whose intervals are known through the square notation on a stave, are the same as those written in the early neumes of the 9th century, whose intervals can thus be known by comparing their notation with that of later times.

1	2	3	4	5	6
Elements	Name of Neume	Elementary Form	St. Gall IX Cent.	North Italy X Cent.	Germany XI Cent.
Grave accent	Punctum				
Acute accent	Virga				
Acute and grave accent combined	Clivis or Clinis				
Grave and acute accent combined	Podatus or Pes				
Two grave and one acute accent	Scandicus				
Acute accent and two grave accents	Climacus				
Grave, acute, and grave accents	Torculus				
Acute, grave, and acute accents	Porrectus				
Grave, acute, and one or more grave accents	Podatus subpunctis or sub-bipunctis				
Acute, two grave, and one acute accents	Climacus resupinus				
Two grave, one acute, and one grave accents	Scandicus flexus				
Two grave, one acute, and two grave accents	Scandicus subpunctis or sub-bipunctis				
Grave, acute, grave, acute accents	Torculus resupinus				
Acute, grave, acute, grave accents	Porrectus flexus				
Acute, grave, acute, and two grave accents	Porrectus subpunctis				

The figure shows the elements out of which some of the more important neumes are derived, and the forms they have taken in different countries, and at various times. The table (which might be extended indefinitely) shows how carefully the unity of the individual neumes has been preserved in the Gothic and Square notation.

A comparison of numbers of photographic facsimiles reveals the fact that the groups of square and lozenge notes found in Plain-song MSS. of the 13th century and onwards, are not merely haphazard ligatures, and arbitrary combinations, but the mediæval forms of the neumes of earlier MSS., and the Benedictines, in their latest



editions, have restored to them their proper name of Neumes.

The Punctum appears at first as a dot, and afterwards takes the form of a lozenge, as shown in column 7; this shape is due to a short downward stroke of a broad-nibbed pen. When a knowledge of sight-singing became part of the education of all priests and choirmen, a custom arose, which is still continued, for choirs and priests to sing from a single large book, placed on a high reading-desk, the words and music being written so boldly that they could be seen at a distance. The single Punctum then took the form shown in column 13, though it retained its lozenge shape in compound figures. It originally represented a low note.

The Virga, or rod, derived from the acute accent, gradually acquired a head, perhaps at first from the action of the pen in rapid writing; when the stave came into general use, the head of the Virga was enlarged, and placed on the line or space belonging to the scale degree it indicated. (See columns 11 to 14.) It represented a higher note than the Punctum.

The Clivis and Podatus are compound notes, the component parts of which are rarely found separated. In the square notation the Podatus is represented by two squares placed vertically, and connected by a stem. These two neumes represented respectively, a higher, followed by a lower, and a lower followed by a higher note.

The Scandicus, an ascending passage, becomes vertical in the Sarum Gradual, but in most MSS. it retains its oblique position.

The Climacus, a descending group, the Torculus (*i.e.* twisted), a group of low, high, low, and its converse, the Porrectus, retain their structural principles throughout: the down stroke of the Porrectus becomes, in the square notation, a thick oblique line, representing two notes, the first higher than the second, while the third note is in the form of a Virga, or Punctum, joined to the lower extremity of the oblique line. The construction of the remaining neumes can easily be understood by comparing them with those described, and their translation as given in columns 11 to 15.

Space forbids us to give more than a passing reference to the accentuation, on which depend the rhythmical properties of the neumes. It must be understood that neumes, whether in the forms of columns 3 to 10, or 11 to 15, have in themselves no time-values; any variation of time comes, not from the shape of the notes, but from the rules for the verbal and vocal phrasing, etc. The two simple neumes, the Virga and Punctum, take their time and their accent from the words to which they are allied; the compound neumes are, as a rule, to have their first note accented, *i.e.* the first note forms the *thesis*, and the other notes the *arsis*; but to this there are many exceptions, which can only be learned from a treatise. The time of the several notes of the compound neumes is that of the syllables of the text; but here again the exceptions are numerous.

Certain ornaments must be mentioned, viz., the Quilisma, written thus in the Solesmes version, , a kind of mordent, generally occurring on the lower note of an ascending minor third: the Strophicus (Apostropha, Distropha, Tristropha), representing a sustained sound, sung with a vibrato effect . The Pressus, a junction of two neumes by means of a common note, producing an effect of the nature of syncopation; and the Liquescents, or Seminotes, represented in the Solesmes version by They seem to have indicated a kind of *mezza voce* sound on the liquescent letters L, M, N, R, and became the Plica of the Mensuralists.

A - men.

A complete system of signs of expression is found in many MSS. under the name of Romanian Letters, from its supposed inventor, Romanus, a monk of St. Gall. The most notable example of the system is in an Antiphonary, in the library at Einsiedeln (Codex 121), which is known to have been written before 996 A.D. The signs refer to Intonation, Rhythm, and Intensity; the following are a few examples:—

Intonation:
a, ut altius elevetur admonet.
l, levare neumam.
d, ut deprimatur.

Rhythm: *c, celeriter*
t, tenere
x, expectare } (*ritardando*)
m, moderari }

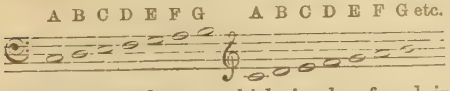
Intensity: *f, frangore*
k, clange clamitat

Any of the signs could be modified by the addition of the letters
b, bene
v, valde
m, mediocriter

It will be seen from the foregoing description of the Neumatic notation, and its development into square and lozenge forms, that it had nothing in common with measured music, except the shapes of the notes, which the Mensuralists borrowed from it. The invention of the organum in the beginning of the 9th century made it necessary to find some method of fixing the intervals and the time-relations of the notes. It is almost pathetic to contemplate the tentative efforts of those who were feeling in the dark after a means of writing the new kind of music. The first problem was to fix a convenient nomenclature for the degrees of the scale, hitherto known by their unwieldy Greek names. The monochord, the instrument used for teaching, was marked with the letters of the

alphabet, but apparently without system, each teacher marking it as he liked. Experiments were made, at first without success, of adapting the letters of the monochord to the neumes. Notker Balbulus (*d.* 912) suggests the following nomenclature, showing that the importance of the modern major mode was already beginning to be recognised, and that the octave had taken the place of the tetrachord as the basis of the scale :

A B C D E F G A B C D E F G etc.

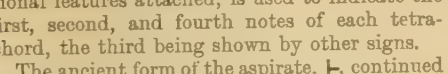


This nomenclature, which is also found in other treatises, seems to have been applied to instruments, rather than voices.

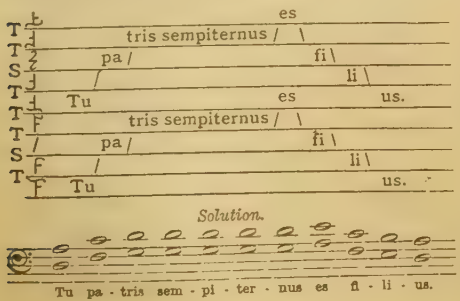
Two 11th-century treatises—*Musica Enchiriadis* by pseudo-Hucbald, and *Opuscula Musica* by Hermannus Contractus—describe the Dasia-notation, in which the ancient sign for the aspirate (*προσῳδία δασεῖα*), with certain additional features attached, is used to indicate the first, second, and fourth notes of each tetrachord, the third being shown by other signs.

The ancient form of the aspirate, ⊢, continued in use as an alphabetical letter until the 12th century of our era, and was therefore familiar to the musicians of the 11th century ; it was also the ancient instrumental note corresponding to Lichanos Hypaton, which became the final (D) of the first mode.

The various additions to the aspirate-sign used in the Dasia-notation make it appear something like the letter **F** in various shapes ; and it was used in different positions for the different notes, in accordance with Greek precedent. This notation represented eighteen notes ; its signs were as follows :—

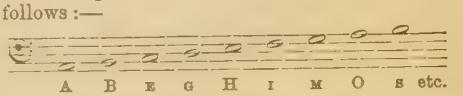


For the sake of beginners it was used in combination with horizontal lines, and the letters T, S (tone, semitone), the words of the *cantus* being written between the lines. This is probably the earliest attempt to invent a Diastematic notation in which the intervals were indicated with absolute precision.



The theorists, however, failed to see what an immense advance they had accidentally made, and when the student had become familiar with the signs of the Dasia-notation he was expected to be able to use them without the lines. They were then placed over the words, and must have been even more troublesome to read than Odo's system described below.

Adelbold, a contemporary writer, being influenced by the Katapyknosis of Greek music, proposes to use the whole alphabet, to represent the three genera, with large capitals for 'fixed,' and small ones for 'movable' sounds. The diatonic genus works out by his system as follows :—

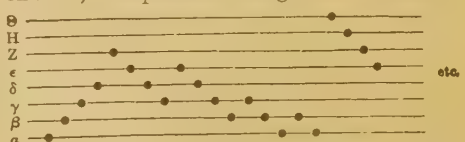


An anonymous writer calls Proslambanomenos A, goes up the scale as far as our G in Latin capitals, uses the round and square *b* for our *b* flat and *b* natural, shows the second and third octaves by small Latin and Greek letters respectively, and the G below Proslambanomenos by a capital Gamma. Odo of Clugny, the inventor of the Guidonian system (*vid. infra*), made an attempt to combine the alphabet with the neumes, after the manner of the Montpellier Antiphonary, where letters from *a* to *k* are placed below the neumes : but this suggestion seems to have been soon given up. In the middle of the 11th century Hermannus Contractus invented a system of indicating intervals thus :

E = Unison.
S = Semitone.
T = Tone.
TS = Minor Third (Tone & Semitone).
TT = Major Third.
D = Diatessaron (Fourth).
Δ = Diapente (Fifth).
ΔS = Diapente & Semitone (Minor Sixth).
ΔT = Diapente and Tone (Major Sixth).
ΔD = Diapente & Diatessaron (Octave).

A dot above or below the letters indicated, respectively, a rising or falling interval. This notation had the fatal defect that a single mistake in an interval would destroy the whole of the subsequent melody.

Vincenzo Galilei, writing in 1571, says that he found in a MS. of the 10th century in the monastery of San Salvator at Messina, a notation on lines, the spaces not being utilised, thus :



It is untranslatable, since the Greek letters belong to no known system of notation.

The outcome of the experiments was the general adoption of the system known as 'Guidonian,' since it was perfected, and utilised by

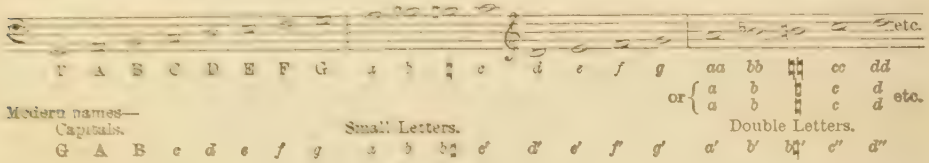
Guido of Arezzo (though suggested by Odo of Cluguy) in the first decades of the 11th century, and this has remained with certain modifications to the present day. Commencing with Gamma for G (whence the French *Gamme*, and the English *Gamut*, meaning scale), Latin capitals are given to Proslambanomenos and the six notes above it, small Latin letters to the second octave, and the third octave is shown by doubled letters; the round and square *b* (which eventually became the signs for the flat and natural), being used for the two B's.

'the *keys*, by which the secrets of the stave are unlocked.'

For teaching purposes Guido made use of the syllables *ut, re, mi, fa*, etc., combining them in hexachords; and there were thus at the end of the 11th century three recognised methods of indicating musical intervals with certainty:

1. The first seven letters of the alphabet.
2. The hexachordal syllables.
3. The position of the neumes on the stave.

Nos. 1 and 2, belonging to the phonetic class,


etc.
Γ A B C D E F G a b c d e f g aa bb cc dd
or a b c d etc.
a b c d
Modern names—
Capitals.
Small Letters.
Double Letters.
G A B c d e f g a b b c' d' e' f' g' a' b' b c'' d''

But the alphabetical notation, however necessary for teaching, was not found satisfactory for recording melodies, since it was inconvenient for sight-singing, and experiments were now made in another direction. 'Points' were placed at definite distances above the words, and above and below one another. In this system, called by the Solesmes writers *Notation à points superposés*, everything depended on the accuracy with which the points were interspaced; and the scribes, as a guide to their eye, began to scratch a straight line across the page, to indicate the position of one particular scale-degree, from which all the others could be shown by the relative distances of their 'points.' But this was not found sufficiently definite. The scratched line was therefore coloured red, and a second line was added, coloured yellow, indicating the interval of a fifth above the first. Neumes placed on these two lines were to represent the sounds F and *c* of the Guidonian alphabet, and the other sounds were shown by the relative position of the neumes between, above or below them. The honour of completing the 'staff' or 'stave' thus begun, is attributed to Guido of Arezzo, who added a black line, indicating *a* between the red and yellow lines, and another, indicating *e*, above the yellow line. The pitch of every note within a certain compass was now definitely shown by its position on a line or a space, and four lines have continued to form the orthodox stave of plain-song to the present day. Neumes, however, continued to be written without a stave in Germany as late as the 14th century, while staves of one, two, and three lines only, are of frequent occurrence in 12th and 13th century MSS.

When the compass of a melody overlapped that of the stave, it became necessary to alter the names of the lines; hence arose the practice of placing one or more letters at the beginning of each stave, called *Claves signatæ*, our 'Clefs,' since, as explained by several writers, they are

were used to inculcate the refinements of No. 3, which sufficed for all the requirements of plain-song.

No sooner, however, was a melodic notation perfected, than the art of organum, which was now developing into discant and counterpoint, began to make new demands which the notation could not satisfy. The singing of several notes of counterpoint against one sustained note of the plain-song, gave rise to the complicated notation called 'Mensural Music,' 'Measured Song,' or, in Latin, *Musica mensurabilis, mensurata, figurata*, etc., in which the notes, whose intervals where shown by the stave, were 'measured' in fixed time relationship with one another, while Plain-song was given fixed and equal note-values, to make it available for the 'New Art.' The 'Rules of Measured Song' are many and conflicting, but all mensural writers agree to adopt the square-headed virga, p. 395, column 11, as a 'Longa,' or long note, and the two forms of the punctum as the 'Brevis,' and 'Semibrevis.' The dates of the earliest writers on measured music are a matter of discussion, but we may assume that the system began to take shape during the latter half of the 13th century. (See Hugo Riemann, *Geschichte des Contrapuncts.*) Hieronymus de Moravia gives the following time-table, in which *instans* is to be understood as 'the smallest time in which a sound can be heard distinctly,' a survival of the teaching of Aristoxenus, a pupil of Aristotle:—

1. *Nota brevissima* = 1 *Instans.*
2. „ *brevior* = 2 *Instantes.*
3. „ *brevis* = 4 „
4. „ *longa* = 2 *Tempora.*
5. „ *longior* = 3 „
6. „ *longissima* = 4 „

Nos. 4, 5, and 6, are all represented by the square-headed virga, but the author is doubtful whether Nos. 1, 2, and 3, ought to be shown by the square or the lozenge-shaped punctum. The natural twofold division thus set forth by

Hieronymus and other early writers was soon to give way to a threefold division of the notes, leading to such endless rules and exceptions, that the power of reading new music at sight could have been attained only by few.

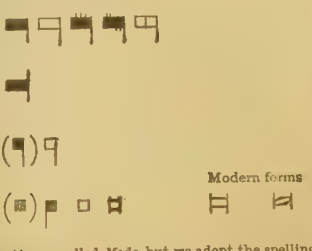
Time was divided by the alternations of long and short notes into 'Moods,'[1] for which conflicting rules are given. Franco of Cologne reduces the Moods from seven to five in number:

1. All longs, or Trochees: *i.e.* – – – – – – or – ∪ – ∪ – ∪ – ∪
2. Iambics ∪ – ∪ – ∪ – ∪ –
3. Dactyls – ∪∪ – ∪∪ – ∪∪ – ∪∪
4. Anapaests ∪∪ – ∪∪ – ∪∪ – ∪∪ –
5. All shorts ∪∪∪∪∪∪

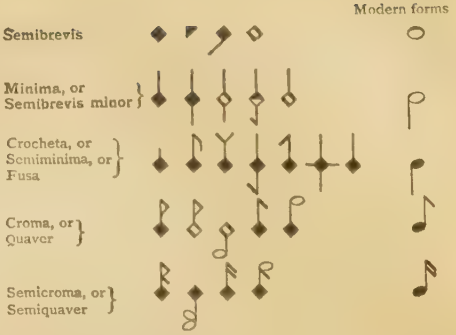
Of 'Figurae' he says there are three, the Longa ■, the Brevis ■, and the Semibrevis ◆. The Perfect Long was of the value of three Breves, the Imperfect Long of two; the 'Figure' was the same for perfect and imperfect, and the values of notes were shown by their positions with regard to each other. Notes were therefore said to be Perfect or Imperfect 'by position.' Compound figures, he says, are the Ligatures and the Plica. The ligatures were, as we have seen, derived from the compound neumes. The plica, derived from the liquescent neumes, had four 'figures': ascending long ■, ascending short ■, descending long ■; descending short ■. It seems to have been an ornament of the nature of that described under its neumatic predecessor.

In course of time the requirements of rapid writing led to the introduction of white notes, called 'empty notes.' Notes were also coloured red to show change of value, but the rules on this point were complicated, and Philip of Caserta says that if a scribe has no red ink at hand he may leave the notes open. Philip of Vitry (*circa* 1290-1361) says that red notes change what was perfect by position to imperfect and what was imperfect by position to perfect: but in some cases they are used to show that the passage is to be sung in the octave above.

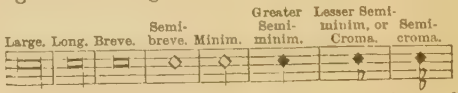
New notes, gradually introduced, are variously described by different theorists: *e.g.*



[1] This word is sometimes spelled *Mode*, but we adopt the spelling suggested by Morley, since *Mode* is usually applied to the *scales* of mediæval music.



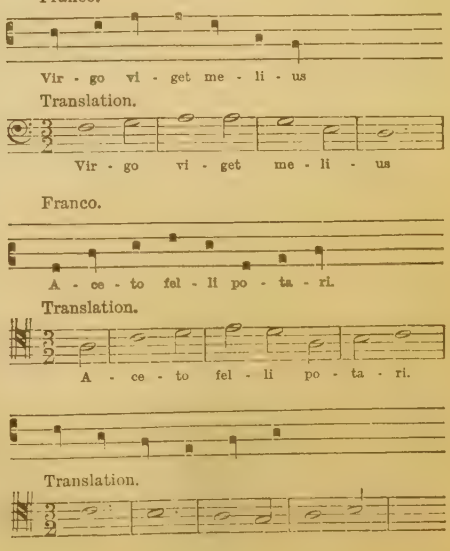
Objection was taken to the innovations on the ground that splitting up the notes caused the music to be too much *fracta*, or 'broken into divisions,' and that since *minima* meant 'smallest' it was impossible to have a note smaller than the smallest; but the rapidly developing art of music swept away all objections, and by the end of the 15th century the following 'simple' figures were in general use:—



The expedient used by the tablature-makers of dividing the stave into measures by bar-lines was not adopted by the Mensuralists, and the rules for time-values were difficult and complicated.

A note was perfect if it was followed by a note or rest of its own denomination; *e.g.* long followed by long, or breve by breve.

A note was imperfect if it was followed or preceded by a note of the next denomination below it; *e.g.* a long followed or preceded by a breve, a breve by a semibreve: such a note became imperfect 'by position.'


Franco.
Vir - go vi - get me - li - us
Translation.
Vir - go vi - get me - li - us
Franco.
A - ce - to fel - li po - ta - ri.
Translation.
A - ce - to fel - li po - ta - ri.
Translation.

These examples illustrate the rule of Perfection and Imperfection in its simplest form, viz. 'by position'; further modifications were produced by the rules of mood, time, and prolation, and by 'points.'

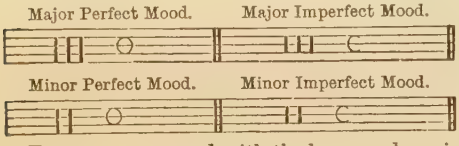
Mood, the oldest of the rhythmical divisions, was concerned with the large, the long, and the breve. Mood could be major or minor, and each of these forms could be perfect or imperfect.

In Major Perfect Mood, the large was equal to three longs.

In Major Imperfect Mood, the large was equal to two longs.

In Minor Perfect Mood, the long was equal to three breves.

In Minor Imperfect Mood, the long was equal to two breves. Mood was indicated by certain signs at the beginning of the stave, in the place occupied by the modern time-signature. The signs varied at different epochs, and in different countries; the following are some of the most usual forms:—

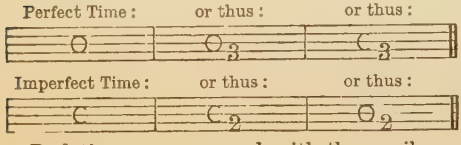


Time was concerned with the breve and semibreve. It was perfect and imperfect.

In Perfect Time the breve was equal to three semibreves.

In Imperfect Time the breve was equal to two semibreves.

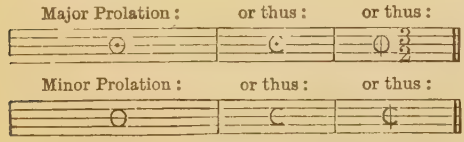
The time-signatures were as follows:—



Prolation was concerned with the semibreve and minim. It was major and minor.

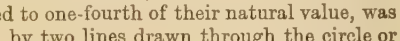
In Major Prolation the semibreve was equal to three minims.

In Minor Prolation the semibreve was equal to two minims. The prolation-signatures were as follows:—



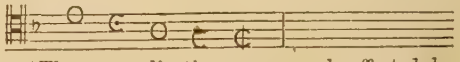
These signatures were not arrived at without many experiments, some of which are referred to by Johannes de Muris the Norman, in his *Speculum Musicae*, written in 1321, where he complains that 'to show Perfect Mood (the moderns) use three lines enclosed in a quadrangle, and for Imperfect Mood two lines in a quadrangle. Some again presume to use M for Perfect Mood, and N for Imperfect, saying that as ○ and ☾ are used for variations of Time, so M and N may show Mood. But others reverse the matter, and use ○ for Perfect Mood and ☾ for Imperfect Mood. Others use for Perfect Time a circle containing three strokes, and for Imperfect Time a semicircle containing two strokes. Such and many other things do the moderns, which the ancients never did; and thus they have added many burdens to the art, which was formerly free, but has now become like a slave in such matters.'

The general principles of ancient time-signatures are that three strokes or a circle or the figure 3 denote perfection, or ternary division, and two strokes, or a semicircle, or the figure 2 denote imperfection or binary division. A line drawn through a circle or semicircle, or the inversion of these figures, shows diminution of the value of the notes to the extent of one half, so that longs are to be sung as if they were breves, breves as if they were semibreves, etc.

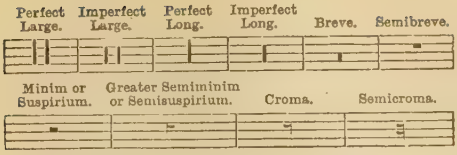


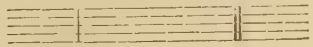
The line still survives in the modern signature called *alla breve*, in which two minims are counted in a bar of common time, instead of four crotchets.

Double diminution, in which the notes were reduced to one-fourth of their natural value, was shown by two lines drawn through the circle or semicircle, thus, ⌽ ¢, but such cases are rare. The late Mr. W. S. Rockstro makes the following remarks: 'These rules, though applicable to most cases, were open to so many exceptions, that Ornithoparcus, writing in 1517, and Morley, in 1597, roundly abuse their uncertainty. In very early times the three rhythmic systems were combined in proportions far more complex than any of the compound common or triple times of modern music. In canons, and other learned compositions, two or more time-signatures were frequently placed at the beginning of the same stave. In a portion of the Credo of Hobrecht's Missa "Je ne demande" we find as many as five:



'These complications were much affected by Josquin des Prés, and the early composers of the Flemish School; but in the latter half of the 16th century—the so-called "Golden Age"—the only combinations remaining in general use were, Perfect time, with the lesser prolation ○3, or ○ Imperfect time, with the lesser prolation ☾ the greater prolation alone ⌽ $\frac{3}{2}$ and the lesser prolation ☾ answering respectively to the $\frac{3}{1}$, the *alla breve*, the $\frac{3}{2}$ and the common time of our present system.'

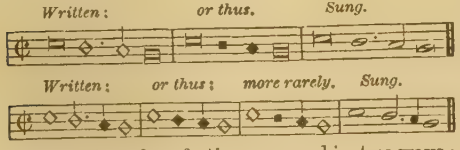
The rules for notes were equally applicable to the Rests, called *Pausae* or *Pausationes* in Latin, whose forms were

with the addition of a single rest extending above and below the stave, indicating the end of a period, and a double rest of the same kind, marking the 'end of the song.' The latter became our double bar.



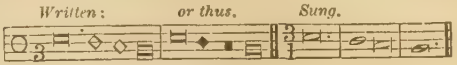
The values of notes and rests were modified by the use of points or dots, the rules for which varied in different countries. Prosdoscimus de Beldemandis (fl. 1422 A.D.) complains that while the Italians had given up all points except that of division, the Gallic musicians used many, and it was difficult to know what was the effect of a dot. The general rules may be summarised thus :

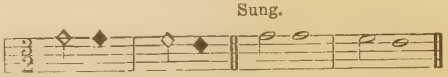
The point of addition or augmentation was placed after a note which was followed by a note shorter than itself, and was therefore imperfect by position. The effect of the point was to restore perfection to the note after which it was placed, and it was practically equivalent to the modern dot, which by adding one-half to the value, makes a note worth three, instead of two, of the next lower denomination.

But occasionally, instead of a point of addition, two black notes were written, the first of which represented the note with a point, and the second, a shorter note, completed the beat. Passages are constantly written in both ways in the same composition :—

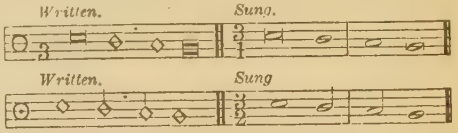


The point of perfection was used in two ways : (*a*) it was placed in a circle or semicircle in the signature, to indicate perfect time or major prolation ; (*b*) it was placed after a note, in order to complete the triple beat, when the note was perfect by the signature, but imperfect by position. There was no practical difference in the effect of the points of addition and augmentation, but the first was used when the signature was binary, and the second when it was ternary.

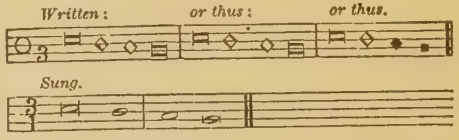
The point of alteration or duplication, produced what we should call syncopation. It was placed after a long note followed by two short notes and another long one, its effect was to restore perfection to the first and last (long) notes, and to double the length of the second short note. It thus affected three out of a group of four notes, and to distinguish it from the point of augmentation it was usually, though not always, placed above the level of the notes it affected ; and its place was sometimes taken by black notes in the 15th and 16th centuries.

Black notes are used to show syncopation in the *Cantate e canzonette* of Legrenzi, printed at Bologna as late as 1676, thus :



The point of division or imperfection was placed between two short notes, which were themselves between two longer notes ; its effect was to show that the two long notes were to be imperfect, and it was, like the point of alteration, placed at a higher level than the notes.



The last point was unnecessary, since the notes were already imperfect by position, and Tinctor in the 15th century calls them *Puncti asinei*, ass's points ; yet they continued to be used by Palestrina and his contemporaries, who, however, sometimes omitted the point, and wrote the last two notes of the passage black, with the understanding that they were to retain their full value. The result was that there were three ways of expressing the same thing :—



The above rules refer to the 'Simple Notes' used by the Mensuralists ; the 'Compound Notes,' or Ligatures, must now be described.

Taking the compound notes of Plain-song, which had no time-values, as their models, the Mensuralists, adapted them to their needs, under the name Ligatura (Latin), Legatura (Italian), Liaison (French), Ligatur (German).

The word *Proprietas* applied to a ligature refers to its first note ; the word Perfection to its last.

A *Ligatura cum Proprietate* has a breve as its first note.

A *Ligatura sine Proprietate* has a long as its first note.

A *Ligatura cum opposita Proprietate* begins with two semibreves.

One semibreve alone is not used in a ligature, says Franco, nor are more than two.

Ligatures are 'ascending' or 'descending,' according to the relative positions of the first two notes; if the ligature commences with a low, and proceeds to a higher note, it is an 'ascending' ligature, and *vice versa*. The remaining notes in either form may be higher or lower than the two first.

An ascending ligature, with no tail, is *cum proprietate i.e.*, its first note is a breve.

An ascending ligature with a tail descending on the right or left of the first note is *sine proprietate, i.e.*, its first note is a long. A descending ligature with a tail descending from its left side is *Cum proprietate, i.e.*, its first note is a breve. A descending ligature without a tail is *sine proprietate, i.e.*, its first note is a long.

A ligature, whether ascending or descending, which bears a *rising* tail on its left side, is *Cum opposita proprietate, i.e.*, its first two notes are semibreves.

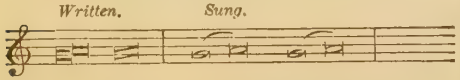
The ligature is 'with Perfection' if the last note stands *immediately over* its predecessor, or *under* and *separated* from it; *i.e.* its last note is a long.

A ligature is 'with Imperfection,' if the last note stands *obliquely* over or under its predecessor, and is joined to it; *i.e.*, the last note is a breve. All the intervening notes are breves, unless one of them has a tail ascending on its left side, when it is a semibreve.

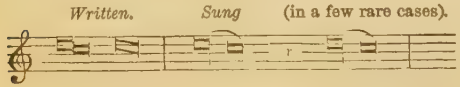
The above is an epitome of the rules given by Franco; a table of ligatures, by Guilielmus, contained in Coussemaker, *Scriptores*, vol. iii. p. 276, marked with the letters L for long, B for breve, S for semibreve, agrees with them, if allowance is made for probable slips of the pen in so complicated a matter.

For music of the 15th and 16th centuries the rules are as follows:—

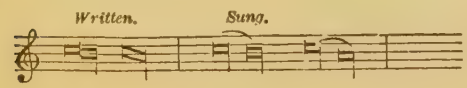
Two white square notes in ligature, or an oblique note ascending, are generally breves:



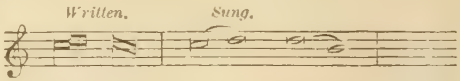
The same descending may be sung as breves or as longs, or as a long followed by a breve; the latter two cases are rare, and can only be decided by the context:



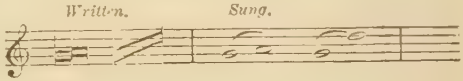
Two square white notes in ligature, with a tail descending on the right side, are longs, whether they ascend or descend, and whether they are separately formed, or are joined in a single oblique figure:



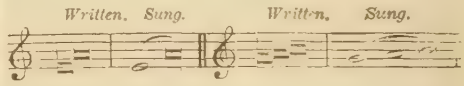
Two similar notes, with a tail descending on the left side, are breves:



Two such notes, with a tail ascending on the left side, are semibreves:

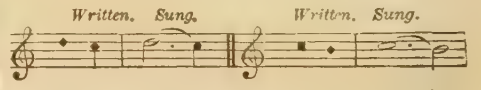


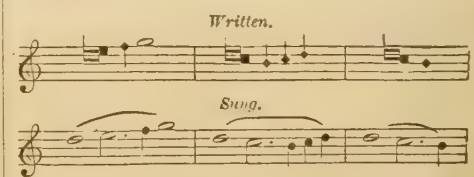
Ligatures of two notes, with a tail ascending on the left side, and another descending on the right, are to be sung as a semibreve followed by a long:

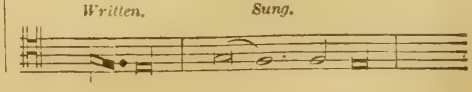


In ligatures of more than two notes all except the first and last are called 'middle notes,' and, according to Ornithoparcus (1517), every middle note, however shaped, or placed, is a breve, unless the first note has an ascending tail on the left, in which case all the notes are semibreves.

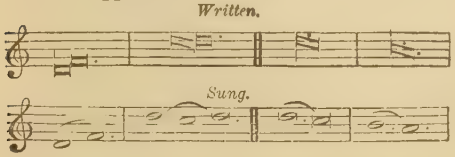
Morley tells us that if a note which should be white is written black, it loses one-third of its value; but he means one-fourth, as in the following example:—



There is, however, often a little uncertainty with regard to the degree in which a black note is to be shortened; more especially when the same ligature contains both black and white notes, as in the following examples from Palestrina:—

A very little experience will enable the student to discover the intention of such forms as these at a glance. Though the three we have selected seem at first sight to offer unexpected complications, it will be found, on close examination, that the laws laid down above leave no doubt as to the correct solution of any one of them. Even when an oblique note is half white, and half black, it is only necessary to remember that each colour is subject to its own peculiar laws.



Cases, however, frequently occur in which black notes are to be treated precisely as white ones. It is true that these passages are more often found in single notes than in ligatures, but it is difficult, sometimes, to understand why they have been introduced at all.

Sometimes a ligature is accompanied by one or more points of augmentation, the position of which clearly indicates the notes to which they are to be applied:

In some old printed books the last note of a ligature is placed obliquely, in which case it is always to be sung as a breve. The student will meet with innumerable other forms, more or less difficult to decipher; but those we have illustrated will be sufficient to guide him on his way in all ordinary cases; and in exceptional ones he will find that long experience alone will be of service to him.[1]

The ligatures, in spite of their ambiguity and complexity, died but slowly. They lasted into the 17th century, and even into the 18th, for they are found in the examples of Martini's *Esemplare ossia Saggio di contrappunto*, printed at Bologna, in 1774, though by this time they had long been confined to two notes only.

Mood, Time, Prolation, Perfection, Imperfection, Major, and Minor, led to the construction of enormous time-tables, many examples of which are found in mediæval treatises. Hothby and Prosdoscimus each give no less than twenty-six such tables, the complication of which can be gathered from a remark of Hamboys, that, if a larga be perfect, it contains 3 double longs, 27 breves, 81 semibreves, 241 minor semibreves, 721 semiminors, and 2187 minims, and each of the notes, perfect and imperfect, is similarly described in detail. In the 16th century we find evidence of a revolt against the complications of the time-tables, which led to the gradual disappearance of the system of Mensural music and the adoption of simpler and more practical methods of indicating rhythm. The expression 'The Moderns love brevity' begins to occur in the treatises, and the 'Musical Time called Natural,' that is to say, the duple division of notes, which obtained in the tablatures, began to reassert its supremacy in vocal music, from which it had been banished for centuries by mediæval confusion between musical theory and the Doctrine of the Trinity.[2] The old rules are collected by Zarlino, in his *Istitutioni armoniche*, 1558, not because they were any longer of practical value to musicians, but 'lest they should be lost.' 'Some musicians might like,' he says, 'to read some ancient cantilena; but if the modern composer should not number his cantilena according to the Moods, he could really say that the matter was of little account, and that he had no knowledge of such things.' Thomas Morley collects the rules in his *Plaine and Easie Introduction*, in 1597, and regrets the loss of the old teaching, saying that 'a more slight and superficiall knowledge (is) come in steede thereof; so that it is come nowadays to that, that if they know the Common Moode and some Triples, they seeke no further.' The expression 'Common Moode,' for duple rhythm, shows how completely the binary division of notes had by this time taken its natural place as the foundation of time-division.

By the beginning of the 17th century the semibreve was the basis of the time-signatures, as it is with us; the circle still continued to show three semibreves in a measure, but it disappeared in the course of the century, and the only remnant of mediæval signatures now in use, is the C, or semicircle, indicating the 'Common,' or 'Natural,' or duple division of the semibreve, and the same figure, with a line through it to show diminution.

Measures were called 'Bars' in 1584 by William Bathe, in his *A Brief Introduction to the True Arte of Musicke*, and in 1597 by Morley; and about this time bar-lines, which had already been used for more than a century in the Tablatures, began to take their place on the stave. They were sometimes placed at irregular intervals, though there is so much method in their irregularity that it would almost seem as if our forefathers had a finer perception of the varying strength of rhythmical accents than we have. [See the *Fitzwilliam Virginal Book*, etc.] Bar-lines did not come into general use until about a century after their introduction. Caccini's 'Euridice,' composed in 1600, is barred throughout; while a book of Solfeggi by Caresana of the year 1693 is unbarred.

Like the other features of our notation, the stave passed through many vicissitudes before its general acceptance in the form that we know it. While Plain-song has found a stave of four red or black lines sufficient for its needs, measured music, whose whole *raison d'être* was the notation of two or more simultaneous melodies, made use in early times of staves containing lines varying in number from 4 to 15 and even to 25, on which all the voice-parts were written. Clefs were given to several lines, and sometimes to all the lines, and even to the spaces. Vertical lines were roughly 'scored' through the staves at indefinite intervals (hence our word 'Score') as a guide to the eye and a help to keeping the singers together; perhaps they were used at rehearsals in the same way as

[1] The rules for 15th- and 16th-century ligatures are quoted, with a few verbal alterations, from the article by the late Mr. W. S. Rockstro, in the former edition of this Dictionary.

[2] The threefold value of perfect notes was connected with the Trinity, 'which is pure perfection,' by most of the mediæval writers.

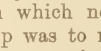
the capital letters or numerals printed over modern scores, to aid the choirmaster.

In course of time the inconvenience of so many lines was felt, and they were divided into groups of four for each voice, by the insertion of red lines in the stave, on which no notes were written. The next step was to make a space between the several voice-parts, by omitting the red lines, and it was found convenient to use five instead of four lines for each voice-part, though sometimes, as in the famous rota, 'Sumer is icumen in' (13th century), six lines are used. The stave of five lines first appeared in the 12th century, and its convenience caused its gradual adoption to the exclusion of all others. It must not be imagined, however, that its general acceptance by musicians can be assigned to any particular date, or even any century; on the contrary, just as we find unstaved neumes continuing to be written for centuries after the invention of so important an improvement as the stave, so we find, in measured music, staves of eleven to fifteen lines in the 14th century, long after one would have expected composers to have recognised the more practicable and convenient smaller staves. A little two-part composition of the 12th century in the Bodleian Library (Douce MS. 139), 'Fowles in ye frich,' published in facsimile by the Plain-song and Med. Mus. Soc. ('Early English Harmony,' Plate 7), written in square-headed neumes (see p. 395, col. 11), therefore not in measured notes, shows two separate five-lined staves, bearing the soprano and tenor clefs, and, except for the shape of the notes, it might have been written in the 17th century; while a book of theological treatises and hymns (Brit. Mus., Codex Arundel 248) of the 14th century, has staves of varying numbers of lines, from fifteen downwards.

The vocal stave was fixed at five lines by the 15th century, but this was not the case with instrumental music, which continued to use large staves till well into the 17th century.

The Fitzwilliam, and other contemporaneous collections of English harpsichord and organ music, make use of staves of six lines; while the Bolognese, Venetian, and Neapolitan organists of the end of the 16th and beginning of the 17th centuries, use a stave of six lines for the right hand, and eight for the left hand and feet combined. The so-called 'Great Stave' of eleven lines, has never been used except for the purpose of illustration in modern theoretical works: De Muris, and others certainly use staves of eleven lines in their treatises, but not in the sense of the 'Great Stave.'

The invention of Ledger or Leger Lines in the 17th century enabled composers not only to reduce the instrumental stave to the convenient number of five lines, but also to lessen the number of changes of clef; though they were slow to perceive the latter advantage, for changes of clef are as frequent in music for keyed instruments in the 18th century as they are in viola and violoncello music to-day. Of the clefs we shall speak later.

Lozenge-shaped breves, semibreves, minims, crotchets, etc., slowly gave way to the more rapidly written and more easily read oval and round notes of modern music. Black lozenges are used as lately as the last decades of the 16th century to show syncopation, and white lozenges are still used in the hymn-books of the Dutch Reformed Church. In the beginning of the 18th century a new method of saving time and facilitating reading was found by joining the crooks of quavers and semiquavers, etc., instead of writing each crook separately. This had been done in the Tablatures some centuries before. Playford, in 1712, describes notes thus joined as 'the new tyed note,' *e.g.*  instead of .

Repetition dots were placed by the Mensuralists on each side of a 'Period' rest, which was double or triple, etc., according to the number of times the passage was to be repeated, thus: :‖: :|||: :|||||:. When words were to be repeated a smaller sign was used: 𝄋. The modern *Segno* 𝄋 was borrowed from the tablatures. The *Presa* 𝄎 was used in canons, to show where the various voices entered, and the *Fermata*, called in English, Pause, 𝄐, showed where they closed. The pause was also used both in the tablatures and in mensural music, in its modern sense of showing an indefinite dwelling on a note.

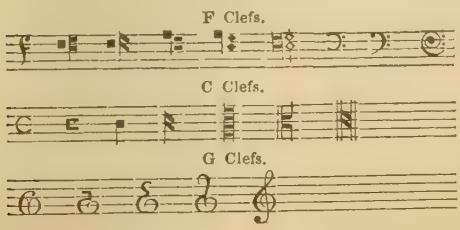
In the 17th and 18th centuries, common time is often signified by the figure 2, and three crotchets in a bar by 3. Double signatures, a remnant of the old system, occur, such as C $\frac{3}{2}$ for two dotted breves, *i.e.*, the bar contains two breves, shown by C, and each breve, being dotted, contains three semibreves, shown by the figures $\frac{3}{2}$.

The simple modern system which makes C show the semibreve, and every other time-signature a fraction or 'Proportion' of the semibreve, did not find general adoption until the first half of the 18th century; *e.g.* Strozzio, in his *Elementorum Musicae Praxis*, 1683, gives a long list of 'Proportions,' in which he makes $\frac{4}{3}$ indicate four minims, $\frac{6}{5}$ six semibreves, $\frac{8}{7}$ four semibreves, $\frac{5}{3}$ two and a half breves, etc.

Expression signs, though used by the earliest neume writers, were entirely absent from mensural music, and seem to have been first reintroduced in connection with the lute, in whose notation Morley indicates 'Soft and Loud play' by So: Lo: calling this 'as good a grace as any other.' About 1638 we find in lute music *Piano*, *Forte*, the sign ∨ for *Mezzoforte*, for *Crescendo* and *Diminuendo*, besides tempo indications, as *Presto*, *Adagio*, etc. [But see Mazzocchi.] Expression-words and signs were gradually introduced into vocal music, after having found a place in that for instruments,

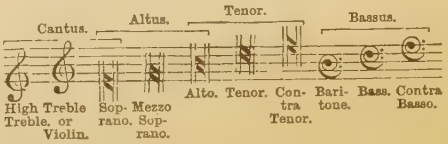
and have always had a tendency to increase in number and refinement. Italian has been the language most used for the purpose, and is generally understood in this connection, but English, German, and French have been occasionally employed by composers of those nations. The staccato sign first appeared in the works of Couperin, Seb. Bach, and Rameau, in the form of a dot; in those of J. C. Bach it is a dot or an upright stroke, according to the degree of staccato required [see DOT, DASH]. The Legato sign appears early in the 18th century, and is used for the first time in combination with the staccato dots by Mozart. It is the modern representative of the ligature, the words ligature and legato being derived from the Latin *ligare*, and the Italian *legare*, to bind.

The Clefs have varied considerably, both as to form and method of use, in the course of time. Plain-song has practically used only the C and F clefs; while mensural music, after employing all the letters of the musical alphabet, together with ♮, at different periods, finally reduced its clefs to the three which are now in use, and whose shapes have gradually become conventionalised thus:



The F clef is now always placed on the fourth line, and is called the Bass clef; in the 17th and 18th centuries it was frequently placed on the middle line, and, when in this position, it was called the Baritone clef. This is the oldest of the clefs, having been the one used when the stave consisted of only a single line. It marked the *mi fa* or semitone of the *Hexachordum naturale*. The C clef was formerly the most used of all for vocal music, but during the last fifty years it has been more and more confined to instruments. It has been used on each of the five lines, though now restricted to three. It is named after the voices it formerly represented, Soprano, Alto, or Tenor. The soprano clef on the first line is sometimes found in the vocal parts of modern full scores; the alto and tenor are chiefly now used for the viola, trombone, and violoncello parts. It marked the *mi fa* of the *Hexachordum durum*, in the upper octave.

The G, or treble clef, can hardly be said to have come into general use till the rise of instrumental music into importance during the 16th and 17th centuries; and even then, on keyed instruments, it had to share a place with the C clefs; hence it has altered its shape less than the others. Until the 19th century it was hardly looked upon as a vocal clef, and, except in England, it was never used for chorus parts, though it was for solo voices. Its foreign names imply an instrumental, rather than a vocal use: Italian, *Chiave di violino*; German, *Violin-Schlüssel*. It was formerly sometimes placed on the lowest line, and called, when in this position, the 'High treble,' or 'French violin clef.' C. P. E. Bach in 'Die Israeliten in der Wüste,' 1775, doubles the G clef, thus , to show that two flute-parts are written on a single stave. A similar doubling was reintroduced in 1879, by Mr. Otto Goldschmidt, to avoid the use of the C clefs in the tenor and alto parts, and is gradually finding favour. With the same object of enabling the tenor line to be easily distinguished from the treble, Messrs. Ricordi employ a character combining the G and C clefs in one sign. The G clef has now practically superseded the C clefs in vocal scores, it being understood that the tenor part is always to be sung an octave lower than it is written.

Mr. Rockstro gives the following scheme of clefs in use in the time of Palestrina[1]:—

and remarks: 'The Polyphonic composers of the best periods were extremely methodical in their choice of clefs, which they so arranged as to indicate, within certain limits, whether the Modes in which they wrote were used at their natural pitch or transposed. The natural clefs, *chiavi naturali*, were the well-known Soprano, Alto, Tenor, and Bass, which have remained in common use, among classical composers, to the present day. The transposed clefs, *Chiavi trasportati* or *Chiavette*, were of two kinds, the acute and the grave. The former were the Treble (Violino), Mezzo-Soprano, Alto, and Tenor, or Baritone. The latter consisted of the Alto, Tenor, Baritone, and Bass, or Contra-Basso. The effect of this grouping was, that, when the Mode was written at its true pitch, in the *Chiavi naturali*, the *Chiavette* served to transpose it a fourth higher or a fifth lower; if, however, it was written at its natural pitch, in the *Chiavette*, it was transposed by aid of the *Chiavi naturali*. The High Treble and Contra-Tenore were very rarely used after about the middle of the 16th century; and the Contra-Basso did not long survive them; but the remaining seven forms

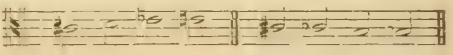
[1] In the former edition of this Dictionary.

were so constantly employed that a familiar acquaintance with them is indispensable to all students of Polyphonic Music.'

The clefs are now distributed amongst the instruments and voices in the following way :— In full scores, the soprano, alto, and tenor voices are given either their own proper clefs, or three G clefs, and the bass voice always has the F clef. The violins use the G clef, the violas the alto clef, changing to the G to avoid many leger-lines. The violoncellos use the F and tenor clefs, with an occasional passage in the G clef, causing some ambiguity, as in some instances the G clef is used, as in writing for the tenor voice, to indicate sounds an octave below what is written ; all modern writers use this clef only in its real position in writing for the violoncello. The double basses use the F clef, but sound an octave below the written notes. The flutes, oboes, and clarinets use the G clef, but the latter play at a different pitch from the written notes, if they are not 'Clarinets in C.' The Corno di Bassetto and the Cor Anglais, both transposing instruments, play from the G clef. The bassoon uses the F and tenor clefs, and the double bassoon the F clef only, transposing an octave lower. Trumpets and horns use the G clef, and usually play in the key of C, their crooks transposing the music to the necessary key. The extreme low notes of the horn are, however, written in the F clef. We have previously referred to the Trombones ; the Drums play from the key of C, or, in very modern music, their true notes are written in the F clef.

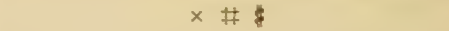
The history of the sharp, flat, and natural must now be referred to. When the Guidonian alphabet was arranged, the letter *b*, called *b rotundum*, or *b mollis*, was given to the sound called *Trite synemmenon*, and the figure ♮, called *b quadrum*, *b quadratum*, *b durum*, was applied to *Paramese* ; a survival of the two forms of *b* is seen in the modern German nomenclature, in which B flat is called B, and B natural is called H, from the old form of the square *b*, which was something like the letter *h*.

Guido called the hexachord beginning on C, to whose scale the *b quadrum* belonged, *Hexachordum naturale* ; hence arose the English name of 'Natural' for the sign of the square *b*. Composers early found it necessary to depress or raise certain scale-degrees other than *b* by a semitone, and a complete chromatic scale was in use before the end of the 13th century, though scarcely yet recognised by theorists. The raising of a note by a semitone was at first indicated by the square *b* ; in course of time the lines of this letter became lengthened, and a new figure arose called *Diesis* (whence the French *Dièse*) or *Crux* (whence the German *Kreuz*), which took the name 'Sharp' in England. A curious little anonymous chapter quoted by Coussemaker under the heading *De Sinemenis* (evidently a corruption of *synemmenon*) refers to the *Crux* as the conjunction between the tones, and gives a complete semitonic scale, explaining, however, that the *Crux* between *b rotundum* and *c* is represented by the sign ♮, 'and according to the vulgar such music is called False Music.' The origin of the terms False music, Feigned music, etc. was that the newly introduced semitones did not occur in early days, and were not indicated on the monochord ; therefore, though they were absolutely necessary to contrapuntal music, they must only be used under protest, and should not be written down. Those who visit the churches in Southern Italy and Spain will hear the plain-song melodies corrupted by the introduction of unwritten semitones in obedience to certain unwritten but understood rules, a survival of the ancient False music, or *Musica ficta*. The *signa chromatica* continued to be omitted until the time of Praetorius, who, in 1619, recommends composers to write them where necessary, to avoid hesitation and doubt on the part of singers. The natural was used to contradict a flat, but not to contradict a sharp, which was done by a flat ; thus Kircher, in his *Musurgia*, 1650, writes—



Not until the beginning of the 18th century was the natural used to contradict both a sharp and a flat, as in modern music.

The flat and natural have never altered their shapes ; the sharp has undergone many modifications, of which the following are the principal :



The double sharp and double flat became necessary when equal temperament gave composers command of the complete circle of keys. The double sharp was at first represented by the natural of the note above the note affected, but this unscientific and misleading method was successfully combated by Mattheson, who proposed a St. Andrew's cross, and by Leopold Mozart, who proposed an upright cross. Other forms suggested were ✱ and ♯♯, but the one proposed by Mattheson has superseded all the others. He also proposed a Greek *β* for the double flat, but this was given up in favour of the form familiar to us. The conventional way of contradicting a double sharp and flat by ♮♯ and ♮♭ has been objected to by some, and possibly a new method may be invented and find acceptance in the future.

Key-signatures were probably suggested by the early use of *b rotundum* as a clef ; they were not favoured by the Mensuralists, who, if they did not trust to the rules of *Musica Ficta*, placed 'Accidentia' (whence our word 'Accidentals') where necessary. The earliest key-signatures are found in the compositions printed by Petrucci at Fossombrone 1513-23. In the 17th century

composers frequently duplicated sharps and flats thus:

in the key of G , in the key of B flat ,

and, on the other hand, they frequently omitted the last sharp or flat of the signature, thus:

in the key of A , in the key of E flat .

This practice continued to the time of J. S. Bach and Handel.

The 18th-century composers employed a great number of signs called Agrémens or Graces, as a kind of shorthand for certain well-recognised ornaments. (See AGRÉMENS.) These ornaments are now for the most part written out in full by notes of smaller type than the rest, and the only survivals of the old shorthand signs are the shake, the turn, and the mordent. The passion for grace notes was formerly such that many who are now living can remember a style of organ playing in which unwritten graces were introduced in addition to those indicated by the composer.

The successive labours of the neume-writers, the Mensuralists, the Tablaturists, and the impetus given to composers by the rise of instrumental and dramatic music during the 17th and 18th centuries, have resulted in a notation that is now accepted by the whole of the civilised world; that is equally applicable to instruments and voices; that is easily learned by all who have musical instincts; that is capable of expansion to meet new requirements; and whose very inconsistencies (which are a stumbling-block to those who begin to learn it late in life), are, in reality, an assistance to the eye, which would easily become confused by too great an uniformity. Changes will undoubtedly come, as long as music continues to be a living and advancing art; but they will only come slowly and gradually, as they have done in the past, and it is probable that in its general structural principles our notation will last as long as our present system of music. Its principles may be thus summarised:

1. The relative pitch of sounds is indicated by the position of signs, called notes, on a stave of five lines, which can be extended when required by the addition of ledger- or leger-lines. The clef forms the key of the stave.

2. The relative time-values of notes are shown by their shapes.

3. The relative force of accents is shown by the position of the notes with regard to the bar-lines.

4. The key and rhythm of a composition are shown by signatures.

5. The semibreve is the 'mother of the other notes,'[1] the remaining notes taking their values as $\frac{1}{2}$, $\frac{1}{4}$, etc. of the semibreve.[2]

6. The rhythmical scheme is shown by bar-lines.

7. The expressional requirements of the music thus written are shown by easily understood words and signs placed above or below the stave.

Innumerable efforts have been made to supersede this system of notation, by the invention of others, which are supposed to be easier to learn, or more simple in construction; but, with one exception, the new notations have always had the fatal defect of making too great a demand on the intelligence of the performer, who is thus debarred from giving his attention to the æsthetic significance of the music. New systems are mostly the outcome of the efforts of grown persons to acquire the ability to read music, who forget that fluency in this or in any kind of reading cannot be attained by intellectual effort, but by the mechanical routine that is only possible in early youth. The one exception referred to is the tonic sol-fa notation, a return to the phonetic class, whose success is due to its scientific recognition of the relation of the scale degrees to the tonic, in modern music; but, like the old mensural music, it is too complicated for instruments, and like the tablatures, it fails to call the eye to the assistance of the ear, and it is therefore never likely to supersede the stave notation.

Authorities.—*Scriptores ecclesiastica de musica sacra potissimum*, edited by Gerbert, 1784; *Scriptores de Musica medii aevi*, edited by Coussemaker, 1864-1876; Zarlino, *Istitutioni armoniche*, 1558; Morley, *A Plaine and Easie Introduction to Practical Music*, 1597. For the history of plain-song notation the chief authority is the *Paléographie Musicale*, a periodical published by the Benedictines of Solesmes. C. F. A. W.

NOTE, NOTES (Lat. *nota*). The marks or signs by which music is put on paper. [See NOTATION.] Hence the word is used for the sounds represented by the notes. [See SCALE.] Also for the keys of a pianoforte; and for a tune or song, as the 'note' of a bird. G.

NOTKER, a monk of St. Gall, composer and writer on music, who was born early in the 9th century and died at a great age in 912. His chief title to fame rests on his work in the development and popularisation of the Sequences (see that heading), and as his share in that has been overestimated, so the value of his brief theoretical writings has been much overlooked. There is a letter from him to his colleague, Lambert, on the subject of the so-called 'Romanian letters'—a series of letters found in early MSS. of plain-song giving directions as to the execution of the music. The value of Notker's exposition in all respects may be doubted, but it seems to explain rightly the more important signs and their use, by the

[1] An expression found in 16th-century writers, during the revolt against the Moods.

[2] In Germany and America the notes are named after their values, the old words semibreve, minim, crotchet, etc. being given up in favour of Ganz-note, whole-note, Halb-note, half-note, Viertel-note, quarter-note, etc.

important but somewhat eccentric school of St. Gall.

Of greater interest are Notker's three short treatises in Old German, on the theory of music and on organs. The first describes a peculiar method of alphabetic notation, and the others have some curious features. His writings are printed in Gerbert, *Scriptores*, i. 95-102. He is generally distinguished from other writers of the same name by the nickname Balbulus—the stammerer. W. H. F.

NOTOT, Joseph, born at Arras, Pas de Calais, in 1755. From his earliest infancy he manifested a wonderful aptitude for music. His father intended to educate him for the Church or the Bar; and for the purpose of diverting his mind from the pursuit he most loved they sent him to Paris. It happened soon after his arrival in that city that a friend took him to St. Germain-des-Prés, where, having obtained permission of Leclerc, the organist, to sit at the organ, he performed extempore in so ingenious a manner that Leclerc would not believe it possible the boy could be playing from his own ideas. Leclerc therefore gave him a subject, upon which the boy instantly formed a fugue, and acquitted himself so admirably that the great composer seized him in his arms, and, lifting him up as high as he could, exclaimed, in an ecstasy of delight, 'Tu resteras à Paris.' His father, finding him to have really a genius for music, permitted the boy to adhere to the study of music as his future profession, and he consequently remained in Paris, where he soon acquired a great reputation. On his return to Arras he was appointed organist there. His compositions, which were greatly admired by John Christian Bach, consist of four symphonies, three pianoforte concertos, and a number of sonatas for that instrument. And it is said that in his style of accompanying from a full score Joseph Notot was unequalled. At the French Revolution this excellent musician renounced music as a profession and came to reside in England. We regret not to be able to ascertain the period of his decease. The above notice is from a work called the *British Minstrel and Musical Literary Miscellany*, a periodical published many years ago in Glasgow, No. 58. C. H. P.

NOTTEBOHM, Martin Gustav, composer, teacher, and writer on music, born Nov. 12, 1817, at Lüdenscheid near Arnsberg in Westphalia, son of a manufacturer. In 1838 and 1839, when in Berlin as a volunteer in the Garde-schützenbataillon, he took lessons on the piano and composition from L. Berger and Dehn. In 1840 he removed to Leipzig, where he became intimate with Mendelssohn and Schumann, particularly the latter. A testimonial from Mendelssohn, stating his qualifications as a musician, procured his discharge from the army, and in Sept. 1846 he settled finally in Vienna. In 1847 he went through a course of counterpoint with Sechter, and was for long esteemed as an able and conscientious teacher of the pianoforte and composition. But it is as a solid and scientific writer on music that his name will live; indeed his critical researches on Beethoven's works constitute him an authority of the first rank. His co-operation in the revised editions of the works of Bach, Handel, Beethoven, Mendelssohn, and Mozart, is of the highest value as a guarantee for the thoroughness with which undertakings so important should be conducted. If not the first to explore Beethoven's sketch-books, he certainly investigated them more thoroughly and to more purpose than any one else, and his works on this subject deserve the gratitude of every student of the great composer. [See vol. i. p. 230.] It is to be regretted that no public institution was inclined to offer a man of his great attainments a position commensurate with his services.

Nottebohm wrote: *Musikwissenschaftliche Beiträge* in the *Monatschrift für Theater und Musik* (1855 and 1857, Vienna, Klemm); *Ein Skizzenbuch von Beethoven*, description with extracts (1865, Breitkopf & Härtel); *Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven*, 2nd ed. enlarged, and with chronological and critical observations (1868, B. & H.); *Beethoveniana* (1872, Rieter-Biedermann); *Beethoven's Studien*, vol. i. containing the instruction received by Beethoven from Haydn, Albrechtsberger, and Salieri; from the original MSS. (1873, ibid.); *Thematisches Verzeichniss der im Druck erschienenen Werke Franz Schuberts* (1874, Vienna, Schreiber); *Neue Beethoveniana*, papers appearing from time to time in the *Musikalisches Wochenblatt*, 1875 to 1879—this last, and the *Beethoveniana*, are founded on the examination of Beethoven's sketch-books to which allusion has been made; *Mozartiana* (1880, B. & H.); *Ein Skizzenbuch von Beethoven aus dem Jahr* 1803 (B. & H. 1880)—this contains the sketches for the Eroica. His compositions include—op. 1, piano-quartet; op. 4, piano-trios (both Peters); Solos for PF. opp. 2 and 3 (Peters); opp. 6, 10, 11, 13-15 (Spina); op. 16 (Peters); op. 17, 'Variationen über ein Them avon J. S. Bach,' PF. four hands (B. & H.).

His death took place at Gratz, on Oct. 29, 1882. Since then the papers which appeared in the *Mus. Wochenblatt* as *Neue Beethoveniana*, with others of the same nature by him, have been collected by E. Mandyczewski, and published in 1887 by Rieter-Biedermann of Leipzig in a volume of 590 pages, as *Zweite Beethoveniana*. An index to both the Beethoveniana volumes was published in Oct. 1888. C. F. P.

NOTTURNO. See Nocturne.

NOURRIT, Louis, tenor-singer, born August 4, 1780, at Montpellier, and educated in the Maîtrise there; through the influence of Méhul entered the Conservatoire at Paris, became the

favourite pupil of Garat, and won prizes. He made his first appearance at the Opéra as Renaud in Gluck's 'Armide.' A good singer, but unambitious and cold, he contented himself with taking Laîné's parts in the old operas, and seldom created new rôles. He retired in 1826, and lived at his country house at Brunoy till his death, which took place on Sept. 23, 1831. During the whole of his operatic career he carried on the business of a diamond merchant, and wished to make a tradesman of his eldest son,

ADOLPHE, born in Paris, March 3, 1802. This gifted youth received a good classical education at the Collège Ste. Barbe, but was then put into an office, the drudgery of which he beguiled by studying music in secret. On the representation of Garcia, however, he was allowed to follow his wishes. His first appearance at the Opéra took place Sept. 10, 1821, as Pylade in Gluck's 'Iphigénie en Tauride,' when he was favourably received, partly because, in voice, manner, and appearance, he was strikingly like his father. This resemblance suggested to Méhul an opéra-féerie, 'Les deux Salem' (July 12, 1824), which, however, failed. Adolphe was intelligent and well educated, and determined to succeed. Flexibility of voice he acquired by singing in Rossini's operas, and he studied hard to excel as an actor both in comedy and tragedy. On his father's retirement he succeeded him as leading tenor, and for more than ten years created the first tenor rôle in all the operas produced at the Académie. The following is a list of the parts written for him: 1826, Néoclès in 'Le Siége de Corinthe.' 1827, Aménophis in 'Moïse'; and Douglas in 'Macbeth.' 1828, Masaniello in 'La Muette de Portici'; and 'Le Comte Ory.' 1829, Arnold in 'Guillaume Tell.' 1830, Léonard da Vinci in Ginestet's 'François I. à Chambord'; and Un Inconnu in 'Le Dieu et la Bayadère.' 1831, Guillaume in 'Le Philtre'; and Robert in 'Robert le Diable.' 1832, Edmond in 'Le Serment.' 1833, 'Gustave III.'; and Nadir in Cherubini's 'Ali Baba.' 1835, Eléazar in 'La Juive.' 1836, Raoul in 'Les Huguenots'; and Phoebus in 'La Esmeralda' by Louise Bertin. 1837, 'Stradella' in Niedermeyer's opera. In 1831 he sang Adhémar in 'Euryanthe,' and in 1834 Don Juan in a new translation of Mozart's opera.

The writer of this article was a personal friend of Nourrit's, and heard him in nearly all the rôles which he created, and to which he imparted a distinct stamp of his own. Though rather stout, and short in the neck, he had a fine presence, and could be refined and pleasing in comedy, or pathetic and commanding in tragedy at will. He used his falsetto with great skill, and was energetic without exhausting his powers. He was idolised by the public, and his influence both with them and with his brother artists was great. He was consulted by managers and authors alike; he wrote the words for Eléazar's fine air in 'La Juive,' and suggested the abrupt and pathetic close of the duet in the 'Huguenots.' His poetic imagination is shown by the libretti for the ballets of 'La Sylphide,' 'La Tempête,' 'L'Île des Pirates,' 'Le Diable boiteux,' etc., danced by Taglioni and Fanny Elssler—all of which were written by him. Besides securing large receipts for the Opéra, he popularised Schubert's songs in France, made the fortune of various composers of romances, and was always ready to sing the first act of 'La Dame Blanche' with Mme. Damoreau for any charitable purpose. In conversation he was witty and refined. Duprez's engagement at the opera was a severe mortification for so earnest and so popular an artist, and rather than divide honours to which he felt he had an exclusive right, or provoke comparisons which would in all probability have been made in his favour, he resolved to retire. On his last appearance at the Académie (April 1, 1837) he received the most enthusiastic and flattering ovation ever perhaps accorded to a French artist, but nothing would induce him to remain in Paris. He obtained leave of absence from the Conservatoire, where he had been professeur de déclamation lyrique for the last ten years, started for Brussels, and thence proceeded to Marseilles, Lyons, and Toulouse. His idea was to produce during his tournée scenas or acts composed expressly for him, and Ambroise Thomas furnished him with a dramatic cantata called 'Silvio Pellico' (words by Legouvé), which he carried off with expressions of delight at having found something which would display his powers in a new light. Of this piece, however, nothing has ever been heard since. While at Marseilles and Toulouse Nourrit's customary excitement increased to an alarming degree, and was aggravated after his return to Paris, by a series of newspaper articles praising Duprez at his expense. These drove him away a second time. He started for Italy in a state of deep depression, but was temporarily restored by Rossini's kindness and by the cordiality of his reception in most of the great towns. Unfortunately 'Polyeucte,' which Donizetti had composed for him, was interdicted in Naples, and he made his first appearance at San Carlo in Mercadante's 'Il Giuramento.' He was well received both in this and in 'Norma,' but could not be persuaded of the fact. After singing at a benefit concert in a state of great mental fatigue, he had a sudden access of delirium in the night, and throwing himself out of window was killed on the spot, March 8, 1839. His remains were brought to Paris, and interred amid a crowd of sorrowing friends. He was much valued by Mendelssohn, who made his acquaintance in 1831, and who notices his death in terms of great sorrow. (Hiller's *Mendelssohn*, p. 137.)

There is a fine marble medallion of Nourrit

by Pradier; and he was often painted in scenes from 'La Muette,' 'Robert,' 'La Juive,' and 'Les Huguenots.' The portrait by F. R. Spencer is very like. M. L. Quicherat, one of his sons-in-law, published *Adolphe Nourrit: sa Vie*, etc. (Paris, 1867, 3 vols.), containing ample details. [See also Ferdinand Hiller's *Künstlerleben* (1880).]

His brother AUGUSTE (born Paris, 1808, died at l'Isle d'Adam, July 11, 1853) was also a distinguished tenor singer, and for some time directed the chief theatres at the Hague, Amsterdam, and Brussels. He visited the United States, and after his return devoted himself to teaching singing. G. C.

NOVAČEK, OTTOKAR, violinist and composer, born at Fehertemplom, Hungary, May 13, 1866, died in New York, Feb. 3, 1900. Pupil, first of his father, second of Dont in Vienna, and lastly of Schradieck and Brodsky at the Leipzig Conservatoire, where he gained the Mendelssohn prize in 1885. He played at the Gewandhaus, and joined the Brodsky Quartet first as second violin and later as viola. He was a member of the Boston Symphony Orchestra under Nikisch, and solo viola in the New York Damrosch Orchestra from 1892 to 1893. Weakness of the heart caused him to retire from active work in 1899, and being unable to play he devoted himself to composition. Published compositions: three string quartets, No. 1 in E minor, No. 2 in E, No. 3 in C (posthumous); concerto for piano (introduced by Busoni); two concerto caprices for piano, eight ditto for violin and piano. Bulgarian dances for violin and piano; Perpetuum Mobile for violin and orchestra; air for violin and pianoforte; six songs, the words by Tolstoi. Baker, *Dict. of Musicians*. E. H-A.

NOVÁK, VÍTĚZSLAV, composer, the principal exponent of the modern Bohemian school, was born at Kamenitz, Bohemia, on Dec. 5, 1870. He studied at the Bohemian University of Prague, and at the Conservatorium of Music in the same city, where he, Josef Suk, and Oskar Nedbal were contemporaries in Dr. Anton Dvořák's composition class, he and Suk being the master's favourite pupils of that time. Since then he has lived in Prague as a music-teacher and state examiner. He several times received a state grant for composition, and was thus brought to the notice of Brahms, who was one of the judges, and who recommended him to Simrock, the Berlin publisher. His early works show the influence of the German romantic school, but later his interest was aroused in the national music of his own country; and as Smetana and Dvořák had already exhausted the resources of the popular music (Volksmusik) of the Czechs, he has sought inspiration in that of the kindred Moravian and Hungarian-Slovak races. He is entirely a programme-musician, writing in both subjective and objective moods, and even his chamber-music works have a definite concrete background, although he refrains from indicating it in the score. His orchestral writings include: Overture to a Moravian Popular Drama, op. 18; Symphonic Poem, 'On the lofty Tatra,' op. 26; Slovak Suite, op. 32; Symphonic Poem, 'Eternal Longing,' op. 33; Serenade, op. 36. For mixed chorus with orchestra, four ballads to texts of Moravian Popular Poetry, opp. 19 and 23. Chamber-music: two piano trios, opp. 1 and 27; two string quartets, opp. 22 and 35; piano quintet, op. 12; piano quartet, op. 7; piano sonata, the 'Eroica,' op. 24. He has also written numerous songs, male-voice choruses, and piano pieces. His works have been published by Simrock, Breitkopf & Härtel, Urbanek (Prague), etc. R. G.

NOVELLETTEN. The title of a series of eight pieces for pianoforte solo by Schumann (op. 21), written in 1838, and dedicated to Adolph Henselt. There is also another Novellette of great beauty not included in this series, but written in the same year, which Schumann afterwards inserted in his 'Bunte Blätter,' fourteen short pieces, op. 99. The name, like so many others of Schumann's, suggests the influence of Jean Paul's writings. 'He had found at last (says Mr. Niecks)[1] the proper form for his confidential communications,—for the Kreisleriana and Novelletten are a kind of confessions. These pieces read like a romance, to the interest and beauty of which they add the truthfulness of reality. . . . They are characterised by Schumann as "larger connected romantic stories." Here we have no painful forcing, no oozing out of thoughts, but a full stream, a rich outwelling, such as is rare even with this master. . . . They differ from the Kreisleriana in the preponderance of the humorous element, and are of a more hopeful and cheery tone.' M.

NOVELLO, VINCENT, son of an Italian father and English mother, was born at 240 Oxford Street, Sept. 6, 1781. He was a chorister at the Sardinian Chapel, Duke Street, Lincoln's-Inn-Fields, under Samuel Webbe, the organist, and after the breaking of his voice officiated as deputy for Webbe, and also for Danby, organist of the Spanish Chapel, Manchester Square. At sixteen years of age he became organist of the Portuguese Chapel in South Street, Grosvenor Square, which office he held until 1822. In 1812 he was pianist to the Italian Opera Company at the Pantheon. He was one of the original members of the Philharmonic Society, and occasionally directed its concerts. Having attained great eminence as an organist he was selected to take the organ in the 'Creation' at the Westminster Abbey Festival in 1834. From 1840 to 1843 he was organist of the Roman Catholic Chapel in Moorfields. He was one of the founders of the Classical Harmonists and Choral Harmonists Societies, of both of which he was for some time conductor. In 1849 he

[1] *Monthly Musical Record* for August 1876.

quitted England for Nice, where he resided until his death, August 9, 1861. Novello's compositions were numerous and varied, and if not remarkable for invention or originality, are marked by grace and solid musicianship. They include 'Rosalba,' a cantata composed for the Philharmonic Society, and first performed in 1834; 'Old May Morning,' a 'cheerful glee' which gained a prize at Manchester in 1832; and 'The Infant's Prayer,' a recitative and air which was long the favourite of every choir-boy who was qualified for concert-singing, and of which nearly 100,000 copies were sold. He also composed many masses, motets, and sacred pieces to Latin words, which, if not very original, were good sound music, and have helped to form the taste of many an amateur in England. But it was as an editor and arranger that he principally deserves the gratitude of lovers of music. His first work was 'A Collection of Sacred Music' (masses and motets, including many by himself), 2 vols., 1811, 2nd edit., 1825; which was followed by 'Twelve Easy Masses,' 3 vols., 1816; 'The Evening Service,' including the Gregorian hymns, 2 vols., 1822; 'The Fitzwilliam Music,' a noble selection of sacred pieces by Italian composers from MSS. in the Fitzwilliam Museum, Cambridge, 5 vols., 1825; 'Purcell's Sacred Music,' 5 vols., 1828-32, containing many anthems, services, and other pieces never before printed, afterwards republished in 4 vols. [but for the accident that Novello was allowed, after the York Festival of 1828, to copy the MSS. in the library of the Minster, many of these must have been lost to the world]; 18 Masses by Mozart, and 16 by Haydn, of which 10 of the former and 9 of the latter were printed for the first time; 'Convent Music,' a collection of pieces for treble voices, 2 vols., 1834; 'Studies in Madrigalian Scoring,' 1841. 'The Psalmist,' a collection of psalm tunes; 'The Congregational and Chorister's Psalm and Hymn Book'; Croft's Anthems, 2 vols.; Greene's Anthems, 2 vols.; Boyce's Anthems, 4 vols.; Organ part to Boyce's 'Cathedral Music'; the masses of Beethoven, Hummel, etc. He took a number of madrigals by Wilbye and others, originally written for three and four voices, and added two, three, and even four additional parts to them with great, if misplaced, ingenuity. For the organ he published, amongst others, 'Select Organ Pieces,' 3 vols.; 'Cathedral Voluntaries,' 2 vols.; and 'Short Melodies,' 1 vol. But it is impossible to enumerate all the arrangements of this industrious musician, or the benefits which he thereby conferred on lovers of music at a time when it was difficult of access to a degree now hard to realise. Novello possessed well-cultivated literary taste, and numbered among his intimate friends Charles and Mary Lamb, Shelley, Keats, Leigh Hunt, Hazlitt, Edward Holmes, and Charles Cowden Clarke, the latter of whom married his eldest daughter Mary. [She died at Genoa, Jan. 12, 1898.] Lamb mentions him with affection in more than one passage. [See 'A Chapter on Ears' in the *Essays of Elia.*] His family circle was greatly beloved by those who had access to it, amongst others by Mendelssohn, who was often there during his early visits to this country, and many of whose extraordinary improvisations took place in the Novellos' drawing-room. [See Joseph Bennett's 'A Novello Centenary,' in the *Musical Times* for 1885, p. 495; and the *Dict. of Nat. Biog.*]

Cecilia, his second daughter, studied singing under Mrs. Blane Hunt, and appeared upon the stage. She was a good musician, and an excellent and useful singer of secondary parts. She became the wife of Thomas James Serle, actor, dramatist and journalist. She died at Genoa, June 20, 1890. Their daughter, Emma Clara, a promising soprano singer, died at an early age, Oct. 4, 1877.

Clara Anastasia, his fourth daughter, born June 10, 1818, was at nine years of age placed under Miss Hill and John Robinson, at York, to learn singing and pianoforte-playing. In 1829 she became a pupil of the Conservatoire at Paris, but returned to England in the following year on account of the Revolution. In 1833 she made her first public appearance at a concert at Windsor, with such success that she was immediately engaged at the Ancient and Philharmonic Concerts and Worcester Festival, and in the next year at the Westminster Abbey Festival. She sang at all the principal concerts and Festivals until 1837, when, at the invitation of Mendelssohn, she went to Leipzig, and appeared at the Gewandhaus Concerts, whence she passed on to Berlin, Vienna, St. Petersburg, and Düsseldorf. Writing to the Secretary of the Philharmonic Society in Jan. 1839, Mendelssohn speaks of her and Mrs. Shaw as 'the best concert-singers we have heard in Germany for a long time,' and Schumann (*Gesamm. Schriften*, iii. 47) dwells on the extraordinary interest she excited, and the universal surprise at her noble simple style of interpreting Handel. In 1839 she went to Italy to study for the stage, and became a pupil of Micheroux at Milan, with whom she remained for a year. She made her first appearance in opera at Padua, July 6, 1841, in Rossini's 'Semiramide,' with great success. She afterwards sang at Rome, Milan, Bologna, Modena, and other places. She returned to England in March 1843, and appeared in opera at Drury Lane, and in oratorio at the Sacred Harmonic Concerts, and the Birmingham Festival. On Nov. 22, 1843, she was married to Count Gigliucci, and withdrew from public life; but circumstances compelled her, a few years later, to return to the exercise of her profession, and in 1850 she sang in opera at Rome and Lisbon. In 1851 she returned to England and appeared in oratorio, in which she achieved her greatest successes, and at concerts. She also

made one more appearance here on the stage, namely, in the 'Puritani' at Drury Lane, July 5, 1853. In 1854 she sang in opera at Milan. Her greatest triumphs were at the opening of the Crystal Palace, June 10, 1854, and at the Handel Festivals in 1857 and 1859, where her clear pure notes penetrated the vast space in a manner not to be easily forgotten. In Nov. 1860, she took leave of the public in a performance of 'Messiah' at the Crystal Palace, and at a benefit concert at St. James's Hall, and returned to Italy, where she now resides. Her voice was a high soprano, extending from C below the stave to D in alt, retaining till old age its purity of tone, brilliance, and power. She excelled in oratorio, particularly in devotional songs, and she enjoys the distinction of having drawn praise from Charles Lamb, notwithstanding his insensibility to music. (See his poem, *To Clara N.*)

Mary Sabilla, his sixth daughter, was also a soprano vocalist, but delicacy of throat and susceptibility to cold compelled her to relinquish singing. She translated several theoretical works into English. From 1849 she resided in Italy, and died at Genoa, Jan. 8, 1904.

Joseph Alfred, his eldest son, born Aug. 12, 1810, was a bass singer, and for many years sang in oratorios and concerts. He was for some time choirmaster at Lincoln's-Inn Chapel. He adapted the English text to the 'Lobgesang,' and several of the Psalms of Mendelssohn. He was actively engaged in obtaining the repeal of the advertisement duty, the paper duty, the stamp on newspapers, and other imposts generally known as the 'Taxes upon Knowledge.' He is, however, best known as a music-publisher. [See Novello & Company.] He retired in 1856, and went to reside at Nice, whence he removed to Genoa, where he died July 16, 1896. W. H. H.

NOVELLO & CO. The foundation of this firm of music-publishers dates from the year 1811, when Vincent Novello, already well-known as a professor of music and organist, put forth his first publication, 'Novello's Sacred Music as performed at the Royal Portuguese Chapel.'

Vincent Novello, while much engaged both as teacher and organist, found time to compose, edit, and issue from his private residence from time to time many important works enumerated in the preceding article. The publication of the 'Sacred Music,' which consisted of upwards of 1000 pages, was finished after his son, Joseph Alfred Novello, had begun business as a regular music-publisher at No. 67 Frith Street, Soho, which he did in 1829. From Frith Street he removed in 1834 to more extensive premises at No. 69 Dean Street, Soho, which house, in conjunction with No. 70, is still occupied by the present firm as a printing-office. In those early days no less than eighteen masses by Mozart and sixteen by Haydn, of which only eight and seven respectively had previously been published, and that only in full score, were issued under the editorship of Vincent Novello in the practical and useful form of vocal scores. In thus taking up sacred music, Novello was the first legitimate successor to John Day, since whose time the publication of sacred music in England had been limited to the publication of music issued on subscription by the editor or composer.

Joseph Alfred Novello was the first person who made the practical discovery that music could be supplied in large quantities at a much lower rate than had hitherto been charged, and that the necessary demand might be created by bringing out what were then considered extraordinarily cheap editions of standard works. How different the meaning of the term 'cheap' was at that early period from what it is now, may be gathered from the fact that the small engraved oblong editions of Haydn's and Mozart's Masses, then considered very low in price, were charged to the public at sums varying from 8s. 6d. downwards.

Alfred Novello soon advanced still further in the same direction, by turning his attention to type-printing as the only means of meeting a really large demand. In 1846 he began the issue of music in 8vo—that form being then an entire novelty—printed from type. The 'Messiah' and the 'Creation' were issued in that year in sixpenny numbers, and were followed by many others. In 1857 the 'Messiah' was issued at 1s. 4d. Concurrently with the progress of the type-printing, a reduction in the price of sheet-music by about 50 per cent was made in the year 1849, thus placing it before a large section of the public by whom it had before been unattainable. But while thus lowering the price of music and extending its range, the firm has not been unmindful of excellence of execution. Vincent Novello's early productions are distinguished for a peculiar grace and neatness; and very recently, by introducing German engravers, his successors have produced, in the Purcell Society's volumes, and in their complete edition of Mendelssohn's PF. works, specimens of plate music equalling any that are turned out by the great foreign publishers, and fully up to the same very high level of excellence which distinguishes their type-music.

In the year 1861 the business began to be conducted under the style of Novello & Co., Mr. Henry Littleton, who had taken an increasingly active part in the house since 1841, and had for some years sole direction of the business, being admitted a partner: five years later he became sole proprietor, by the retirement of Novello; and in 1867 he purchased the business of Ewer & Co., thus acquiring all the copyright works of Mendelssohn. In the same year the premises at No. 1 Berners St. were opened [they were given up in 1906, for premises in Wardour

St.], and the business of a music-circulating library (carried on by Ewer & Co.) was undertaken. Later still, in 1878, large bookbinding establishments were opened at 111 and 113 Southwark Street. [Mr. Henry Littleton died May 11, 1888, leaving two sons as his successors in the firm, which for many years after 1867 was known as Novello, Ewer, & Co., and which is now again styled Novello & Co.] G.

NOVERRE, JEAN GEORGES, born in Paris, April 29, 1727. His father, who had formerly served under Charles XII., intended him for the army, but his love of dancing and the theatre were invincible, and he became the great authority on dancing, and the reformer of the French ballet. A pupil of the celebrated dancer Dupré, he made his début before the court at Fontainebleau in 1743, but apparently without success, as we find him soon afterwards well received at Berlin. In 1747 he returned to Paris, and composed several ballets [among them the 'Ballet Chinois'], for the Opéra Comique, the success of which aroused so much jealousy as to induce him to accept Garrick's invitation to London in 1755. [The 'Chinese Festival,' produced at Drury Lane, Nov. 8, 1755, provoked great opposition owing to political circumstances.] There he spent two years, profiting in more ways than one, as may be seen by the more extended knowledge and more elevated imagination of his ballets of that date. He returned to Paris hoping for the appointment of ballet-master to the Académie, but failing this, he accepted a lucrative engagement at the large theatre of Lyons. Here, in conjunction with Granier, he produced three ballets (1758 and 1759) of which the scenarios were printed. Here also he published his *Lettres sur la Danse et les Ballets* (1760, 1 vol. 8vo), which attracted general notice, and greatly increased his reputation. Remaining still without a summons to Paris, he found a patron in the Duke of Wurtemberg, for whom he composed no less than twenty divertissements and ballets-pantomimes. [In 1765 he returned to Paris and produced 'Medea.'] In 1770 Empress Maria Theresa summoned him to Vienna, as director of the court-fêtes, and dancing-master to the Imperial family; and here again he composed a dozen ballets for the court theatre, the scenarios of which were printed separately. On the marriage of Archduke Ferdinand, Noverre received the Order of Christ, and permission to take part in the wedding fêtes at Milan, when he produced several new ballets, afterwards given in Vienna. [His two letters to Voltaire describing Garrick (printed in the French translation of the *Life of Garrick*, 1801) probably date from a visit to London which Noverre paid at this time.]

On his return to Paris in 1775, Noverre obtained, through his former pupil Marie Antoinette, now Queen of France, the long-coveted post of 'Maître des ballets en chef' at the Académie. In addition to revivals of earlier works he composed specially for the Opéra 'Les Caprices de Galathée' (Sept. 30, 1776); 'Annette et Lubin' (June 9, 1778); 'Les petits Riens' (June 11, 1778), for which Mozart wrote fourteen pieces [the music was long supposed to be lost, but was discovered in 1873 in the library of the Grand Opéra in Paris by M. Nuitter; it was printed *in extenso* in C. E. Noverre's *Life and Works of the Chevalier Noverre* (1882), but is placed by Köchel in his appendix of lost works, where, however, he gives the themes of thirteen out of the fourteen movements]; and 'Médée' (Jan. 30, 1780). He also arranged the divertissements of several operas by Gluck and Piccinni. [In the famous quarrel over these two composers Noverre took the side of Piccinni. He retired with a pension in 1780, and lived at St. Germain-en-Laye. His 'works' in three volumes were published in an English translation in 1782.] On the outbreak of the Revolution he fled to London, and there produced two of his best ballets, 'Les Noces de Thétis' and 'Iphigénie en Aulide.' After so successful a career he was justified in looking forward to an old age of affluence, but during the Revolution he lost the savings of fifty years and was reduced to poverty, which he bore with dignity and resignation. His death took place at St. Germain-en-Laye in 1810, in the end of October, according to Choron and Fayolle, on Nov. 19, according to Fétis. Some give 1807, but that is apparently a mistake. [The date given in his descendant's biography is Oct. 18, 1809, but no authority is quoted in support.]

Noverre several times remodelled his standard work. An edition published at St. Petersburg (1803-4), *Lettres sur la Danse, sur les Ballets et les Arts*, 4 vols., scarce, and apparently unknown to Fétis, contains analyses of numerous ballets. The best known is the Paris edition of 1807, *Lettres sur les Arts imitateurs en général, et sur la Danse en particulier*, 2 vols., with portrait engraved by Roger after Guérin, and the following lines by Imbert:—

> Du feu de son génie il anima la danse:
> Aux beaux jours de la Grèce il sut la rappeler;
> Et, recouvrant par lui leur antique éloquence,
> Les gestes et les pas apprirent à parler;

which give a good summary of what Noverre effected. He invented the ballet d'action, reformed the costume of the dancers, abolished routine in favour of taste, compelled composers to conform their music to the situations in the drama and the sentiments of the characters, and succeeded in making the pantomime appeal to the intellect as well as to the eye.

Among Noverre's writings may be specified *Observations sur la construction d'une nouvelle Salle de l'Opéra* (Amsterdam, 1787); and *Lettres à un artiste sur les fêtes publiques* (Year IX.). The MS. notes of an eminent bibliophile allude to another, *Théorie et pratique de la Danse en*

général, which seems not to have been printed, and was doubtless intended for the *Dictionnaire de la Danse*, projected by Noverre, but not finished. G. C.

NOWELL. [See NOËL.]

NOZZE DI FIGARO, LE. Opera buffa by Mozart, in four acts; the libretto by L. da Ponte after Beaumarchais' 'Mariage de Figaro,' on Mozart's own suggestion. It is dated, in Mozart's Autograph Catalogue, Vienna, April 29, 1786, and the first performance took place at the National Theatre, Vienna, May 1. In Paris as 'Le Mariage de Figaro,' in five acts, with Beaumarchais' spoken dialogue, at the Académie, March 20, 1793; at the Théâtre Lyrique, as 'Les Noces de Figaro,' by Barbier and Carré, in four acts, May 8, 1858. In London, in Italian, at the King's Theatre, June 18, 1812. G.

NUANCES (shades). This word is used in music to denote the various modifications of time, force, and expression, which are a prominent characteristic of modern music, whether indicated by the composer or inserted by the performer. As examples of modifications of time may be cited the directions *rallentando*, *accelerando*, *calando*, *lentando*, *stringendo*, etc.; of force, *crescendo*, *diminuendo*, *pesante*, *martellato*, besides *piano* and *forte* with their own modifications, as *mezzo piano*, *pianissimo*, etc., the marks $<$ $>$ for *crescendo* and *diminuendo*, and $\wedge$ or $>$ for *sforzando*; of expression, *dolce*, *espressivo*, *marcato*, *lusingando*, etc. No exact date can be given for the time when these marks originated, as they came very gradually into use. But in the Antiphonarium of St. Gall (printed in facsimile at Brussels in 1851) there are small letters interspersed among the neumes, which undoubtedly serve the purpose of dynamic signs: thus *f* stands for *frangore*, *t* or *bt* for *bene teneatur*, and *c* for *celeriter*. The signs became more and more common as the instruments were gradually improved. Burney (vol. iv. p. 187) says, speaking of Matthew Lock: 'In his third introductory music to the Tempest' (written in 1670), 'which is called a Curtain Tune, probably from the curtain being first drawn up during the performance of this species of overture, he has, for the first time that has come to my knowledge, introduced the use of *crescendo* (louder by degrees) with *diminuendo* and *lentando*, under the words soft and slow by degrees.' From the fact of these directions being in Italian, we may gather that they had been previously used by Italian composers, but the date cannot be put much earlier than 1670 for their first appearance, though Domenico MAZZOCCHI (fl. 1640) is said to have used the sign $<$ $>$ as we use it nowadays. From this time until about 1740, when they were quite settled and in constant use, these marks of expression were used, at first very sparingly, and gradually more and more frequently. The place of accents was taken, on the older keyed instruments, by the *manieren*, or grace-notes, which served to emphasise the notes before which they were placed. Possibly it is from this cause that the confusion, so common in some musical criticisms, has arisen of using the word *nuances* to indicate the grace-notes or *fioriture* of singers. These marks occur occasionally in the works of Bach, as for instance in the Italian Concerto, and they are used by Rameau and Couperin, who give them in French, retaining their own language in spite of the general use of Italian for musical purposes. This custom remains still in French music, in which such terms as 'pressez le temps,' 'animez un peu,' etc., are of frequent occurrence: and some German composers have taken to excluding Italian expressions altogether, substituting 'zunehmend' and 'abnehmend' for *crescendo* and *diminuendo*, etc. This is a development of the practice originated by Beethoven in one or two of his later works, and continued by Schumann, who confined himself, almost entirely, to the German language. In the score of 'The Apostles,' Sir Edward Elgar uses the initial letter of the words *ritenuto*, *accelerando*, and *largamente*, followed by a line of dots indicating the extent of music to be covered by the direction.

With regard to the *nuances* which are left to the performer, no rule can be laid down as to their use, nor can their insertion be a matter of teaching. Almost all modern music requires the use of certain modifications of time and expression, which it is impossible to convey altogether by words or signs. These should never be attempted by any but a more or less finished musician. The difficulty of steering between the error, on the one hand, of going through the composition in a dry and desultory manner, without attempting any 'interpretation,' as it is called, of the composer's thoughts, and, on the other hand, of exaggerating or setting at defiance the marks which are put for the guidance of the performer, and bringing out the performer's own individuality at the sacrifice of that of the composer, is very great, and can only be entirely overcome by those artists who have the rare gift of losing their own individuality altogether, and merging it in the composer's idea. Two of the best instances of the utmost limit of this kind of *nuances*,' are Dr. Joachim's reading of the Hungarian Dances by Brahms, and (in a very different grade of art) the playing of Strauss's Waltzes by his own band in Vienna. In both these examples there is an utter absence of exaggeration, and yet the greatest possible freedom of expression. This amount of liberty of interpretation is only allowable, it will be understood, in the works of the later modern masters; but even in Bach the great artists are not afraid to modify the time in ornamental passages, and to mould their phrases, as it were; in Schumann and Chopin a great deal more licence is allowable than is the case in Beethoven, and Mendelssohn was very sparing in its use.

It is almost entirely by means of these unwritten *nuances* that the comparative merits of the greatest performers can be judged. M.

NUCIUS (Nux or Nucis), Joannes, was born at Görlitz in Silesia about 1556. In the *Monatshefte zur Musikgeschichte*, xxxvi. 200-209, Reinhold Starke corrects and supplements from documentary evidence the details given in the *Quellen-Lexikon* as to the life and works of Nucius. From this we learn that Nucius received his musical instruction from a certain Johannes Winckler, whom he describes as a very capable musician. He afterwards took the monastic vows in the Cistercian Abbey of Rauden in Upper Silesia, and in 1591 was elected Abbot of the daughter-house of Himmelwitz. The Abbey was burnt down in 1617, but Nucius survived the partial rebuilding of it to March 25, 1620. His published works consist of two books of Motets for five and six voices (Cantiones Sacrae. . . Prag, 1591, 1595, and Liegnitz, 1609), containing altogether 129 numbers, including second parts. His intention to publish a book of Masses does not appear to have been carried out. Two masses with missing parts exist in MS. Nucius also put forth in 1613 a theoretical work entitled *Musices poeticae sive de compositione cantus*. Of this work Starke gives a pretty full account in the *Monatshefte* referred to above. Nucius expresses his great veneration for the works of Josquin des Près and Orlando Lassus. J. R. M.

NUMBER. The several pieces or sections of operas, oratorios, or other long works, are numbered for convenience of reference, etc. This is sometimes very arbitrarily done even by so methodical a person as Mendelssohn. (Compare *e.g.* in 'Elijah,' Nos. 40 and 41.) The overture is never counted, but 'No. 1' is the first piece after it. See also Opus-Number. G.

NUNC DIMITTIS. The first words of the Song of Simeon, occurring in the 29th, 30th, 31st, and 32nd verses of the 2nd chapter of the Gospel of St. Luke. This canticle has been used at either Vespers or Compline from the earliest ages. It is mentioned in the Apostolical Constitutions (written about the beginning of the 5th century), and though St. Benedict does not order its use in his Rule (A.D. 530), Amalarius, writing early in the 9th century, mentions it as in use in his own time, and English versions of it are extant as far back as the 14th century. It appears that in the most ancient times this hymn was sung at Vespers, of which service it still forms part in the Greek Use. The Roman and Armenian Uses, however, appoint it to be sung at Compline, the solemn character of the hymn seeming more appropriate to the last service of the day. (It is worthy of note that the Armenian differs from the Western Use in having two distinct Offices of Compline, one for public, and the other for private use. The former contains neither Magnificat nor Nunc Dimittis, but the latter includes both canticles, thus resembling the Evening Office of the Anglican Church.)

The Anglican Evensong was formed by combining the two ancient services of Vespers and Compline, the 1st Lesson and Magnificat being taken from the former, the 2nd Lesson and the Nunc Dimittis from the latter. In the Second Service Book of Edward VI. (published in 1552), the 67th Psalm (Deus Misereatur), which the Sarum Use had rendered familiar, was allowed to be sung instead of the Nunc Dimittis. The fact of this canticle being generally sung at Compline —the least elaborate, as well as the last of the daily services—accounts for the neglect it has received in musical treatment from the hands of the great mediæval masters of Church Music. In Merbecke's 'Booke of Common Praier noted' it is adapted to the Fifth Church Tone and to a chant founded on the Seventh Tone; indeed, settings of the hymn are almost entirely confined to the Post-Reformation composers of the English school. With these it has always been a favourite, and although it is the shortest of the canticles used in the Anglican Service, yet the peculiar solemnity of the words, and the unity of idea which pervades it have caused the Nunc Dimittis to be more generally set and sung than the alternative Psalm Deus Misereatur. W. B. S.

NUT. 1. Of the Violin (Fr. *Sillet*; Ger. *Sattel*). A slip of ebony or ivory (the former chiefly used) glued to the neck of the violin at the upper end of the finger-board, and over which the strings pass. It is slightly raised above the level of the finger-board, and serves to keep the strings from touching it except when pressed down by the finger. It existed in the old instruments which preceded the violin, and in them was ruder and larger.

2. Of the Bow (Fr. *Hausse*; Ger. *Frosch*). A piece of ebony or ivory, over which the hairs pass, attached to the end of the bow by a metal shank working in a groove cut in the bow. A screw working in the shank serves to tighten or slacken the hairs. The nut is slightly hollowed in the cheeks, and is accurately fitted to the stick by means of a metallic groove. The nut is as old as the bow itself.

The name in both cases is equivalent to 'knob' or 'projection.' E. J. P.

O

OAKELEY, Sir Herbert Stanley, Mus.D. [illegible] son of Sir Herbert Oakeley, Bart. [illegible] born at Ealing, June 22, 1830, was educated at Rugby and Christ Church, Oxford. He graduated as B.A. in 1851, and as M.A. in 1854. He studied harmony under Dr. Sterndale Bennett, and the organ under Dr. Edmund S. Taylor at Preston and completed his musical studies at Leipzig under Ernst Friedrich Richter. In 1861 he was elected Professor of Music in the University of Edinburgh. He received the Mus.D. degree from the Archbishop of Canterbury (Tait) in 1871, and was knighted in 1876. He received in 1879 the degree of Mus.D. from the University of Oxford, and in 1881 that of LL.D. from the University of Aberdeen; he was created in the same year Composer of Music to Her Majesty in Scotland. In 1886 the University of Toronto conferred on him the degree of D.C.L., and in 1887 he received the degree of Mus.D. from the University of Dublin. [In 1891 he resigned the Edinburgh Professorship, and was made Emeritus Professor in the following year. He died Oct. 26, 1903, and a year afterwards a memoir by his brother, Mr. E. M. Oakeley, was published in London.] Among his publications are many songs, with pianoforte or orchestral accompaniment, twenty of which were published in a 'Jubilee Album' dedicated to Queen Victoria; three vocal duets; twelve part-songs; students' songs and choral arrangements of eighteen Scottish National melodies, and of various others for male voices. For the Church, some dozen anthems, a Jubilee Cantata for 1887, a mount with orchestral accompaniment, a Morning and Evening Service, and many hymn-tunes. He also published a few of his compositions for pianoforte and organ, and for orchestra, including a festal and a funeral march.

Sir Herbert Oakeley had a remarkable gift of improvisation, and was an organ-player of exceptional ability. During his tenure of the professorship he gave a great impulse to the public performance of music at the Reid Concert; he inaugurated an annual festival which did a good work for some years. [See Reid Concerts.]

W. S. R.

OBBLIGATO (= necessary). A term signifying that the instrument with which it is coupled is indispensable in that place or that piece. It is in this respect the opposite to Ad libitum.

G.

OBERMEYER, Joseph, violinist, born at Neuhaus, Bohemia, in 1748. Date of death unknown. Kunzl was his first master and, owing to the generosity of his patron, Count Thaddäus Wallstein, Tartini was his second. He is said to have closely imitated the broad adagio playing of the great maestro. On his return to Bohemia he resumed his post of valet-de-chambre (which it need hardly be observed was a household position different from that which is nowadays implied by the term), to Count Wallstein. Eventually he relinquished this situation, and becoming a farmer performed but rarely in public. In 1801, he reappeared at Prague with great success, and three years later his playing at some musical fêtes at Strathaw was, according to Fétis, greatly admired. He was then fifty-five. He was still alive in 1816. —Fétis, *Biog. des Mus.*; Clarke, *Dictionary of Fiddlers*; Eitner, *Quellen-Lexikon*.

E. H-A.

OBERON. A romantic opera in three acts; words (English) by J. R. Planché, music by Carl Maria von Weber. Produced at Covent Garden Theatre, April 12, 1826. In Italian (by Maggione) at Her Majesty's (in four acts), July 8, 1860, with recitatives by Benedict and six additional numbers from 'Euryanthe' and elsewhere. In German at Leipzig (Hell's translation), Dec. 23, 1826.

G.

OBERTAS.[1] This is described in the *Encyklopedyja Powszechna* (Warsaw, 1884) as the most popular of Polish national dances. The couples follow their leader, turning from right to left, and describing a circle or oval ring. The woman sometimes dances round her partner, and sometimes *vice versa*; a song is often sung at the same time. The obertas is evidently regarded by the Poles as their national waltz, though, as will have been seen, it differs from the German waltz in several characteristics of the dance as well as in the style of the music associated with it by modern composers. Wieniawski's Mazurka caractéristique for violin No. 1, bears the subtitle 'Obertas', so is indicative in the rough, wild character without which the dance is scarcely to be distinguished from a mazurka. Berlioz introduces the obertas into the first scene of Act I. of *Meistersinger*'s; whether he was guilty of an anachronism in representing his 15th century Frankfort populace indulging in a national dance of Poland (to say nothing of Polish exclamations) is open to question. The Mazurka found its way into North-Germany only after August III. of Saxony ascended the throne in 1733 (Brockhaus). Had the obertas been adopted at any time by the German people such writers as Angerstein, Czerwinski, Voss, etc., would not have ignored it in their works on the art and history of the Dance; though their neglect to include the name of a dance known only in Poland, in their enumeration of dances of all nations, is at least excusable. However, the charm of these stirring strains no doubt sug-

[1] From *Obertas*, signifying 'whirling round'. Obertas has a peculiar measure, consisting of 3+3+2 quavers. The accent lies on the second quaver.

gested to Boito by his Polish mother, renders very welcome the composer's possible deviation from historic truth.

Wieniawski and Boito suggest by a drone bass in fifths the rude accompaniment of the bagpipes or other primitive combination of instruments.

Tutto vanno alla rinfusa
Sulla musica confusa
Così far la cornamusa—

writes Boito for his chorus. The wild and romping nature of this dance and music must have proved without attraction for Chopin, who has at any rate not included by name an Obertas among his Mazurkas. Nevertheless, we may recognise that in C major, op. 56, No. 2 (Vivace) as being in harmony and rhythm the nearest approach to the Obertas attempted by this fastidious and undramatic composer. L. M. M.

OBERTHÜR, CHARLES, a distinguished performer on and composer for the harp, was born on March 4, 1819, at Munich, where his father carried on a manufactory of strings for musical instruments. His teachers were Elise Brauchle and G. V. Röder, the Court Director of Music. In the autumn of 1837 he was engaged by Charlotte Birch-Pfeiffer as harp-player at the Zurich theatre. He stayed there until September 1839, when, after a concert tour through Switzerland, he accepted an engagement at Wiesbaden. In 1842 he went to Mannheim, where he remained until 1844. A difference with V. Lachner, and the representations of English friends then living at Mannheim, induced Oberthür in October 1844 to come to England, where he found a firm protector in Moscheles, and where he took up his residence. He first obtained an engagement at the Italian Opera, but soon gave this up, and devoted himself to private teaching and composition, with occasional appearances as a soloist at the principal concerts in England and abroad. The list of Herr Oberthür's compositions (more than 200 in number) includes two operas 'Floris von Namur,' and 'Der Berggeist des Harzes,' successfully performed at Wiesbaden; a grand Mass, 'St. Philip de Neri'; cantatas, 'The Pilgrim Queen,' 'The Red Cross Knight,' and 'Lady Jane Grey'; Overtures ('Macbeth' and 'Rübezahl'); Trios for harp, violin, and violoncello; a Concertino for harp and orchestra; 'Loreley'—a legend for harp and orchestra; a Quartet for four harps, etc. Oberthür died in London, Nov. 8, 1895. W. B. S.

OBLIQUE PIANO. A cottage pianoforte the strings of which are disposed diagonally, instead of vertically as is usual in upright instruments. The greatest angle, however, is at the longest and lowest string; the bias gradually diminishing until the shortest and highest string is vertical or nearly so. The object is to get greater length in the bass strings. The invention of the Oblique Piano is due to Robert Wornum, of London, who, in 1811, took out a patent for an upright piano with the strings set diagonally, and the heads of the hammers in the same rake as the strings. The Oblique Piano was comparatively early adopted in France, especially by Messrs. Roller & Blanchet, who made very distinguished small instruments in this manner. The principle has since been generally adopted by the best French and English makers, and more recently by the Germans and Americans. [See PIANOFORTE.] A. J. H.

OBOE (Fr. *Hautbois*; Ger. *Hoboe, Hochholz*). [A wooden instrument of conical bore, played with a double reed, and of treble pitch, except in certain varieties in which the name is qualified by some addition.

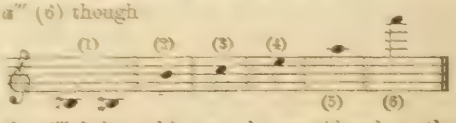
The development of the modern oboe, and its relationship to other double reed instruments can be best traced by reference to some primitive types. The double reed is certainly prehistoric, and the oboe in its rudest form is of the highest antiquity, and has been used in all parts of the globe.] It can be traced in the sculptures and paintings of ancient Egypt and Greece; indeed, specimens are preserved in the British and Leyden Museums, which were found with straws beside them, probably to be used in making the reed. Instruments from Arabia, ancient America, China, Hindustan, Italy, and Wallachia are deposited in the Victoria and Albert Museum.

[Although some of these ancient instruments were undoubtedly rude, yet others, both in design and workmanship, were of high class, and it is therefore impossible to speak of the modern oboe as an invention of any particular date. It should rather be regarded as the outcome of a gradual differentiation of type, accentuated by the refinement of a particular member of a family. By the 16th century, two chief families of double reed instruments were well established, and are described by Sebastian Virdung (1511) and by Michael Praetorius (1618). One of these families, in which the double reed is associated with a cylindrical tube is represented by the Krummhorns (*q.v.*), and lies outside the scope of this article. In the other chief family, the double reed is fitted to a conical tube, and the oboe is the aristocratic descendant of one branch of this family. The whole group comprised schalmeys or shawns, and pommers, known also as bombards, from the humming or buzzing tone of the lower-pitched members of the group. The little schalmey with lowest note a' was, according to Praetorius, not much used; the discant schalmey with lowest note d' has been developed into the modern oboe. These two schalmeys were the treble members of the family, the set or choir of six being completed by the alto, tenor, and bass pommers, with the great double-quint pommer descending to the

contra F (FF). The typical instrument had six finger-holes, and in the tenor, bass, and double-quint instruments these were supplemented by extra holes closed by keys, to extend the compass downwards. The differentiation of this primitive type above referred to has resulted in the oboes and bassoons as we now know them, for the distinction between these is not mainly that of pitch as between treble and bass, but one of quality, instruments of the oboe group having a lighter and more delicate quality than bassoons irrespective of pitch. In the 17th century the little and distant schalmeys, with the alto and tenor pommers, were grouped together and called 'hautz-bois' or 'hautbois,' to distinguish them from the two larger pommers called 'gros-bois.' We thus obtain the modern French and English names Hautbois and Oboe, and it was early in the 17th century that the discant schalmey assumed the form of the oboe, the addition of key-work since that date being a gradual development, and not the introduction of any distinctively new principle.

The orchestral oboe as now made sounds d' when the six finger-holes are closed, and by raising the fingers in succession the scale of D major is obtained as on the flute. Strictly speaking the instrument is therefore in D, but as the notes sound as written, it is customarily spoken of as being in C. Its tube is conical, enlarging from the reed to the bell, and it therefore overblows to the octave, and is usually built up of three portions, the 'top joint,' 'lower joint,' and 'bell.' In addition to these there is the small metal tube, or 'staple' to which the blades of cane forming the double reed are secured. To facilitate the fingering of semitones, the third and fourth finger-holes were formerly made double, that is to say, instead of a full-sized hole, two small ones placed side by side were used in each case, one or both of which could be covered by the finger, but although this arrangement was long maintained, the necessity for it has passed away with the modern free use of key-work. By the end of the 17th century two keys giving c' and $d'\flat$ were introduced: in 1727 Gerard Hofmann of Rastenburg added two keys for $g'\sharp$, $a'\sharp$, and in the 19th century the instrument gradually attained its present delicacy and excellence. The *Method* by Sellner, published in 1825 at Vienna describes keys producing d', $c'\sharp$, $b'\sharp$, f'', $f''\sharp$, $g'\sharp$, $a'\sharp$, c'', and also an octave key. The present compass of the instrument extends downwards to $b\flat$, and sometimes to b, and the fingering of the less complicated models is not dissimilar from that of the flute and the bassoon.

From the lowest note, whether b or $b\flat$ (1), to the $b'\flat$ next above (2), thirteen or twelve consecutive semitones are successively obtained by lifting fingers or depressing keys. For c'' (3) the middle finger of the left hand is kept down and the forefinger lifted, as on the flute; the note being improved by covering the right-hand finger-holes. For $c''\sharp$ all finger-holes are open, or as an alternative the fingering of its lower octave $c'\sharp$ can be used, the emission of the note being aided by a slight opening of the $c\sharp$ hole, which in this way serves as a vent or speaker. Continuing to repeat the fingering of the lower octave, d'' and $d''\sharp$ are obtained by a similar use of the $c''\sharp$ hole. From e'' (4) to a'' (5) the first octave or speaker-key which is worked by the thumb is used, and in all modern instruments there is a second octave key worked by the knuckle of the left forefinger, by means of which the scale can be extended from a'' to a''' (6) though



the f''' below this may be considered as the practical limit of the oboe's compass. In the most recent instruments of all, these two 'vent-holes,' or harmonic keys, which serve only to determine a node in the tube, and which, unlike the corresponding mechanism of the clarinet, do not furnish an independent note of their own, are made automatic, and practically independent of the player's will. For most of the higher notes above a'', the bottom $d''\sharp$ key requires to be raised by the right little finger, just as occurs in the flute.

The above scale, from its close similarity to those of the flute and bassoon, may be looked upon as traditional and fundamental. But hardly any wind-instrument, except the flute, has been so altered and modified of late years in its mechanism as the oboe. The so-called Boehm fingering has been applied to it with considerable success, though the system has not been largely adopted by musicians. The form most in use at the present day is a modification of the older model described above, but with many devices borrowed from the Boehm system. It has thus become by far the most elaborate and complicated of reed instruments, and it is a question whether a return to an older and simpler pattern, by lessening the weight of the machine, and the number of holes breaking the continuity of the bore, and by increasing the vibratory powers of the wooden tube, would not conduce to an improved quality of tone.

The bulk of these additions is due to the late M. Barret, at once a distinguished artist and an ingenious mechanic, who devoted a long and laborious professional life solely to the elaboration of his favourite instrument. In this task he was ably seconded by the French instrument maker, Triebert, with whom he was in constant correspondence, and whose instruments have, until of late, almost monopolised the trade.

Barret's chief modifications may be briefly

named as (1) the introduction of a plate for the left-hand thumb, somewhat similar to that on modern flutes, by which this member, formerly idle, is called into action; (2) the double automatic octave keys named above; (3) a vast number of double, triple, and even quadruple alternative fingerings for particular notes, which materially reduce the mechanical difficulty of inconvenient passages. On these and other points, the writer has to thank Mr. Mitcalfe, of Lowestoft, for some valuable suggestions.

It is not, however, in the mechanism only that the oboe of to-day is entirely different from that used in the early part of the 19th century, but also in the sound-producer or reed. The writer is happy to have it in his power to illustrate this fact by parallel photographs, reduced in the woodcut to half dimensions, of two oboe reeds, which stand to each other in about the chronological relation named above. The right-hand cut is a reproduction of the modern reed as made in France by Triebert. That on the left hand is one of several given to the writer by the late Mr. Waddell, formerly bandmaster of the First Life Guards, and belonged to the oboist who accompanied Rossini on his first visit to this country, in 1823, the great melodist being unwilling to entrust his elaborate oboe parts to any English pretender. It will be at once seen that it is a reproduction of the Pifferaro reed, approximating more to that of the bassoon and oboe di caccia, than to that of the modern oboe. A very similar reed was used even by so recent a player as Grattan Cooke. The effect of twenty-six such, as in the first Handel celebration, against about forty violins, is difficult to realise.

The oboe has from ancient times held the prescriptive right to give the tuning A to the orchestra. This doubtful privilege obviously dates from the period before Handel, when it was the only wind instrument present. The writer has elsewhere expressed his opinion that, for acoustical reasons, the function should rather devolve on the far more refractory and untuneable clarinet, than on any member of the double-reed family. For the bass section of the band, however, the low D of the bassoon, reproducing the open note of the middle string of the double bass, has many advantages.

[The oboe as above described is the instrument practically in general use both in orchestras and military bands. For the latter, however, the oboe is sometimes, but not often, made in B♭ instead of in C, and a smaller instrument in E♭, or soprano oboe, is also occasionally used; the two instruments thus pitched are in correspondence with the B♭ and E♭ clarinets respectively, and therefore require the same transpositions of the written parts. The illustration shows a modern oboe descending to *b♭*.

The other members of the family are the Oboe d'Amore (*q.v.*), the Cor Anglais (*q.v.*), and the Baritone Oboe which stands one octave in pitch lower than the oboe proper, and one-fifth higher than the bassoon. This instrument, although but little known, has not fallen altogether out of use, for it is introduced by Richard Strauss in his latest opera 'Salomé,' produced at Dresden in December 1905. We thus have at the present day a quartet in the oboe family; the oboe in *c'*, the oboe d'amore in *a*, the cor anglais in *f*, and the baritone oboe in *c*.

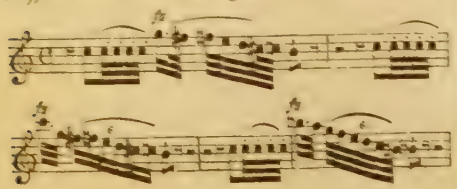
The oboe as it now exists is the result of gradual development from a primitive type, and in this particular differs from the clarinet, in which the improvement upon the typical single reed instrument was so rapid and distinctive as almost to amount to an invention. Therefore it is not surprising that the oboe with its congeners was formerly used for town bands and military purposes to an extent not now seen, as it has been largely displaced by the clarinet. It had been so employed long before it was introduced into church and artistic secular music, indeed, military bands were in Germany termed 'Hautboisten,' and a well-known copperplate engraving of the 18th century shows the band of the English Guards passing to St. James's Palace, consisting principally of oboes of different sizes, with bassoons of primitive shape, drums, and cymbals. The oboe as such was first employed in Paris in the opera 'Pomone' by Cambert in 1671.

The tone of the oboe is peculiarly distinctive, and without being powerful or obtrusive it is very penetrating. A character of sportiveness and light-heartedness seems proper to it in quick movements, and yet in slow passages there is perhaps no instrument which can better give the effect of a 'pleading' or 'beseeching' as distinguished from a 'plaintive' voice.]

It is impossible within brief limits to do more than indicate the use made by great composers of an instrument which is at once historically the oldest and musically the most

important of the reed band. It may, however, be noted that it possesses singularly little solo or concerted music. Handel composed six concertos for it in 1703, which are still occasionally performed. Mozart also wrote one for G. Ferlandi, of the Salzburg band, which was on several occasions played by Ramm; the composer himself in a letter noting its performance for the fifth time in 1778, and playfully terming it 'Ramm's cheval de bataille.' The score was formerly in the possession of Andre, but appears to have been lost or mislaid, as no trace of it can now be found. Kalliwoda wrote for his friend Reuther a concertino (op. 110) of considerable length and difficulty. Schumann contributes three romances for 'Hoboe, ad libitum Violine oder Clarinet,' which seem better known in the version for the latter instruments. Beethoven has (op. 87) a trio for the singular combination of two oboes and English Horn, an early composition in symphonic form with four complete movements.

A concerto of Sebastian Bach for trumpet, flute, oboe, and violin with string accompaniment, is in the B.-G. edition, vol. xix. p. 33. Two oboes, with a like number of clarinets, horns, and bassoons, take part in several octets by Haydn, Mozart, and Beethoven. They have been already referred to under CLARINET.

It is, however, in the great symphonies, oratorios, and masses that its full value must be appreciated. Bach indeed uses chiefly the more ancient form of the oboe d'amore. [See OBOE D'AMORE.] But the scores of Handel abound with fine passages for it. Indeed, it seems at his period to have been almost convertible with the violins as the leading instrument. This fact probably accounts for the large number in proportion to the strings which, as named above, were present at once in the orchestra. The oboe is distinctly anterior in use to its bass relative the bassoon, although this also often figures as reinforcing the violoncellos and basses in a similar manner. Haydn's works are equally liberal in its use. With him it appears as a solo instrument, usually in melodies of a light and sportive character. It may be noted that in a large number of his symphonies the minuet and trio are assigned to this instrument, often answered by the bassoon. Probably its pastoral tone and history pointed it out for use in a dance movement. There is, however, a fine adagio for it in the oratorio of 'The Seasons,' as well as a long and difficult solo passage (No. 11), in which the crowing of the cock is imitated,

and which is a perfect study of minute realism in notes.

Berlioz quotes several instances of the use of the oboe by Gluck. It is, moreover, probable that the 'chalumeau' which occurs in his scores was some form of this instrument.

No writer has made more frequent and varied use of the oboe than Beethoven. It takes a prominent part in many of his symphonies, in the opera of 'Fidelio,' and in his church music. In the two last, it is hardly necessary to name the air of 'Florestan,' and passages in the Masses in C and in D. In the Symphonies it leads the wind band in the funeral march of the Eroica, has a singular little cadenza of six notes and a turn in the first movement of the C minor, and the *reprise* of the Trio in the Finale; a long rustic melody preceding the storm in the Pastoral, several effective passages in the 7th, and the scherzo in the Choral Symphony.

Mozart is in no wise behind Beethoven in the prominence he awards to the oboe; indeed, the fact that many of his greatest works, such as the Jupiter Symphony, several of his masses, and even of his operas, were written for limited bands in which all the wind instruments were not represented at once, gives this, which except in the E♭ Clarinet Symphony is almost always present, a still more marked predominance.

It is perhaps from the increase and greater development of the wind band that later writers, such as Weber and Mendelssohn, appear to make less use of the oboe than their forerunners. The former of these writers, however, evidently had a predilection for the clarinet and horn, as is shown by his concerted music; the latter has used the oboe most effectively in 'St. Paul,' 'Elijah,' the 'Hymn of Praise,' and elsewhere.

Hummel, in his fine Mass in E♭, assigns it the subject of the 'Et incarnatus,' and has also left as op. 102 a series of variations for oboe with orchestra.

Solos, etc., for Oboe

HANDEL.—Six Concertos for Oboe.

MOZART.—Grand Quintet in A for Oboe, two Violins, Tenor and Violoncello, op. 108.

BEETHOVEN.—Trio for two Oboes and Cor Anglais, op. 87.

HUMMEL.—Variations, with Orchestra, op. 102.

KALLIWODA.—Concertino in F with Orchestra, op. 110.

KREUTZER.—Trio for Oboe, Tenor, and Bassoon.

SCHUMANN.—Drei Romanzen, etc., op. 94.

[The three pieces for oboe and piano, by Mr. D. F. Tovey, deserve mention.] For other concerted music see CLARINET and BASSOON. [W. H. S.; with additions in square brackets by D. J. S.]

[During a considerable portion of the 18th century the oboe was, in England, in esteem as

a solo instrument. This was due, probably, in the first instance to Giuseppe San Martini, whom Hawkins mentions as the greatest performer on it that the world had then seen. Before his time its tone was rank, harsh, and grating, but Martini appears to have had a secret method of manipulating the reed which rendered it in his hands of a very much sweeter character. About 1735 the reward of ten guineas was offered for a lost oboe reed supposed to be Martini's. His pupil, Thomas Vincent, further popularised the oboe, and Fischer and Parke were, in the latter half of the century, the greatest masters on it. Fischer's 'Rondeau' performed at Vauxhall was a very noted piece for the oboe for half a century. Robert Burns in a letter to Thomson (June 1793) refers with great admiration to the playing of Fraser, an Edinburgh oboist, who took the 'Quaker's wife' (generally considered as a lively lilt) as a slow movement. An interesting tutor for the instrument was issued about 1775-80 by Cahusac. F. K.]

OBOE D'AMORE (Fr. *Hautbois d'amour*). An instrument of exactly the same compass and construction as the ordinary oboe, except that it stands a minor third lower than that, being in the key of A. It has also a hollow globular bell instead of a conical one, which renders the tone more veiled and pathetic. In this respect it is intermediate between the first and the Corno Inglese. It is chiefly in the scores of Bach that this instrument is met with, most of his works containing important parts for it. As a good instance may be cited the air No. 4 in the first part of the Christmas Oratorio—'Bereite dich Zion.'

It has been common of late to replace this fine but almost obsolete instrument by the ordinary oboe. Occasionally, however, as in No. 7 of the work above named, the two are written for together, and the extreme note A is required, two lines below the treble stave, which is below the compass of the ordinary oboe.

The instrument was not long ago reconstructed by Mons. Mahillon, of Brussels, according to the designs of Mons. Gevaert, the learned director of the Conservatoire of Music, in that capital, for the special purpose of playing Bach's scores correctly. It was thus used in Westminster Abbey on Jan. 15, 1880, and is now regularly employed in the concerts of the Bach Choir. W. H. S.

OBOE DI CACCIA, *i.e.* hunting oboe (*Fagottino; Tenoroon*). An old name for an instrument of the Oboe or Bassoon family standing in the F or E♭ between those respectively in use. It occurs frequently in the scores of Bach, who assigns prominent solo and concerted parts to it. There is also a double part for instruments of this nature in Purcell's 'Dioclesian'; and two important movements, the 'O quam tristis' and the 'Virgo virginum praeclara' in Haydn's Stabat Mater are scored for two oboi di caccia obbligati. As specimens of Bach's treatment of the instrument may be named the Pastoral Symphony and other movements of the Christmas Oratorio, scored for two, and a beautiful Aria in the St. John Passion for the singular quartet of flute, soprano, oboe di caccia, and basso continuo, preceded by an Arioso for tenor, with two flutes, two oboi di caccia, and quartet of strings. It is much to be regretted that this magnificent instrument has almost entirely gone out of use, and is confounded by recent writers with the very different Corno Inglese. For whereas the latter is essentially an oboe lowered through a fifth, the real oboe di caccia is a bassoon raised a fourth. It therefore carries upwards the bass tone of the latter, rather than depresses the essentially treble quality of the oboe. It is obvious from Bach's practice that he looks on it as a tenor and not as an alto voice. In his older scores the part is headed *Taille de Basson*, Taille being the usual name for the Tenor Voice or Violin. In the older scores of Haydn's Stabat the parts are actually, and as a modern writer[1] says 'curiously enough,' marked 'Fagotti in E♭,' that being the older name by which it was designated. Even as late as the time of Rossini the instrument was known, and to it is given the beautiful Ranz des Vaches, imitating very exactly the Alpenhorn, in the Overture to 'Guillaume Tell.' This is scored in the F or bass clef, as is also remarked by the writer above referred to,[2] who singularly concludes that the notation is 'an octave lower than the real sounds produced.' The fact is that when the opera was first heard in this country, the passage was actually played *as written* on the oboe di caccia by a player named Tamplini. There can be little doubt that Beethoven's Trio for two oboes and cor anglais (op. 87) was really intended for this instrument, since it takes the fundamental bass part throughout.

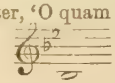
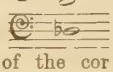
In construction, scale, and compass the oboi di caccia in F and E♭ exactly resemble bassoons on a miniature scale. They are played with a small bassoon reed. The writer is fortunate enough to possess two fine specimens in F by the great maker Savary, and one in E♭ by Marzoli. The former he twice played in Bach's Christmas Oratorio in Westminster Abbey, and also at the Hereford Festival of 1879. W. H. S.

[As there is some uncertainty about the proper use of the term oboe di caccia, and reasonable difference of opinion, the best course seems to be to supplement the foregoing article by a brief statement of a later view.

Under OBOE it is noticed that the early schalmeys and pommers differentiated into the oboe and bassoon families as we now have them, the characteristic difference being tone-quality rather than pitch, although low-pitched members of the oboe family, and high-pitched ones of the bassoon family are rarely used. The alto pommer,

[1] Prof. E. Prout, *On the Growth of the Modern Orchestra*, a paper read before the Musical Association, Jan. 6, 1879.
[2] *Instrumentation*, in Novello & Co.'s Music Primers.

subjected to refinement, became the corno inglese, or cor anglais, but in a less advanced stage retained its broader tone character as the oboe di caccia; many specimens of such instruments exist, and like the cor anglais, are usually in F or E♭, a fifth lower than the oboe. As thus described we have the bassoon quality carried upwards from the bass, rather than the oboe quality brought downwards from the treble. The question of pitch remains. The lowest note for the instrument in the 'Guillaume Tell' overture as written is B, and if this is an octave lower than the real sound produced (according to Prof. Prout's view) it lies easily within the compass of either the oboe di caccia or the cor anglais. If, however, as stated by Dr. Stone, it was played by Tamplini as written, it must necessarily have been on an instrument differing from the oboe di caccia as commonly recognised, and as described above.

In the case of Haydn's Stabat Mater, 'O quam tristis,' the lowest note is written  for fagotti in E♭; this would sound  and is again below the compass of the cor anglais as usually made. Such instruments, however, have been made to give the low B♭ equivalent to the D♭ written. On the bassoon in E♭, however, which is the instrument actually named, there would be no difficulty. Such bassoons in F or E♭, *i.e.* a fourth or a minor third above the usual key of the instrument, are generally known as tenor bassoons or tenoroons, and it is manifest that these are the instruments that were regarded by Dr. Stone as oboi di caccia, but whether they were so regarded by the composers named is another and more difficult question.] D. J. B.

OBRECHT, Jacob, sometimes given Hobrecht, one of the great masters of the 15th century, born probably at Utrecht about 1430. In early life he was chapel-master at Utrecht, and Erasmus[1] learnt music from him, as a choir-boy in the cathedral, about the year 1474. [Traces of a visit to Italy, where he entered the services of Duke Ercole of Ferrara, in 1474, have been found by van der Straeten. (See his *Musique au Pays-Bas.*) In 1483-85 he was director of the school of singing at Cambray, and in 1489-1500 held the office of teacher at St. Donatien at Bruges.] He was also living some time in Florence, where Aaron met him in company with Josquin, Isaac, and Agricola, at the court of Lorenzo il Magnifico.

In 1491 Obrecht was elected chapel-master in Antwerp Cathedral, already a great musical centre, with a fine choir of nearly seventy voices, exclusive of boys. Of the higher honours and emoluments he received there, of the visits paid him by foreign musicians, of his work in the revision of the cathedral music-books, and lastly of his poor health, M. Léon de Burbure has found ample evidence in the records of that church.[2]

Many of his works are preserved, and eight masses were printed, the merits of which are fully discussed by Ambros.[3] The finest of these, 'Fortuna desperata,' has been published in modern notation (Amsterdam, 1870) and reprinted as No. IX. of the publications of the Maatschappij tot Bevordering der Toonkunst, (1880). The first volume of printed music in 1501 contained two secular pieces, and Petrucci included many more in his collection of the next few years. Eitner gives titles of about thirty printed chansons and motets still existing. Dr. Burney has scored some movements from the mass 'Si dedero,' in his notebooks, and Forkel has given two examples in his history. [See the *Quellen-Lexikon.*]

Baini speaks of MS. works in the Papal Chapel, and there is reason to think that among them is the mass written for the Bruges choir. This mass was so appreciated that the singers came to Antwerp in a body to thank the great master. Surely, to provoke such enthusiasm, there must be some power which we can hardly appreciate, hidden behind that 'clean and clear counterpoint' which Dr. Burney so coldly admires. To the mind of Erasmus, Obrecht ever remained 'nulli secundus.' He was greatly struck, as amateurs are to this day, by the wonderful rapidity with which a great musician could throw off his work. A certain mass of Obrecht's astonished the old music world, as the 'Don Juan' overture has done the new, in being the superhuman product of a single night's toil. J. R. S.-B.

OCA DEL CAIRO, L'. Opera buffa in two acts; libretto by Varesco, music by Mozart, 1783.

Mozart left it unfinished, being dissatisfied with the text. It was completed by Andre with pieces from other operas of Mozart's, was adapted to new French words by Victor Wilder, and performed at the Theatre des Fantaisies Parisiennes, June 6, 1867; at Vienna, 1868; at Drury Lane, in Italian, May 12, 1870. G.

OCARINA. A family of small terra-cotta instruments, in character somewhat resembling flageolets, made of various sizes, and introduced into this country some years ago by a travelling troupe of German or Tyrolese musicians. The fingering is something intermediate between the instrument named above and that of the 'picco' pipe. The only point of acoustical importance they illustrate is due to their large internal cavity, and the absence of any bell. They have in consequence a hollow, rather sweet tone, similar to that of a stopped organ pipe. They are of no musical significance

[1] Glarean, who was a pupil of Erasmus, mentions this in the *Dodecachordon.*

[2] See article 'Obrecht' in Fétis's *Biographie.*

[3] *Geschichte der Musik*, iii. 180.

whatever. See also article ACOUSTICS, vol. i. p. 32*a*. W. H. S.

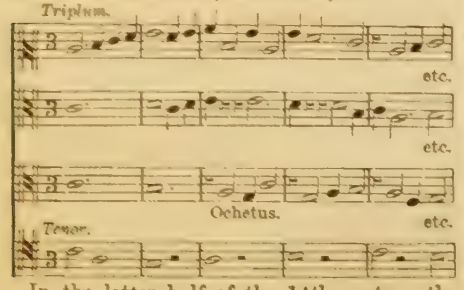
O'CAROLAN, or CAROLAN, TURLOGH, one of the last and certainly the most famous of the bards of Ireland, was born in the year 1670, at a place called Newtown, near Nobber, in the county of Meath. He lost his sight in his 22nd year from small-pox, and, in allusion to this used to say, 'my eyes are transplanted into my ears.' He was descended from an ancient and respectable family in Meath, where a district was known as Carolanstown (now Carlanstown). Turlogh began to learn the harp at twelve years of age, but owed nearly all his education to Madam Macdermot Roe of Alderford, a fine dame of the old school, who lived to eighty years of age, and survived her *protégé*. She it was who, when O'Carolan's father settled at Carrick-on-Shannon, perceived the talent of the boy, had him taught the Irish language and music, and provided him with a horse and an attendant, when, at twenty-two, he became an itinerant minstrel. He was susceptible towards the gentler sex; his first love was one Bridget Cruise, and he must have preserved a tender remembrance of her, since long after they parted he recognised her fingers, as his hand touched them accidentally in a boat at Lough Dearg. He solaced himself for her loss by falling in love with Mary Maguire, a young lady from Tempo, Fermanagh. She became his wife, and they lived happily together. He now took a farm in Leitrim, but imprudent hospitality soon dissipated his means. He then (1692) adopted the life of a travelling minstrel. Wherever he went, the doors of the nobility and gentry were thrown open, and he was ever ready to compose both words and music in praise of those who welcomed him. Later in life O'Carolan was somewhat addicted to intemperance; he required to be supplied with stimulants before composing, but after drinking, his muse rarely failed him. One instance, however, is recorded in which his invention was utterly at fault. It related to a Miss Brett. In order to celebrate her charms, O'Carolan tried and tried in vain, till throwing aside the harp in a fit of vexation he declared to the young lady's mother that after frequent attempts to compose for her, there was not a string in his harp that did not vibrate with a melancholy sound; 'I fear,' said he, 'she is not long for this world: nay,' he added, with emphasis, 'she will not survive twelve months!' The event proved the bard a true prophet, for Miss Brett died within that time. With a view to wean him from his inordinate fondness for drink, O'Carolan's friends made him promise to shun all places where liquor could be purchased, and he for a while abstained; but at last, visiting the town of Boyle, and chancing to pass a spirit-shop, he prevailed on the shopman to pour out a glass of the spirit, intending to smell but not to taste. His resolution, however, failed him, and he not only swallowed the one draught, but many others, until his mind had fully recovered its tone, and in this state of exhilaration he produced his famous tune 'The Receipt for drinking whiskey.' It was said that Geminiani and other foreign artists entertained a very high opinion of his musical talents, but though some stories are told of his immediately executing from memory long and difficult pieces which the Italian musicians had just played, these tales are musically improbable, and are inconsistent with the generally received accounts of his moderate skill on the harp. It is enough to allow him the decided talent for improvising music and words, to which his claim has been undisputed. [As early as 1727 several of O'Carolan's airs were printed in Daniel Wright's 'Aria di Camera.' His 'Bumpers Squire Jones,' 'One bottle more,' 'Down beside me,' 'Grace Nugent,' and 'O'Rourke's noble feast,' were enormously popular, whilst his 'Princess Royal' was adapted by Shield as 'The Arethusa,' on which account many have considered the melody as of English origin. Lampe introduced two of O'Carolan's airs into a Dublin-printed Wesleyan Hymn-Book (1749). Tom Moore adapted six of his tunes, namely, 'Fly not yet,' 'The Young May Moon,' 'Oh! banquet not,' 'Oh! blame not the bard,' 'Oh, the sight entrancing,' and 'The Wandering Bard.' Of his 200 songs all are in Irish, save one, 'O'Carolan's Devotion,' set to English words. His harp is now the property of the Right Hon. O'Conor Don, P.C., Clonalis, who also possesses the best-known portrait of the great minstrel. Four editions of his airs were printed between the years 1780 and 1800; and, in 1804, Broderip & Wilkinson published an edition, suppressing the names of the tunes. O'Carolan's skull was presented by George Nugent Reynolds to Sir John Caldwell, for his museum, in 1796. An edition of his best airs, words and music, with historical annotations, is being prepared by the present writer.]

In 1733 his wife died. She had borne him six daughters and also one son, who subsequently taught the Irish harp in London, and before he quitted Ireland, in 1747, published an imperfect collection of his father's compositions. Turlogh O'Carolan died March 25, 1738, at Alderford House, where his room is still shown, with his high-backed chair, his engraved punch-ladle, and a press in the wall where he kept his whisky. His funeral was attended by sixty clergymen of different denominations; by a number of the gentry of the district, and by a vast crowd of the humbler class; and his *wake* lasted four days, during which the harp was never silent, and the bottle never ceased to flow. Of late years the grave of the bard (hardly to be distinguished from those of the Macdermot Roe family amongst whom he lies) has been

neatly enclosed, and an inscription placed over the arch of the gateway, by Lady Louisa Tenison. O'Carolan's fecundity as a musician was undoubted; one of the ten harpers assembled at Belfast in 1792 had acquired more than 100 tunes composed by him, and asserted that this was but a small portion of them. In September 1809, a sort of commemoration of him was held in Dublin. Lady Morgan bequeathed £100 for a fine bas-relief of O'Carolan, executed by a son of the Irish sculptor Hogan. It was placed in St. Patrick's Cathedral. R. P. S.; with additions and corrections by W. H. G. F.

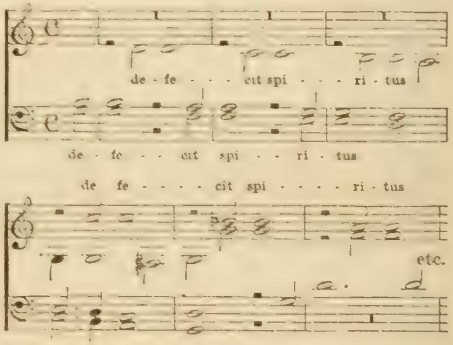
OCCASIONAL ORATORIO, THE. A work of Handel, probably intended to celebrate the failure of the Jacobite rising of 1745. It consists of an overture and three parts, among which are 'O liberty,' afterwards transferred to 'Judas Maccabeus,' some of the choruses from 'Israel in Egypt,' and a Coronation Anthem, introduced into Part III. The words of Part I. are in great part taken from Milton's Psalms, and many numbers appear to be written by Dr. Morell. (See pref. to the work in the Händelgesellschaft edition.) It was performed at Covent Garden on Feb. 14, 19, and 26, 1746. (Rockstro's *Life of Handel.*) M.

OCHETTO (Lat. *Ochetus*; Fr. *Hoquet*; Old Eng. Hocket). A curious device in mediæval Discant, the sole merit of which consisted in interrupting one or more voice-parts—generally including the tenor—by meaningless rests, so introduced as to produce an effect analogous to that of the hiccough—whence the origin of the word. [See HOCKET.] It seems to have made its first appearance in the secular music of the 13th century; but no long time elapsed before it was introduced into the Discant sung upon Ecclesiastical Plain-song, on which account it was severely condemned in the Decretal issued by Pope John XXII. in 1322. The following specimen is from a secular song of the 14th century, preserved in MS. at Cambray, and printed *in extenso* in Coussemaker's *Histoire de l'Harmonie au Moyen Age* (Paris, 1852):—



In the latter half of the 14th century the popularity of the Ochetus began rapidly to wane; and in the 15th it was so far forgotten that Joannes Tinctoris does not even think it necessary to mention it in his *Terminorum Musicæ Diffinitorium.*

But though the Ochetus so soon fell into disrepute as a contrapuntal device, its value, as a means of dramatic expression, has been recognised, by composers of all ages, with the happiest possible result. An early instance of its appearance, as an aid to expression, will be found in Orazio Vecchi's Motet, 'Velocitur exaudi me' (Venice, 1590), where it is employed, with touching pathos, at the words *defecit spiritus meus.*



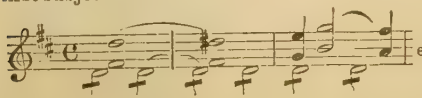
As instances of its power in the hands of operatic composers, we need only mention the death-scenes of Handel's 'Acis,' the Commendatore in 'Don Giovanni,' and Caspar in 'Der Freischütz'; a conspicuous instance is the representation of Gilda's sobs in the quartet in 'Rigoletto.' W. S. R.

OCHSENKUHN, SEBASTIAN, born Feb. 6, 1521, was a lute-player in the service of the enlightened patron of art and literature, Otho Henry, the Elector Palatine of the Rhine. (Otho Henry was the founder of the famous Palatine Library at Heidelberg, and the builder of the best part of the Castle.) Ochsenkuhn seems to have continued in the service of succeeding Electors till his death at Heidelberg, August 20, 1574. He is the author of a German Tabulature Book for the lute (Heidelberg, 1558), containing transcriptions of Motets and French and German secular songs. As his book also contains some of the texts to these songs, it is of some importance in the endeavour to ascertain the original form of the tunes, and is frequently referred to in this connection by Eitner in his various publications on the German song. J. R. M.

OCTAVE. An octave is the interval of eight notes, which is the most perfect consonance in music. The ratio of its sounds is 1 : 2; that is, every note has twice the number of vibrations of its corresponding note an octave lower. The sense of identity which appears to us between notes of the same name which are an octave or more apart, arises chiefly from the upper octaves and their harmonics corresponding with the most prominent harmonics of the lower note. Thus Helmholtz says, 'when a higher voice executes the same melody an octave higher, we hear again a part of what we

heard before, namely the even-partial tones of the former compound tones, and at the same time we hear nothing that we had not previously heard. Hence the repetition of a melody in the higher octave is a real repetition of what has been previously heard, not of all of it, but of a part. If we allow a low voice to be accompanied by a higher in the octave above it, the only part-music which the Greeks employed, we add nothing new, we merely reinforce the even partials. In this sense, then, the compound tones of an octave above are really repetitions of the tones of the lower octaves, or at least of part of their constituents.'

Irregularly consecutive octaves are forbidden in music in which the part-writing is clearly defined. The prohibition is commonly explained on the ground that the effect of number in the parts variously moving is pointlessly and inartistically reduced; at the same time that an equally pointless stress is laid upon the progression of the parts which are thus temporarily united either in octaves or unison. Where, however, there is an appreciable object to be gained by uniting the parts, for this very purpose of throwing a melodic phrase or figure into prominence, such octaves are not forbidden, and small groups or whole masses of voices, or strings, or wind instruments, are commonly so united with admirable effect.

The interval of an augmented octave, exceeding the octave by a semitone, is occasionally met with; as in the following example from the first subject of the Overture to 'Don Giovanni':—

It is very dissonant. [For the space-saving device in keyed instruments, known as SHORT OCTAVE, see that article: also the articles ORGAN and SPINET.] C. H. H. P.

OCTAVE, or PRINCIPAL, an open metal cylindrical organ-stop, of four feet on the manual and eight feet on the pedal; the scale and strength of tone of which are determined by those of the open diapason on the same department. Where there are two Principals the second one is sometimes of wood, open, as at Christ's Hospital, when it partakes of the flute character. In the Temple organ the two stops, of metal, are called 'Octave' and 'Principal' respectively; the former being scaled and voiced to go with the new open diapason, and the latter to produce the first over-tone to the old diapason. In foreign organs the Octave stop sounds the first octave above the largest metal Register of Principal (Diapason) measure on the clavier; and is therefore of eight, four, or two feet size according to circumstances. [See PRINCIPAL.] E. J. H.

OCTAVE FLÛTE. [See PICCOLO.]

OCTET, or OTTETT (*Ottetto*), a composition for eight solo instruments. It differs from a double quartet, such as those of Spohr, as that master explains in his *Selbstbiographie* (ii. 153); the eight instruments working together independently, and not in two bodies—just as in the case of a composition for eight voices compared with one for two choirs or double chorus. Mendelssohn's Octet for strings is a splendid example. [See MENDELSSOHN, *ante*, pp. 116, 117, 164.] So is Schubert's, for two violins, viola, violoncello, contrabass, clarinet, horn, and bassoon. Gade and Svendsen have each written one for strings. Beethoven's 'Grand Octuor' (op. 103), originally entitled 'Parthia in Es,' is the original form of his early String Quintet (op. 4), and is written for two oboes, two clarinets, two horns, and two bassoons. G.

ODE (Gr. ᾠδή, from ἀείδω, 'I sing'). A form of poetry which, both in its origin and in its later forms, has been peculiarly adapted for musical expression; in fact, the words of the earliest odes were probably written to fit music already existing. The form which has been most frequently and successfully set to music in modern times is that of the Greek odes, in which the rhythm and metre are constantly changing, thus giving great scope for variety of treatment. Modern instances of this kind of odes are Milton's 'L' Allegro' and 'Il Penseroso,' Dryden's 'Ode on St. Cecilia's Day,' Gray's 'Bard' and 'Progress of Poesy,' Collins's 'Ode to the Passions,' Wordsworth's 'Ode on Intimations of Immortality,' and Shelley's odes. Another form of ode is where the metre of the verses remains the same, as in the Odes of Horace, Milton's 'Ode on the Nativity,' etc. To this class belongs Schiller's 'Ode to Joy,' used by Beethoven in the Ninth Symphony. Of musical settings of odes the following are the most important, besides those already mentioned: Handel's four odes, a list of which is given in the catalogue of his works (see HÄNDEL-GESELLSCHAFT, vol. ii. p. 292); Purcell's 'Odes and Welcome Songs,' twenty-nine in number, in course of publication by the Purcell Society; in later times, Sterndale Bennett's setting of Tennyson's 'Ode for the opening of the International Exhibition of 1862'; Parry's setting of Shirley's ode, 'The Glories of our Blood and State' (1883); Stanford's of Whitman's 'Elegiac Ode' (1884); and Parry's of Milton's 'Ode at a Solemn Music' (1887), were followed by many other odes, and set the fashion in England for short choral works more or less strictly in the ode form, such as Nicholas Gatty's 'Fly, envious Time,' set to Milton's Ode on Time, etc. Most of these compositions are for chorus and orchestra, and in many there are solos or semi-choruses interspersed, representing the Strophe and Antistrophe of the classic chorus. M.

ODINGTON, WALTER DE, or Walter of

Evesham, as he appears to have been indifferently called, probably took his name from Oddington, in Gloucestershire. It has been the fashion among musical historians to identify him with the Walter, monk of Canterbury, whose election to the primacy was quashed by the Pope in 1229 ; but unfortunately the true spelling of his name was Einesham or Eynsham. The subject of this article could not have been born much before the middle of the 13th century, if, as appears beyond doubt, he was the Walter de Evesham who is referred to in a list of mathematicians as living in 1316. Upon this supposition we may accept the date, 1280, at which Leland states that Odington was flourishing. In all probability his musical works were written early in his life, his latter days being given up to astronomy, in which science he is known to have been proficient, from several treatises which have come down to us. His only known musical work was the 'De Speculatione Musices,' of which there is a MS. copy in Corpus Christi College, Cambridge. Another copy is supposed to have been contained in one of the Cotton MSS. of which the remains are now at the British Museum. In this treatise Walter shows himself a sound musician as well as a learned writer, supplying in almost all cases examples of his own composition. The principal subjects he handles are musical intervals, notation, rhythm, musical instruments, and harmony, which latter term he uses instead of the old 'discantus' ; he gives interesting definitions of such words as rondeau, motet (which he calls 'motus brevis cantilenae'), etc. But the treatise is especially important for the study of rhythm in the 13th century. All that is known of his life is that he was a Benedictine of the monastery at Evesham, and that he was at Oxford, as stated above, in 1316. [He compiled a calendar, beginning with the year 1301 ; and lodged in Merton College about 1330. *Dict. of Nat. Biog.*] A. H-H.

ODO, or OTTO, Abbot of Cluny from 927 to 942, is the reputed author of a *Dialogus de Musica* printed by Gerbert (*Scriptores*, i. 252). A large amount of biographical material concerning Odo is collected in Mabillon's *Acta Sanctorum Ordinis S. Benedicti* (1685), vol. vii. pp. 124-99. It includes a contemporary memoir by Frater Johannes, an Italian who was brought back from Rome by Odo in 939, and spent two years as a monk at Cluny in immediate attendance on the Abbot. Odo was born in 879, and was brought up at the court of William, Duke of Aquitaine. At the age of nineteen he took Holy Orders and joined the establishment of St. Martin's at Tours. He subsequently studied Dialectics and Music at Paris under Remy d'Auxerre, and on his return to Tours was appointed 'Archicantor,' in which capacity he composed three hymns and twelve antiphons in honour of St. Martin. In 909 he left Tours and entered the Benedictine monastery of Beaume (near Besançon), one of the dependencies of the great monastery of Cluny (near Macon). Here he was entrusted with the care of the choir-school, and here, if anywhere, he probably wrote the *Dialogus*. On the death of Berno in 927 he succeeded to the Abbacy of Cluny itself. Throughout his life he was distinguished for zeal and piety. He died on Nov. 18, 942 ; and was buried in the crypt of St. Julian's at Tours.

On the vexed question of the authorship of the *Dialogus de Musica* we learn nothing from the biographers beyond the fact that Odo was a skilled teacher and composer of church music. The *Dialogue*, which is between master and student, treats of the monochord and its use, the 'consonantiae et conjunctiones vocum,' *i.e.* the construction of plain-song melodies, and the eight ecclesiastical modes. In the prologue, addressed to his 'carissimi fratres,' the author states that he was induced to write in consequence of his success in training choir-boys, but further on (Gerbert i. 256*b*) he speaks of an antiphon 'quae a Domno Oddone curiosissime est emendata,' a statement which has been held to show conclusively that Odo was not the author of the *Dialogue*. The diagram on p. 253 exhibits (1) the 'monochordum Guidonis,' not necessarily Guido of Arezzo, and (2) the gamut divided into tetrachords on Hucbald's system and with Hucbald's letter-signs, with the words 'Enchiriadis Oddonis' added. In several of the MSS. collated by Gerbert this title 'Enchiridion,' *i.e.* Manual, is given to the *Dialogue*, and it has been generally assumed that this is the book referred to by Guido of Arezzo in his letter to the monk Michael, where he recommends to students 'librum Enchiridion quem reverendissimus Oddo abbas luculentissime composuit' (Gerbert, ii. 50). Further, most of the MSS. of the *Dialogue* name Odo as the author, so that the generally received opinion is not lightly to be set aside.

Some writers, however, have claimed the *Dialogue* for Guido of Arezzo, on the ground of the addition of the note *gamma ut* at the bottom of the scale, the insertion of the 'monochordum Guidonis,' and the fact that it is usually found with Guido's writings and is actually ascribed to him in some of the earliest MSS. But *gamma ut* had certainly been introduced before Guido's time, and no other of the Guidonian 'inventions' is to be found in the *Dialogue*.

The problem is further complicated by the suggestion that the Enchiridion referred to by Guido is really the *Musica Enchiriadis* generally attributed to Hucbald. For this again there is considerable authority, though it is possible that it is all derived from the statement of Guido quoted above. Hermann Contractus, who died in 1055, speaks hesitatingly of 'quidam enchiriadis musicae auctor,' but William of

Hirschau, who died in 1091, distinctly attributes it to a 'venerable Otto,' and many MSS. name Odo or Otto as the author of both the *musica enchiriadis* and the *scholia enchiriadis*. The question is elaborately discussed by Hans Müller in his *Hucbald's Echte und Unechte Schriften* (Leipzig, 1884). Müller decides that neither Hucbald nor Odo was the author, but it may be questioned whether such a conclusion is justified by his premises.

Of other treatises ascribed to Odo the best authenticated is a Tonarium printed by Coussemaker (*Scriptores*, ii. 117) from a MS. at St. Dié, where it is entitled 'Intonarium a Domino Ottone abbate diligenter examinatum et ordinatum, a Guidone scientissimo monaco, optimo musyco, probatum, legitime approbatum et autenticatum.' J. F. R. S.

ODOISTIC NOTATION. When the Byzantine Scales were introduced into the Western Church the letter names (in Greek) of the notes were $\alpha\,\beta\,\gamma\,\delta\,\epsilon\,\xi\,\eta\,\alpha$, but these letters had the meaning of our C D E F G A B C. The Greek letters were replaced by Latin letters A B C D E F G, but these also had the meaning of our C D E F G A B. The Western monks, probably adhering at first to the system which regarded Plagal as being a fifth below authentic, were obliged, in order to provide a Plagal for the Authentic beginning on our D, to introduce the note gamma Γ (*c.* 900). Odo of Clugny appears to have changed the letter pitch meanings so as to cause that which had previously been named *a* to be called *c*, thus altering all the letter pitch meanings three degrees. The first Western use of the *sign* gamma occurs in Odo, who died 942. However, the Byzantines seem to have used the *note* gamma, cf. BYZANTINE SCALES and NOTATION. D. H.

ŒDIPUS. (i.) Mendelssohn was commanded by the King of Prussia to set music to the three plays of Sophocles—'Antigone,' 'Œdipus Tyrannus,' and 'Œdipus at Colonos'—as a trilogy.[1] 'Antigone' was first performed at the New Palace, Potsdam, Oct. 28, 1841. On March 12, 1845, Mendelssohn informs His Majesty that the music to 'Œdipus at Colonos' is finished and ready for performance, and that for 'Œdipus Tyrannus' completely sketched, meaning, no doubt, in full score, as was usually the case with his 'sketches.' The first of the two was produced at Potsdam on Nov. 1, 1845, and was published, before the end of 1851, as op. 93 (22 of the posthumous works). It contains an introduction and nine numbers. A full analysis of the work by G. A. Macfarren will be found in the earlier numbers of the *Musical World* for 1854. 'Œdipus Tyrannus' appears never to have come to performance, and the finished sketch of the music seems to have disappeared. G.

(ii.) Incidental music, choruses, etc. were written to the 'Œdipus Tyrannus,' by Sir C. V. Stanford, for the performance at Cambridge on Nov. 22-26, 1887.

[1] Letter of Müller in Mendelssohn's *Briefe*, March 19, 1845.

OEGLIN, ERHART, of Reutlingen, established himself in Augsburg as book and music-printer and publisher at the beginning of the 16th century. He was the first to introduce into Germany Petrucci's invention of music-printing with movable metal types. His practice only differed from that of Petrucci by his printing notes and lines together by one impression. His first known work of the kind is the *Melopoiae sive Harmonia* of Tritonius (a musical setting of some odes of Horace), printed in 1507. In 1512 he printed and published without special title a Liederbuch, containing forty-two German secular songs and six Latin motets or hymns, all for four voices. No names of composers are given, but from comparison with other sources five of the secular songs have been ascertained to be by Hofhaimer, two by Heinrich Isaac, and one by Senfl. The whole work has been reprinted in modern score by Eitner in bd. ix. of the *Publikation der Gesellschaft für Musikforschung*, with facsimiles of the original title-pages and some of the music. Oeglin printed another Liederbuch, but of this only the discant part is at present known to exist, preserved in the Royal Library at Berlin. (See Eitner, *Monatshefte*, xxii. pp. 214-17.) J. R. M.

OESTEN, THEODOR, born at Berlin, Dec. 31, 1813, learned various instruments, both wind and string, from Politzki, Stadtmusicus of Fürstenwald, a small town between Berlin and Frankfort-on-the-Oder. At nineteen he went to Berlin, and studied composition with Böhmer, Rungenhagen, Schneider, and A. W. Bach, but before this he had written a quantity of dance-music, variations, etc. He also learned the clarinet from Tanne, a Kammermusicus. He was soon in great request as a teacher, and in 1843 his PF. rondo called 'Les premières Violettes,' cleverly written in the sentimental taste of the day, had an enormous success, and was followed by a host of similar pieces, easy to play and with attractive titles, which ruled the market for many years. He had many more or less successful imitators, his own son Max among the number. Oesten died March 16, 1870. F. G.

OFFENBACH, originally LEVY, JACQUES, born at Offenbach-on-Main, June 21, 1819, the son of the cantor of the Jewish synagogue at Cologne; came to Paris as a youth, and in Nov. 1833 entered the violoncello class of Professor Vaslin at the Conservatoire. He left in a year, without having distinguished himself, or shown any taste for serious study. He then entered the orchestra of the Opéra-Comique, where he played by the side of Seligmann, and doubtless picked up much of his knowledge. [In early life he wrote several pieces for the violoncello.] He first appears as the composer of some chansonettes to parodies of La Fontaine's poems. He

next became conductor of the orchestra at the Théâtre Français, and composed the 'Chanson de Fortunio,' in Alfred de Musset's 'Chandelier,' (1848), a song which is certainly one of the best of his melodies. Henceforward he made use of every expedient to place himself before the public, giving concerts of a kind to excite public curiosity, and in various ways illustrating the saying that 'a grain of wit is better than a bushel of learning' (le savoir-faire vaut mieux que le savoir). His first piece, 'Pepito,' produced at the Variétés, Oct. 28, 1853, attracted little notice, but he followed it by a host of operettas, suited to small theatres and careless audiences, and at last found his real field in 'Les deux Aveugles,' 'Le Violoneux,' and other musical trifles which he gave at the small theatre in the Champs Elysées, of which he became manager in July 1855. In December of that year, he took the 'Théâtre Comte' in the Passage Choiseul, named it the 'Bouffes Parisiens,' and produced a succession of operettas which became immensely popular, and eventually opened to him the doors of the Opéra-Comique, and even of the Académie, where his ballet-pantomime, 'Le Papillon,' was brought out, Nov. 26, 1860, with considerable success. Thus this very clever and prolific musical caricaturist ran some danger of being treated as a first-rate composer at a time when Café-concerts were encouraged, and Concerts du Conservatoire were out of fashion at the Tuileries. [In 1861 he gave up management on his own account and produced pieces in various other theatres; but in 1873 he once more became a manager, taking the Théâtre de la Gaîté till 1875, when he went to America, without much success. (See his *Notes d'un Musicien en voyage*, 1877.)] The following list of his works is arranged for convenience' sake in alphabetical order:—

Apothicaire et Perruquier, one act; 1861.
Arlequin barbier, one act pantomime; 1859.
Bagatelle, one act; 1874.
Barbe bleue, three acts; 1866.
Barkouf, three acts; 1861.
Ba-ta-clan, one act; 1856.
Bavards, Les, two acts; 1863.
Belle Hélène, La, three acts; 1865.
Bergers, Les, three acts; 1866.
Bergers de Watteau, Les, one act; 1866.
Boite au lait, La, four acts; 1877.
Bonne d'enfants, La, one act; 1856.
Boulangère, La, a des écus, three acts; 1875.
Boule de neige, three acts; 1872.
Braconniers, Les, three acts; 1873.
Brigands, Les, three acts; 1870.
Carneval des revues, one act; 1860.
Chanson de Fortunio, La, one act; 1861.
Château à Toto, Le, three acts; 1868.
Chatte, La, métamorphosée en femme, one act; 1868.
Corsaire Noir, Le, three acts; Vienna, 1872.
Coscolette, one act; Ems, 1868.
Créole, La, three acts; 1875.
Croquefer, one act; 1857.
Daphnis et Chloé, one act; 1860.
Deux Aveugles, Les, one act; 1855.
Deux Pêcheurs, Les, one act; 1857.
Diva, La, three acts; 1869.
Docteur Ox, Le, three acts; 1877.
Dragées du Baptême, Les, one act; 1856.
Dragonette, one act; 1857.
Entres, Messieurs, Mesdames, one act; 1855.
Fantasio, three acts; 1872.
Fifre enchanté, Le, one act; 1868.
Fille du Tambour major, La, three acts; 1879.
Financier, Le, et le Savetier, one act; 1856.
Foire St. Laurent, La, three acts; 1877.
Geneviève de Brabant, two acts, Bouffes, 1859; five acts, Gaîté, 1875.
Georgiennes, Les, three acts; 1864.
Grande duchesse de Gérolstein, La, three acts; 1867.
Ile de Tulipatan, L', one act; 1868.
Jacqueline, one act; 1862.
Jeanne qui pleure et Jean qui rit, one act; 1865.
Jolie Parfumeuse, La, three acts; 1873.
Leçon des Chant, La, one act; Ems, 1867.
Lischen et Fritzchen, one act; 1864.
Madame Favart, three acts; 1878.
Madame l'Archiduc, three acts; 1874.
Mme. Papillon, one act; 1855.
Maître Péronilla, three acts; 1878.
Mariage aux lanternes, Le, one act; 1858.
Marocaine, La, three acts; 1879.
Mesdames de la Halle, one act; 1858.
Monsieur Choufleuri, one act; 1861.
Monsieur et Madame Denis, one act; 1862.
Orphée aux Enfers, two acts; 1858; 1874, in four acts.
Papillon, Le, ballet, two acts; 1860.
Pepito, one act; 1853.
Périchole, La, three acts; 1868.
Pertuette, one act; 1855.
Permission de dix heures, La, one act; 1874.
Petits Prodiges, Les, one act; 1857.
Pierrette et Jacquot, one act; 1876.
Pierrot Clown, one act pantomime; 1855.
Polichinelle dans le Monde, one act; 1858.
Pomme d'api, one act; 1873.
Pont des soupirs, Le, two acts; 1861.
Princesse de Trébizonde, three acts; 1870.
Rêve d'une nuit d'été, Le, one act; 1855.
Rheinnixen, three acts; Vienna, 1864.
Robinson Crusoé, three acts; 1867.
Roi Carotte, Le, four acts; 1872.
Romance, La, de la rose, one act; 1870.
Rose de St. Flour, La, one act; 1856.
Signor Fagotto, one act; 1868.
Soixante-sixième, Le, one act; 1856.
Trois baisers du diable, Les, one act; 1857.
Tromb al Cazar, one act; 1856.
Une demoiselle en loterie, one act; 1857.
Une nuit blanche, one act; 1855.
Un mari à la porte, one act; 1859.
Vent du Soir, one act; 1857.
Vert-Vert, three acts; 1869.
Vie parisienne, La, five acts; 1866.
Violoneux, Le, one act; 1855.
Vivandières de la grande armée, Les, one act; 1859.
Voyage dans la lune, four acts; 1878.
Voyage, Le, de MM. Dunanan, three acts; 1863.
Whittington and his Cat, three acts; Alhambra, London, 1874.

—ninety pieces, written in twenty-five years! Such astonishing facility implies abundance of ideas, rather than originality or fastidiousness. Offenbach's melodies are often vulgar and often wanting in piquancy. He never hesitates to repeat a good phrase, or to break a rule, if any purpose is to be served by it; but this and other faults are much concealed by the bustle, gaiety, and extravagance of his effects, the frequent happy hits, and the strong natural vein of irony. It is melancholy to predict that of all these musical *bouffonneries* little or nothing will remain; since in order to live, a work of art must possess either style or passion, whilst these too often display merely a vulgar scepticism, and a determination to be funny even at the cost of propriety and taste.

Offenbach visited England at least four times. In 1844 he played the violoncello in public and private at the concerts of Ella, Benedict, Mme. Puzzi, etc. In 1857 he conducted the performances of the Bouffes Parisiens company at the St. James's Theatre, and for his benefit played a musette of his own on the violoncello. In 1866, when his 'Belle Hélène' was running at the Adelphi, and in 1870, he made no public appearance.

He died of gout on the heart at his residence on the Boulevard des Capucines, Oct. 5, 1880. His posthumous works include 'La belle Lurette,' composed within a short time of his death, and 'Les Contes d'Hoffmann,' opéra-comique. The former was revised by Léo Delibes, and produced at the Renaissance, Oct. 30, 1880, with Jane Hading, Milly Meyer, Vauthier, Jolly, etc. (in English at the Avenue Theatre, March 24, 1883). The second opera was the composer's most cherished work, on which he had been working for years. For some time Offenbach had felt his end approaching, and said to M. Carvalho, 'Make haste, make haste to mount my piece; I am in a hurry, and have only one wish in the world—that of witnessing the *première* of this

work.'[1] It was finally revised and partly orchestrated by Guiraud, and produced at the Opéra-Comique, Feb. 10, 1881, with Adèle Isaac, Marguérite Ugalde, Talazac, Taskin, Grivot, etc. It was played no less than 101 nights in the year of its production. It was given in Germany, and at the Ring Theatre, Vienna, at the time of its conflagration. Some of the music was adapted to a one-act farce by Leterrier and Vanloo, 'Mlle. Moucheron,' produced at the Renaissance, May 10, 1881. Offenbach's widow, to whom he was married in 1844, died April 19, 1887. After enjoying extraordinary popularity in London during the sixties and seventies, Offenbach's music has almost completely lost its vogue in England, and, apart from a revival of 'La Grande Duchesse' at the Savoy Theatre in 1897-98, there has hardly been any important performance of his works. As yet no English manager has had the courage to produce 'Les Contes d'Hoffmann,' although it is constantly given in Berlin, a city which is almost alone in preserving the tradition of Offenbach's light-hearted and witty music. Revivals take place fairly often at the Variétés and other Parisian theatres. An interesting article on Offenbach is reprinted in Berlioz's *Les Musiciens*, p. 319. G. C.; with additions by A. C., from Riemann's *Lexikon*, from A. Martinet's biography (1887), from the *Daily Telegraph*, Oct. 7, 1880, and from E. Speyer, Esq.

OFFERTORIUM (Eng. *Offertory*, Fr. *Offertoire*). A portion of a Psalm, or verse from some other part of Holy Scripture, sung by the choir, at High Mass, immediately after the *Credo*, during the time occupied by the priest in making ready the Oblations, and offering them upon the altar.

In early times there was antiphonal psalm-singing at this point; when simple psalmody gave place to the elaborate performances of trained singers there arose a form of composition consisting of an elaborate *antiphona ad offerendum*, with three or four verses to be sung alternately with the antiphon, and in early Gregorian music the Offertory takes this form. The curtailment of the ceremonies in this part of the service from the 9th century onward led to a curtailment of the music, the verses were diminished in number or restricted so much that after the 12th century it was rare to find even one left. They survived, however, on some few occasions right down to the 16th century; but the modern Roman rite has scarcely anything left except the Offertory-antiphon alone.

As the plain-song settings have been curtailed until they are not long enough to fill up the interval before the priest is ready to begin the *Sursum Corda*, they are usually supplemented, either by a motet—as in the Pontifical Chapel—or by a grand voluntary on the organ. Palestrina provided for this contingency by setting the special forms for all the Sundays and most of the principal festivals in the year in the motet style, for five voices, and publishing them in the year 1593 in two books, entitled 'Offertoria totius anni.'[2] But when the appointed words have already been sung in Plain-song, it is not at all *de rigueur* that they should be repeated in the Motet which follows, provided this be an appropriate one for the festival. It is, indeed, in this part of the Mass that the Motet, properly so called, finds its strongest *raison d'être*; and a rich store of compositions, well adapted to the end in view, has been bequeathed to us by the great masters of the 15th and 16th centuries. [See MOTET.]

Among the so-called Motets of the modern schools, a few are specially entitled Offertories; but these differ in no respect from the ordinary 'Motet,' with instrumental accompaniment. Many very popular Offertoires, in the form of organ voluntaries, will be found among the works of modern French composers. Among the best are those of Lefébure Wély and Widor.

The Sentences appointed to be used at the Offertory, in the Book of Common Prayer, were printed by John Merbecke in his 'Booke of Common Praier noted' in 1550, with Plain-song melodies, evidently adapted from ancient sources; but the later writers do not seem to have thought it desirable to harmonise them. W. S. R.

OGINSKI. A noble and distinguished Polish family. (1) Prince MICHAEL CASIMIR, who was born at Warsaw in 1731 and died there in 1803, resided at Slonin in Lithuania, where he maintained an establishment of orchestra and singers. He is said to have invented the addition of pedals to the harp, and to have proposed the Creation to Haydn as the subject of an oratorio. He formed a canal between two rivers at his own expense—a national work, which connected the Baltic with the Black Sea. (2) His nephew, MICHAEL CLEOPAS, born Sept. 25, 1765, at Gutzow, near Warsaw, was grand treasurer of Lithuania and senator of the Russian Empire. Of his diplomatic and literary achievements we need not speak. In the matter of music he was a pupil of Kozlowski's, and was known for his Polonaises. Of these fourteen are published, one of which became very widely celebrated owing to its merit and to a romantic story attached to its origin. It is printed in the *Musical Library*, with the story referred to. Twelve others are printed in the *Harmonicon* of 1824. He also wrote songs to French words. During his residence in Paris in 1823 Prince Oginski was well known in the best musical circles. He died at Florence, Oct. 31, 1833, and is buried in Santa Maria Novella. (3) Prince GABRIEL, born in 1788,

[1] *Daily Telegraph*, Paris Correspondence, Oct. 7, 1880.

[2] They form the fifth vol. of Alfieri's edition and the ninth of Breitkopf's. Burney has printed one of them—'Exaltabo te Domine,' the Offertory for the eleventh Sunday after Pentecost—in vol. iii. p. 191.

though a musician and violin-player, left no compositions. He was driven from home by the revolutions of 1831, but was forced to return by nostalgia, and died in Lithuania in 1843. G.

OIREACHTAS. In 1896 the executive committee of the Gaelic League in Ireland decided on holding an annual Oireachtas, or Festival, at which competitions were to take place in various subjects, including literary and musical. The first Oireachtas was held in Dublin, in 1897, and was a marked success. Each year has shown that the Irish revival is gaining strength ; and the tenth Oireachtas, in August 1906, was the most representative yet held. In the musical section, prizes are awarded for solo and choral singing, also for harp, fiddle, war pipes, uilleann (union) pipes, and flutes, as well as dancing. For the solo and choral competitions (as well as in the literary section) only Irish words are permitted, and there is a distinction made between 'native' and 'non-native' speakers. The Oireachtas, since 1900, lasts five days, but the musical element, which at first predominated, is now (1906) considerably obscured by other features. W. H. G. F.

OKEGHEM, JOANNES, born early in the 15th century, probably at Termonde in East Flanders, where a family of that name then resided. The form OCKENHEIM was introduced by Glarean, and has been very generally copied, but Okeghem (with such slight variations as Okenghem, Okekem, etc.) appears on his compositions and in all important documents relating to him. As he was a chorister in Antwerp Cathedral in 1443, we may place his birth about 1434. There is some reason for supposing Binchois to have been his master, but in any case there was no lack of excellent musicians at the time when he was a boy. He gave up his place at Antwerp in 1444, and about 1452 entered the service of the King of France. [In 1454 he is styled 'Johannes Hoquegan, premier chappellain.'] In 1461, the year of Charles VII.'s death, he is mentioned as head of the chapel. With Louis XI. he appears to have been in great favour, and was by him appointed treasurer of the church of St. Martin's at Tours, where he resided the greater part of his life. [He made a journey to Spain in 1469, and his post at Tours was filled up in 1496, so that his death probably took place in that year.] He is said to have served three Kings of France for forty years.

No wonder if by this time he was somewhat out of fashion, and that the invention of music-printing at the beginning of the 16th century was more to the advantage of his distinguished pupils than to his own. In the earliest of Petrucci's publications five French chansons are given ; but no mass or motet bearing Okeghem's name was printed till many years after his death, and even then the mass which Petreius published, 'Missa cujusvis toni,' seems to have been chosen on account of its special scientific interest, and no others were printed entire. Extracts from the 'Missa Prolationum' were given in various theoretical treatises, but both these masses exhibit Okeghem as a great teacher, rather than a great church composer. [In the Royal collection at Dresden is the MS. Kyrie from a mass 'Gaudeamus,' and the Court library at Vienna contains MS. copies of this whole mass as well as of the 'Missa cujusvis toni.' The Brussels library possesses two MS. masses, 'Pour quelque peine' and 'Ecce ancilla Domini,' and the papal chapel, one, 'De plus en plus.' Other masses are in the Sistine chapel at Rome, and in the cathedral archives at Trient.] A tradition asserts that costly music books containing many of Okeghem's works were destroyed when the imperial troops plundered the city in 1527, and his compositions at St. Martin's at Tours were probably lost in the same way. A motet, 'Alma redemptoris,' and three songs, 'D' ung aultre amer,' 'Aultre Venus,' and 'Rondo Royal' in MS. are in the Bibl. Riccardiana at Florence, and other chansons at Rome and Dijon. [See the *Quellen-Lexikon.*]

These compositions, insufficient as they are for forming a satisfactory judgment on Okeghem's powers, are sufficient to separate him very distinctly from his predecessors, and show the astonishing progress made during the forty years of his supremacy (1450-90). He is regarded as the founder of the second or new Netherland school, in contradistinction to the older school of Dufay, Brasart, Eloy, Binchois, and Faugues. Kiesewetter, who first made this classification, and has given numerous examples from the works of the earlier period, distinguishes Okeghem and his contemporaries 'by a greater facility in counterpoint and fertility in invention ; their compositions, moreover, being no longer mere premeditated submissions to the contrapuntal operation, but for the most part being indicative of thought and sketched out with manifest design,[1] being also full of ingenious contrivances of an obbligato counterpoint, at that time just discovered, such as augmentation, diminution, inversion, imitation : together with canons and fugues of the most manifold description.' One of these canons has gone the round of the musical histories, but its solution has not always been successful, and Fétis has had to correct the editions given by Forkel, Kiesewetter, Burney, and Hawkins. The 'Missa cujusvis toni,' which Kiesewetter, without sufficient reason, regards as a comical mass, is a work possibly written for the sake of his pupils, but more probably as an intellectual treat for the highly educated musicians who formed the church choirs in those days. It would be valued by them, not only as a test of their thorough acquaintance with the church modes, and an

[1] Ambros iii. 175 mentions the motet 'Alma redemptoris' as affording a proof of this statement.

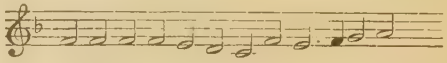
exercise in transposition from one mode to the next, but also for the endless charm of variety, which the special characteristics of the various modes would impart to it. Another piece of Okeghem's, famous in its time, was a motet for thirty-six voices, which was probably (like Josquin's 'Qui habitat in adjutorio') written with six voices, the other parts being derived from them canonically.[1]

As a teacher Okeghem stands alone in the whole history of music. 'Through his pupils the art was transplanted into all countries, and he must be regarded (for it can be proved by genealogy) as the founder of all schools from his own to the present age.'[2] The names of Josquin[3] and de la Rue stand foremost in the list of his pupils. Josquin, himself a great teacher, carried the new Netherland art into Italy, and the first important representatives both of German and French music, Isaac and Mouton, with many others less famous, learnt through him the Okeghem traditions. J. R. S.-B.

OLD ENGLISH EDITION, THE. A valuable series of musical reprints, edited by G. E. P. Arkwright, was published by Joseph Williams of London, and Parker & Sons of Oxford, from 1889 to 1902. The list of contents is as follows:

1. Campion, Lupo, and Giles. Masque for Lord Hayes's Marriage, 1607.
2. Arne. Six Songs.
3-5. Kirbye's Madrigals, 1597.
6-9. Byrd's Songs of Sundry Natures, 1588.
10. Tye. Mass, 'Euge bone.'
11-12. Ferrabosco's Madrigals.
13-15. Weelkes's Ballets and Madrigals, 1598.
16-17. Weelkes's Ayres or Phantastick Spirites, 1608.
18-20. Pilkington's Songs or Airs, 1605.
21. White, Kirbye, Wilbye and Daman. Anthems, Motets, etc.
22. Milton. Six Anthems.
23. Blow. Six Songs.
25. Blow. Masque, 'Venus and Adonis.'

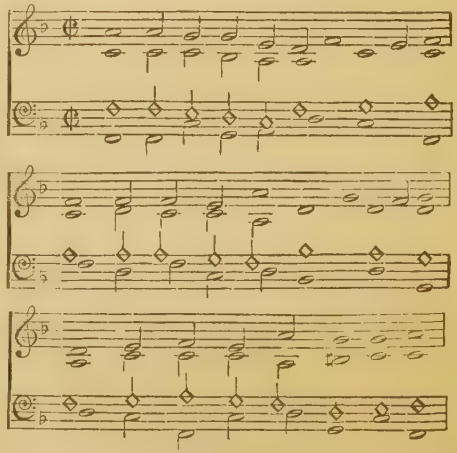
OLD HUNDREDTH TUNE, THE. The great popularity of this tune in England and America has given birth to much discussion respecting its origin and authorship. The greater part, however, of what has hitherto been written on the subject is either purely conjectural or based on an imperfect knowledge of the facts. The researches of Bovet,[4] Douen,[5] and others into the history of the Genevan Psalter have cleared up almost all difficulties, and shown that it was in that work that the tune first appeared. A brief sketch of the history of the Genevan Psalter has been given in the notice of Louis Bourgeois. For the present it is enough to say that the 'Old Hundredth' was the melody adapted to Beza's version of the 134th Psalm included in the first instalment of psalms, thirty-four in number, added by him to the Genevan Psalter in 1551. No copy of that Psalter containing the tunes to these psalms is known of earlier date than 1554, but there is little doubt that they were added to the psalms either at the time of publication of the latter or in 1552; and, as will be seen in another article, this date falls within the time when Bourgeois was musical editor of the Genevan Psalter—that is, from 1542 to 1557. To Bourgeois, therefore, the tune in its present form may be ascribed, but how far it is original is uncertain. The greater part of the melodies in the Genevan Psalter are known to be adaptations of secular tunes of the time, and the 'Old Hundredth' is, no doubt, one of the number. Douen cites a melody from 'Chansons du XVe Siècle publiées par G. Paris et A. Gevaert,' Paris, 1875, which commences as follows:—



to the words 'Il n'y a icy celluy Qui n'ait sa belle.'

It was a not uncommon practice of the old writers to construct new tunes by adding different terminations to the same fragment of older melody. The strain with which the 'Old Hundredth' commences seems to have been very popular from this point of view. We find it, with different endings, in 'Souter Liedekens ghemaect ter eeren Gods' (Pure Songs made to the honour of God), Antwerp,[6] 1540; in Utenhove's Dutch Psalter ('Hondert Psalmen Davids'), printed in London by John Daye in 1561; in Este's 'Psalter,' 1592, and elsewhere.[7]

The following is a transcript of the melody by Bourgeois, 1552, as harmonised by Goudimel, 1565:—



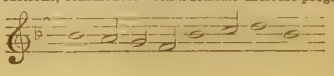
1 Ambros, iii. 174.
2 Kiesewetter's *History of Music*, English edition, p. 131.
3 The elegy composed by Josquin in memory of his master is spoken of elsewhere. See articles Josquin and Motet.
4 *Histoire du Psautier des églises reformées*, Neuchatel and Paris, 1872.
5 *Clement Marot et le Psautier Huguenot*, two vols., Paris, 1878-79.

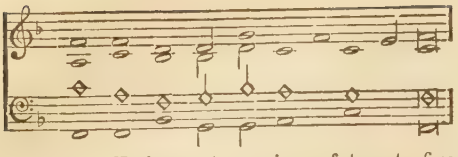
6 In this, the earliest Flemish Psalter, all the psalms (excepting the 116th and the 118th, and also the song of Simeon) are set to popular Flemish and French tunes. Psalm xix, which begins with the same strain as the Old Hundredth, is to the melody of—

'Ick had een boelken utuercoren, die ick met Herten minne.'

I had chosen a lover whom I heartily loved.

7 The tune adapted to Psalm xxv. in the Genevan Psalter of 1551, replacing the melody to which that Psalm had been set in the previous editions, commences with a similar melodic progression—

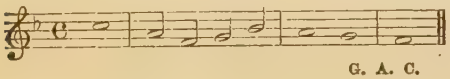




In 1561 Kethe wrote versions of twenty-five psalms for the enlarged edition of Knox's Anglo-Genevan Psalter published in that year. One of these was the Long Measure version of Psalm C., 'All people that on earth do dwell,' to which the Genevan tune was then for the first time adapted.

The name 'Old Hundredth' is peculiar to England.[1] The psalm was originally known as the 'Hundredth,' but after the appearance of the New Version by Brady and Tate in 1696, the word 'Old' was added to the titles of the tunes continued in use from the preceding Psalter of Sternhold and Hopkins, to which no special names had been given. The name 'Savoy,' sometimes applied to the Old Hundredth in the 18th century, was derived, not as Havergal supposes, from a vague fancy respecting its Savoyard origin, but from its use by the French congregation established in the Savoy, London, in the reign of Charles II.

Several variations of the tune are found in English and German tune-books, but chiefly in the value of the notes, the melody remaining unchanged. The version most commonly adopted in England in the 19th century was that in which all the notes, except the final note of each strain, are of equal length. This form, however, tends to produce monotony, and necessitates too slow a time, the tune being essentially jubilant in character. Its original form is in all respects the best, with perhaps a slight modification in the fourth strain for the sake of symmetry,[2] as in Ravenscroft's 'Booke of Psalmes,' 1621:—



G. A. C.

O'LEARY, Arthur, was born March 15, 1834, at Tralee, Co. Kerry. He received his early instruction in music at home. When between seven and eight years old, his pianoforte playing attracted the attention of Mr. Wyndham Goold, through whose instrumentality he was sent to the Leipzig Conservatorium in January 1847. At a dinner-party given in Mr. Goold's honour by Mendelssohn, the boy sat next the composer, who was in many ways most kind to him afterwards. At Leipzig he studied the piano with Moscheles and Plaidy, counterpoint with Hauptmann, and composition with Richter and Julius Rietz. At the house of Herr Preusser he became acquainted with Robert and Clara Schumann, and many other musical celebrities. After a five years' stay at Leipzig, Mr. O'Leary returned to London and entered the Royal Academy of Music, studying under Cipriani Potter and Sterndale Bennett. In 1856 Lord Westmoreland appointed him Professor at the Academy, and on the opening of the National Training School for Music, he was appointed to that institution. He retired from the Royal Academy in 1903, but continues to teach privately. Mr. O'Leary's compositions include orchestral pieces, songs, dance-music, transcriptions and original pieces for the pianoforte, etc. His toccata in F was played at the Popular Concert of Dec. 14, 1885. He has also edited Bach's Christmas Oratorio, Bennett's Pianoforte works, and Masses by Hummel, Sechter, and Schubert.

His wife, Rosetta, is the daughter of Mr. W. S. Vinning, of Newton Abbot, and was married to Mr. O'Leary in Nov. 1860. She was elected King's Scholar at the Academy in 1851, and is known as the composer of several successful songs. W. B. S.

OLIMPIADE. An opera of Metastasio's, written to celebrate the birthday of the Empress Elizabeth, wife of Charles VI., Emperor of Germany, in 1733. It supplies a good instance of the persistent adherence of the composers of the 18th century to one libretto, having been composed no less than thirty-one times, by the following composers—Caldara (1733), Pergolesi, Leo, Duni, Scolari, Latilla, Perez, Sarti, Hasse, Piccinni (2), Bernasconi, Gassmann, Bertoni, Jommelli, Cafaro, J. C. Bach, Traetta, Arne, Anfossi, Mysliweczek, Andreozzi, Schwanberg, Gatti, Borghi, Paisiello-Federici, Reichardt, Tarchi, Perrino, Conti (1829), as given in Clement's *Dict. Lyrique*. G.

OLIPHANT (from *Olifaunt*, Elephant), a short horn or bugle, made from the tusk of an elephant, from which the name comes. These instruments were used for signalling and hunting, and some existing specimens are very richly carved. They have no musical value, but are interesting in connection with the development of the horn, and of wind instruments generally. (See Horn and Wind Instruments.) D. J. B.

OLIPHANT, Thomas, born at Condie, Perthshire, Dec. 25, 1799, was in 1830 admitted a member of the Madrigal Society, and soon afterwards became its honorary secretary. He adapted English words to many Italian madrigals, some of which have become exceedingly popular, notably 'Down in a flow'ry Vale,' adapted to Festa's 'Quando ritrovo.' In 1834 he published *A Brief Account of the Madrigal Society*, and in 1836 *A Short Account of Madrigals*. In 1837 he published an 8vo volume entitled *La Musa Madrigalesca*, a collection of the words of nearly 400 madrigals, with remarks and annotations. He wrote an English version of Beethoven's 'Fidelio,' and English words to several songs,

[1] In America the tune is commonly called 'Old Hundred'; probably an English provincialism imported by some of the early colonists. In fact the writer has some recollection of hearing that this name was in use in some parts of England not many years since.

[2] The old psalter tunes being originally unbarred, strict symmetry between the strains was sometimes disregarded for the sake of effect.

and edited Tallis's 'Service and Responses.' In his latter years he was president of the Madrigal Society. He died March 9, 1873. W. H. H.

OLSEN, Ole, one of the foremost Norwegian players and composers, was born on July 4, 1850, at Hammerfest, the most northerly town in the world. His father, who was a merchant and also a good amateur organist, played at the parish church, and so well did he teach the little Ole that at the early age of seven the boy was able to take his father's place at the organ and play the services. It was originally intended that he should become an engineer, and in order to obtain the education necessary for that profession he was sent, in 1865, to study at Drontheim; but his strong bias in favour of music continued to assert itself, and it was not long before he placed himself under the guidance of Fust Lendermann. This was in 1867; and from that date until 1870 Olsen studied regularly during the winter months, while in the summer time he joined various travelling theatrical companies as conductor, thus acquiring invaluable experience. In the year 1870, however, he began to settle down to more serious study, and betook himself to Leipzig, where he became the pupil of E. F. Richter, Oscar Paul, and Reinecke. After a course of four years at Leipzig Olsen returned to Sweden and settled at Christiana (1874), where he worked as a teacher of the piano, and as a choirmaster. He also made use of his great talent for writing by becoming a musical critic. When Svensden retired from the directorship of the Musical Society the post was offered to Olsen, who accepted it and retained it for many years. In 1884 he became musical director to the 2nd Norwegian Infantry Brigade; and the experience and skill which he acquired in this leading position led to his being asked to undertake the onerous duties of musical director under the Military Board, when that office was established by the Swedish Government in 1900. He thus occupies a very distinguished position in relation to military, as well as orchestral music. In his capacity as director he has travelled much, and in fulfilment of the duties of this and other offices he has conducted performances of his compositions in Denmark, Sweden, Germany, and Austria.

Ole Olsen has produced compositions of all kinds, excepting chamber music, which has not at present offered him any attractions; possibly on account of his dramatic and military tendencies. Of his orchestral works the symphony in G major, together with the symphonic poems 'Aasgaardsreien' and 'Elf-dance' are accounted very fine examples of their class. In the sphere of operatic music Olsen is well represented by three grand operas, 'Stig Hvide,' 'Lajla,' and 'Stallo.' He has written one oratorio, 'Nideros,' a fairy comedy, 'Svein Urad,' and four great cantatas, 'Ludwig Holberg,' 'Griffenfeld,' 'Broderbud,' and the 'Tourist Cantata.' As a composer he is very highly esteemed by all who have heard his music, which is of a very advanced type; but he is hardly less distinguished as a poet, having written many poems for special occasions besides the libretti for his three operas. Olsen's work is characterised by great breadth, a free modern versatility in style and colouring, with plenty of knowledge of managing his resources. D. H.

OLTHOFF, Statius, born 1555 at Osnabrück, was called in 1579 to the post of cantor to the Marien-Kirche at Rostock in Mecklenburg. In 1593 he is described in the account-books of the church as *Magister Statius* and as occupying the higher position of con-rector. At the instigation of Nathan or Nathaniel Chytraeus, the Humanist Professor of Latin and Poetry at the University of Rostock, who also as rector reorganised the chief school of the town, Olthoff composed a series of four-part settings of George Buchanan's famous Latin-verse paraphrases of the Psalms. This work was published at Frankfort 1585 with the title: *Psalmorum Davidis paraphrasis poetica Georgii Buchanan Scoti argumentis ac melodiis explicata atque illustrata*, etc. Eitner enumerates successive editions of this work up to 1656. The musical settings have been republished in the *Vierteljahrsschrift für Musikwissenschaft*, bd. v. Olthoff retired from active work in 1614, and died at Rostock, Feb. 28, 1629. J. R. M.

OLYMPIE. Tragédie lyrique, in three acts, imitated from Voltaire by Dieulafoy and Briffaut (and others); music by Spontini. Produced at the Académie Royale, Dec. 22, 1819. At Berlin, in German (E. T. A. Hoffmann), May 14, 1821. G.

O'MARA, Joseph, born July 16, 1866, at Limerick, son of James O'Mara, J.P., late high sheriff for that city. In 1889 he studied singing in Milan under Perini and Moretti. On Feb. 4, 1891, he made his début as Ivanhoe at the Royal English Opera-House, and was favourably received. He had further teaching from Edwin Holland, and in 1892 he sang at the Popular Concerts. In 1894-95 he sang under Harris, both in English and Italian, at Drury Lane and Covent Garden as Don Cæsar, Hardress Cregan, Faust, Philémon, Don José, Turiddu, etc. On March 2, 1896, he made a very great success as Mike Murphy on the production of Stanford's 'Shamus O'Brien' at the Opéra-Comique Theatre. Since then he has been a favourite tenor in the Moody-Manners Opera Company in their London and provincial seasons, and has added to his repertory many Wagnerian parts, Myles in 'Lily of Killarney,' Raoul, etc. *Brit. Mus. Biog.* etc. A. C.

ONCE-MARKED OCTAVE. See C, vol. i. p. 433.

ONDRICEK, Franz, violinist, was born of Czech parents at Prague, on April 29, 1859. His father, a good violinist, was the leader of

a small orchestra performing in cafés, ballrooms, etc., and early conveyed a knowledge of his instrument to his son, who, at the age of seven, was able to take a part in the orchestra, and was known in Prague as a prodigy. In 1873 he was sent to the Conservatorium of his native town, where he received free tuition for three years. In 1876 he gave a concert at Prague, in the course of which a strange incident occurred. Wieniawski, who was present, after hearing Ondricek play a movement from a concerto of Molique, stepped on to the platform and publicly embraced the young artist. The result of this successful appearance was that a rich merchant undertook his further education, and sent him to the Paris Conservatoire, where he entered the class of Massart, gaining a *premier prix* at the end of two years. Had he been eligible he would have won it in his first year. After leaving the Conservatoire he remained in France for two years, played in Paris at Pasdeloup's Concerts, and in other French towns, and then visited London, where he appeared at a concert of the Philharmonic Society, of which he is an honorary member. After returning for a short time to Bohemia, he made a series of tours on the continent, in the course of which he visited Berlin (in 1884) and gave two successful concerts in the opera-house. Since then he has played as a soloist in most musical centres of the world: in Russia, Italy, Holland, America, the East, etc., and has been the recipient of many orders and decorations. Ondricek aims at universality, having at his fingers' ends the complete repertory of the virtuoso as well as that of the classical player. As a youthful performer his style was exceptionally wild and passionate, but it has now become more restrained, if less individual. He has led string quartets at the London Popular Concerts. The most interesting number in his repertory is the violin concerto in A minor of his compatriot, Anton Dvořák, which he interprets with authority. As a composer he is little known, except that he has frequently played a not very satisfactory transcription of airs taken from Smetana's 'Verkaufte Braut.' W. W. C.

ONSLOW, GEORGE, born at Clermont-Ferrand (Puy-de-Dôme), July 27, 1784, was a grandson of the first Lord Onslow, and descended through his mother, a de Bourdeilles, from the family of Brantôme. Although eventually a prolific composer, he showed as a child no special love for music, and the lessons he took on the piano from Hullmandel, Dussek, and Cramer, during a stay of some years in London, developed nothing beyond manual dexterity. Having returned to France, and settled in a province more famous for its scenery than for its opportunities of artistic relaxation, he associated with some amateurs who played chamber music, and was thus induced first to study the violoncello, and then [after a two-years' visit to Vienna,] to compose works modelled after those which gave so much pleasure to himself and his friends. The analytical faculty, properly used, reveals to its possessor many secrets, but it neither supersedes lessons from an experienced teacher, nor can in any case supply genius. Thus Onslow, even after he had composed a considerable amount of chamber-music, felt the necessity for further instruction before attempting dramatic composition, and applied to Reicha, who was an able master so far as grammar went, but incapable of transmitting to his pupil that sacred fire which he did not possess himself. Onslow therefore proved as cold on the stage as he had done in the concert-room, and his three opéras-comiques, 'L'Alcalde de la Vega' (August 10, 1824), 'Le Colporteur' (Nov. 22, 1827), and 'Le Duc de Guise' (Sept. 8, 1837), after securing successive *succès d'estime*, disappeared, leaving the overture to 'The Colporteur,' which for some time was to be heard in concert rooms, as their only representative. His three published symphonies, though performed several times by the Société des Concerts du Conservatoire, are also forgotten. [He was elected a member of the Philharmonic Society in London, in 1832, and wrote a symphony for it.] A musician of respectable attainments and indefatigable industry, an accomplished gentleman, and moreover a man of fortune, he had no difficulty in finding either editors or appreciative friends, as was proved by his election in 1842 to succeed Cherubini at the Institut. Such an appointment must have been gratifying to those musicians who believe with Buffon that 'genius is nothing more than a great power of patience.' With the above reservations it must be admitted that Onslow, by the number of his works, and the elegant style of his best passages, merited the reputation he enjoyed during his lifetime. He died at Clermont on Oct. 3, 1853, leaving [a scena, 'La Mort d'Abel,' for bass-solo and orchestra, four symphonies,] thirty-four quintets and thirty-six quartets for strings, six trios for PF., violon and violoncello; a sextuor (op. 30) for PF., flute, clarinet, horn, bassoon and contrabasso, or PF., two violins, viola, violoncello, and contrabasso; a nonetto (op. 77) for violin, viola, violoncello, contrabasso, flute, oboe, clarinet, bassoon, and horn, which he also arranged (op. 77 *bis*) as a sextuor for PF., flute, clarinet, horn, bassoon, and contrabasso, or for PF., two violins, viola, violoncello, and contrabasso; a septet (op. 79) for PF., flute, oboe, clarinet, horn, bassoon, and contrabasso; sonatas and duos for PF. and violin, or violoncello; sonatas for PF., four hands, and many pieces for PF. solo. His quintets are undoubtedly his best works, and contain much charming music. No. 15, called 'Le Quintette de la balle,' describes his emotions—the pain, the irregular beating of his pulse, and his gratitude

on his recovery—consequent on an accident that happened to him in 1829 at a wolf-hunt, where a spent ball hit him in the face, rendering him somewhat deaf in one ear for the rest of his life. His earlier quintets were written for two violoncelli, but at a certain performance in England the second violoncello failed to arrive, and it was proposed that Dragonetti should play the part on his double-bass. Onslow positively refused, saying the effect would be dreadful. However, after waiting some time, he was obliged to consent, and after a few bars was delighted with the effect. After this he wrote them for violoncello and double-bass, and the preceding ones were then rearranged in that way under his own inspection by Gouffé, the accomplished double-bass of the Paris Opera. Halévy pronounced his eulogium at the Institut, and printed it in his *Souvenirs et Portraits*. D'Ortigue collected materials for his biography, but only published an abstract of them in the *Ménestrel* (1863-64, p. 113). Fétis drew his information from these two sources, to which the reader is referred for further detail. G. C.; additions from *Dict. of Nat. Biog.* and Riemann's *Lexikon*.

OPEN NOTES. On wind instruments those notes which are proper to the tube employed, and occur as natural harmonics of the fundamental tone, are known as open notes, and are thus distinguished from 'stopped' notes obtained on the horn by the closing of the bell to a greater or lesser degree by the hand, and from notes produced by the means of keys or valves. When keys or valves are used the fundamental length of the tube is changed, and consequently a new series of harmonies is introduced. D. J. B.

OPEN STRINGS. In instruments of the violin type where the pitch of a note is obtained by means of the fingers pressing the strings at intervals of tones and semitones, the term 'Open String' is employed to indicate the unstopped sound of one of the stretched strings. Example: On the violin, the note e'' can be sounded by pressing a finger on the A, D, or G strings, or by vibrating the first string which is tuned to the pitch of that note. A small o placed over the note indicates when the 'open string' is to be played. O. R.

OPERA (Ital. *Opera*, abbrev. of *Opera in Musica*, a 'Musical Work,' *Dramma per la Musica*; Fr. *Opéra*; Germ. *Oper*, *Singspiel*). A drama, either tragic or comic, sung throughout, with appropriate scenery and acting, to the accompaniment of a full orchestra.

I. Classical Opera

It may seem strange to speak of the Opera as one of the oldest institutions in existence; yet our search for its origin leads us back to a time long antecedent to the beginning of the Christian era; and he who would read the story of its infancy aright must collect its details from the history of ancient Greece; for it is as old as the drama itself. It was nurtured at Athens, in that glorious theatre, the acoustic properties of which have never yet been rivalled. Its earliest librettists were Æschylus and Sophocles, and its earliest orchestra a band of lyres and flutes. There is no doubt about this. It is quite certain that not only were the choruses of the 'Agamemnon' and the 'Antigone' sung to the grandest music that could be produced at the time they were written, but also that every word of the dialogue was musically declaimed. Musical dialogue has been censured by unmusical critics as contrary to nature. It is, undoubtedly, contrary to the practice of everyday life, but not to the principles of art. It is necessary that the truth of this proposition should be very clearly established, for unless we make it our starting-point we shall never arrive at the true *raison d'être* of the Lyric Drama, nor be prepared with a satisfactory answer to the cavils of those who, like Addison and Steele, condemn it as a monstrous anomaly. It is open to no charge of inconsistency to which the spoken drama is not equally exposed. The poet writes his tragedy in verse, because he thereby gains the power of expressing great thoughts with the greatest amount of dignity that language can command. His verses are sung, in order that they may be invested with a deeper pathos than the most careful form of ordinary declamation can reach. No one objects to the Iambics of the 'Seven against Thebes,' or the blank verse of 'King John'; yet surely our sense of the fitness of things is not more rudely shocked by the melodious *Ah! soccorso! son tradito!* uttered by the Commendatore after Don Giovanni has pierced him through with his sword, than by the touching couplet with which Prince Arthur, at the moment of his death, breaks forth into rhyme—

> O me! my uncle's spirit is in these stones:—
> Heaven take my soul, and England keep my bones!

The conventionalities of common life are violated no less signally in the one case than in the other; yet, in the opera as well as in the play, the result of their violation is an artistic conception, as easily defensible on logical grounds as the proportions of a statue or the colouring of a picture—neither of which are faithful imitations of nature, though founded upon a natural ideal.

These appear to have been the views entertained, towards the close of the 16th century, by a little band of men of letters and musicians—all ardent disciples of the Renaissance—who met in Florence at the house of Giovanni Bardi, Conte di Vernio, with the avowed object of resuscitating the style of musical declamation peculiar to Greek tragedy. This end was unattainable. The antagonism between Greek and modern tonalities would alone have sufficed to

make it an impossibility, had there been no other difficulties in the way. But, just as the search for the philosopher's stone resulted in some of the most important discoveries known to chemistry, this vain endeavour to restore a lost art led to the one thing upon which, above all others, the future fate of the Lyric Drama depended—and compassed it, on this wise.

Among the musicians who frequented the Count of Vernio's *réunions* were three whose names afterwards became celebrated. Vincenzo Galilei—the father of the great astronomer—was a pupil of the old school, but burning to strike out something new. Jacopo Peri and Giulio Caccini were young men, with little or no knowledge of counterpoint, but gifted with a wealth of original genius, and sufficient energy of character to enable them to turn it to the best account. All were thoroughly in earnest, thoroughly dissatisfied with the music of the period, and longing for a style of composition better fitted to express the varying shades of human passion than that then generally cultivated. The first result of their tentative efforts to reach this long-cherished ideal was the invention of the cantata—a secular composition for a single voice accompanied by a single instrument. Galilei produced a work of this description entitled 'Il Conte Ugolino,' which has unhappily been lost. Caccini—already celebrated for the beauty of his voice, and the excellence of his performance upon the lute—wrote a number of shorter pieces, which he sang with unbounded applause at Bardi's house, to the accompaniment of a theorbo, played by Bardilla. Some of these Canzonette were published, in 1602, under the title of 'Le nuove Musiche'; and an entire verse of one of them will be found in the article MONODIA in the present volume. They are, indeed, most interesting, as examples of the earliest phase of the style—fitly called Monodic—which exchanged the contrapuntal richness of the polyphonic school for the simplest of melodies, confined to a single part, and accompanied by a bass, which was often not only simple, but of the rudest possible construction. The particular verse to which we have referred—*Diteli voi se di me vi cale*—is exceptionally symmetrical in form. As a general rule, the melodies of this transitional period were so destitute of what we now call 'Figure,' as to be all but amorphous; and it is precisely to this peculiarity that we are indebted for the extraordinary effect they wrought. All that their composers aimed at in constructing them was the exact oratorical rendering of the words with which they had to deal; and in striving to attain this they unconsciously, and as if by a kind of inspiration, achieved that potent medium of passionate expression which alone was needed to make the Lyric Drama possible—pure, well-accented, declamatory recitative. Not, as they fondly imagined, the exact method of delivery cultivated by the Greek dramatists; but, we may fairly believe, the nearest approach to it consistent with the modern scale—the true *Musica parlante*, or *Stilo rappresentativo*, which, by regulating the inflections of the voice in accordance with the principles of sound rhetorical science, invests them, if the experience of nearly three centuries may be trusted, with an amount of dramatic power attainable by no other means.

The necessity for some such provision as this must have been painfully apparent to all thinking men. The polyphonic school, brought to absolute perfection by Palestrina and his great contemporaries, was utterly unfit for dramatic purposes; yet, in ignorance of a more appropriate form of expression, attempts to turn it to account in that direction had not been wanting. It is certain that great part of Poliziano's 'Orfeo,' written in the latter half of the 15th century, was set to music of some kind; and Leo Allatius mentions, in his 'Drammaturgia,' the names of eight musical representations produced between the years 1569 and 1582. The bare titles of these works, to one of which the name of Claudio Merulo is attached, are all that now remain to us; and, unfortunately, we possess no printed copies of three still more important productions—'Il Satiro,' 'La Disperazione di Fileno,' and 'Il Giuoco della Cieca'—set to music by Emilio del Cavalieri, the two first in 1590, and the last in 1595; but we may form a tolerably safe estimate of their style from that of Orazio Vecchi's 'L' Amfiparnasso,' performed at Modena in 1594, and printed soon afterwards in Venice. This curious *Commedia armonica*, as the composer himself calls it, is presented in the form of a series of madrigals for five voices, written in the true polyphonic style, and equally remarkable for the beauty of their effect, and the learning displayed in their construction. There is no overture; and no instrumental accompaniment or ritornello of any kind. When the stage is occupied by a single character only, the four superfluous voices are made to sing behind the scenes; when two persons are needed for the action three are kept out of sight. All doubt on this point is removed by the woodcuts with which the music is illustrated; but before we condemn the absurdity of the arrangement we must remember that the grand old madrigalist only uses his unseen voices as later composers have used the orchestra. He could not leave his characters to sing without any accompaniment whatever; and has therefore supported them, and, to the best of his ability, enforced the action of the scene by the only harmonic means within his reach. [On the condition of performance of the earliest operas, see the *Sammelbände* of the *Int. Mus. Ges.*, iv. 175 and 404, by Alfred Heuss; and the *Monthly*

Musical Record, March 1906, article by E. J. Dent.]

It must be confessed that though Orazio Vecchi was a skilful contrapuntist and Peri was not, the Florentine composer had all the advantage on his side, when, three years after the first performance of 'L' Amfiparnasso,' he produced his music to Rinuccini's 'Dafne.' Count Bardi having been summoned to Rome in 1592 to act as *Maestro di camera* to Pope Clement VIII., the meetings formerly held at his house were transferred to that of his friend Jacopo Corsi, as enthusiastic a patron of the Fine Arts as himself. It was at the Palazzo Corsi that 'Dafne' was first privately performed in 1597. No trace of it now remains; but Peri himself tells us, in the preface to his 'Euridice,' that he wrote it at the instigation of Signor Corsi and the poet Rinuccini, 'in order to test the effect of the particular kind of melody which they imagined to be identical with that used by the ancient Greeks and Romans throughout their dramas'; and we learn from the account given by Giov. Batt. Doni that 'it charmed the whole city.' The success of the experiment was, indeed, so decided that in the year 1600 Peri was invited to provide a still greater work to grace the festivities which followed the marriage of King Henri IV. of France with Maria de' Medici. It was on this occasion that he produced his famous 'Euridice,' the first true Italian opera that was ever performed in public, and the acknowledged prototype of all later developments of the *Dramma per la musica*. The work excited an extraordinary amount of attention. Ottavio Rinuccini furnished the libretto. Several noblemen took part in the public performance. Behind the scenes, Signor Corsi himself presided at the harpsichord, assisted by three friends, who played upon the chitarrone, the lira grande or viol di gamba, and the theorbo or large lute. These instruments, with the addition of three flutes used in a certain ritornello, seem to have comprised the entire orchestra; and a considerable amount of freedom must have been accorded to the performers with regard to their manner of employing them; for in the barred score published at Florence, with a dedication to Maria de' Medici, in 1600, and reprinted at Venice in 1608, the accompaniment consists of little more than an ordinary figured bass. This score is now exceedingly scarce. Hawkins did not even know of its existence, and Burney succeeded in discovering one example only, in the possession of the Marchese Rinuccini, a descendant of the poet, at Florence; but a copy of the Venice edition is happily preserved in the library of the British Museum.

Peri himself tells us, in his preface, that a portion of this interesting work was written by Caccini, though his own name alone appears upon the title-page; but Caccini also set the entire libretto to music, on his own account, and published it in Florence in the same year (1600), with a dedication to Giovanni Bardi. The style of the two operas is so nearly identical, that whole scenes might easily be transferred from one to the other, without attracting notice; though it cannot be denied that there are situations, such as that in which Orpheus returns with Euridice from Hades, wherein Peri has reached a higher level of dramatic expression than his rival. It is, perhaps, for this reason that Caccini's 'Euridice' seems never to have been honoured with a public performance; the young composer was, however, commissioned to produce for the wedding festivities another *Favola in musica*, entitled 'Il Rapimento di Cefalo,' some portion of which afterwards appeared among the 'Nuove musiche.'

The study of these early attempts becomes especially interesting, when we regard them as the fairest possible types of the style of composition which characterised the first period of the history of the modern Lyric Drama.

The immediate result of their success was the recognition of the opera as a form of art no longer tentative, but fairly established upon true æsthetic principles, embarrassed by no grave practical difficulties, and perfectly consistent, in all its details, with the received traditions of classical antiquity—which last recommendation was no light one, in the estimation of men whose reverence for Greek and Roman customs amounted to a species of insanity. It was impossible that Florence could be permitted to monopolise an invention conceived in such complete accordance with the spirit of the age—the latest product of the Renaissance. Accordingly, we find the scene of its triumphs transferred before long to Mantua, in which city the second period of its history was inaugurated with extraordinary splendour in the year 1607, on the occasion of the marriage of Francesco Gonzaga with Margherita, Infanta of Savoy. At the invitation of Vincenzo Gonzaga, the reigning Duke, Rinuccini prepared for this festival the libretti of two operas, entitled 'Dafne' and 'Arianna,' the first of which was set to music by Marco di Zanobi da Gagliano, and the second by Claudio Monteverde, the Duke's Maestro di Cappella—a man of extraordinary genius, already famous for the boldness of his opposition to the established rules of counterpoint. Both operas were written in the newly invented *Stilo rappresentativo*; and both were deservedly successful, though not in an equal degree. After the first performance of 'Dafne' we hear of it no more; but 'Arianna' produced so extraordinary an effect upon the audience, more especially in the scene in which the forsaken Ariadne bewails the departure of her faithless lover,[1] that Monteverde was at

[1] This scene—*Lasciatemi morire*—generally known as the 'Lament of Ariadne'—is almost the only portion of the opera that has been preserved to us. It may be found entire in C. von

once invited to compose another opera, for the ensuing year. For the subject of this he chose the never-wearying story of Orpheus and Eurydice, which was dramatised for him by some poet whose name has not transpired. The new work—entitled 'Orfeo,' to distinguish it from Peri's illustration of the same myth—was in many respects immeasurably superior to any that had preceded it. Though Monteverde did not actually invent the opera, he proved himself more competent to deal with it than any man then living. Dramatic expression was one of the most prominent characteristics of his genius. Moreover, he was an accomplished violist; and while his natural love for instrumental music tempted him to write for a far larger orchestra than any of his predecessors had ventured to bring together, his technical skill enabled him to turn its resources to excellent account. The instruments used on the occasion of the first performance were—

2 Gravicembali.	3 Bassi da gamba.
2 Contrabassi de Viola.	4 Tromboni.
10 Viole da brazzo.	1 Regale.
1 Arpa doppia.	2 Cornetti.
2 Violini piccoli alla Francese.	1 Flautino alla vigesima seconda.
2 Chitarroni.	1 Clarino, con 3 Trombe sordine.
2 Organi di legno.	

Hawkins, strangely misinterpreting the lists of characters and instruments given at the beginning of the printed score, imagines every singer to have been accompanied by an instrument of some particular kind set apart for his exclusive use. A very slight examination of the music will suffice to expose the fallacy of this idea. Nevertheless, the instruments are really so contrasted and combined as to invest each character and scene with a marked individuality which cannot but have added greatly to the interest of the performance. The introductory toccata—founded, throughout, upon a single chord—is followed by a ritornello so gracefully conceived that, had it been written even in our own time, its simple beauty could scarcely have failed to please.[1] Another ritornello, in five parts, is written in close imitation, almost resembling canon. The recitatives are accompanied, sometimes, by a figured bass only; and sometimes by two or more instruments, the names of which are indicated at the beginning. A complete score of the opera was published at Venice in 1609, and reprinted in 1615. A copy of the second edition, now preserved in the Royal Library at Buckingham Palace, was formerly in the possession of Sir John Hawkins, who quoted from it largely in vol. iii. of his *History of Music*.

The expense attendant upon the production of these early operas must have been enormous. The gorgeous dresses, and other incidental appointments, occasionally mentioned by writers of the period, sufficiently explain why the *Dramma in Musica* was reserved exclusively for the entertainment of princes, on occasions of extraordinary public rejoicing. No such occasions appear to have presented themselves for some considerable time after the marriage of Francesco Gonzaga. Accordingly we find that, after following up 'Orfeo' with a grand Mythological Spectacle called 'Il Ballo delle Ingrate,' Monteverde produced no more dramatic works till the year 1624, when, having settled permanently in Venice, he wrote, at the instance of Girolamo Mocenigo, an Intermezzo, 'Il Combattimento di Tancredi e Clorinda,' in which he introduced, for the first time, two important orchestral effects, which have remained in common use to the present day—*pizzicato* passages for the stringed instruments, and the well-known *tremolo*. [See MONTEVERDE.] In 1630 he again took higher ground, and composed, for the marriage of Giustiniana Mocenigo with Lorenzo Giustiniani, a grand opera called 'Proserpina Rapita,' which was brought out with extraordinary magnificence, and seems to have been very successful. The music, however, was soon destined to be forgotten; for this was the year rendered memorable by the terrible plague, which, completely devastating the larger Italian cities, rendered all intellectual advancement for the time being impossible. As we shall presently see, when it had had time to recover from this serious hindrance, art flourished more brilliantly than ever; but before proceeding with the history of its triumphs in Venice, it is necessary that we should glance for a moment at its position in some other parts of Italy.

Pietro della Valle, writing in 1640, tells us that, like Tragedy at Athens under the guidance of Thespis, the Lyric Drama made its first appearance in Rome upon a cart. During the Carnival of 1606 this ambulant theatre was driven from street to street, surmounted by a movable stage, whereon five masked performers enacted a little play, set to music for them by Paolo Quagliati. The idea seems to have originated with Della Valle himself. He it was who arranged the performances, and induced Quagliati to write the music; and so great was the success of the experiment, that from four o'clock in the afternoon until after midnight, the little band of strollers found themselves surrounded by a never-failing concourse of admiring spectators. Rough indeed must these primitive performances have been when compared with the entertainments presented to the Florentines by Peri and Caccini; yet it is strange that, notwithstanding their favourable reception, we hear of no attempts either to repeat them or to encourage the

Winterfeld's *Joannes Gabrieli*, and also in a Memoir of Monteverde published in the *Musical Times* for March 1880.

[1] The toccata and ritornello will be found entire in an essay *On the Life, Work, and Influence of Monteverde*, printed in the *Musical Times* for April 1880. The toccata is also given in Parry's *Music of the 17th Century* (*Oxford History of Music*, vol. iii. p. 51), where a close analysis of the whole work is also given.

introduction of anything better, until the year 1632, when a musical drama called 'Il Ritorno di Angelica nell' Indie' appears to have been privately performed in the palace of one of the Roman nobles. The composition is ascribed, in Lady Morgan's *Life and Times of Salvator Rosa*, to a composer named Tignali. This name is considered by Mr. S. S. Stratton to be a corruption of Tenaglia, whose 'Clearco' was produced at Rome in 1661. Representations of this kind were afterwards not uncommon; but many years elapsed before any really great opera was produced in the eternal city.

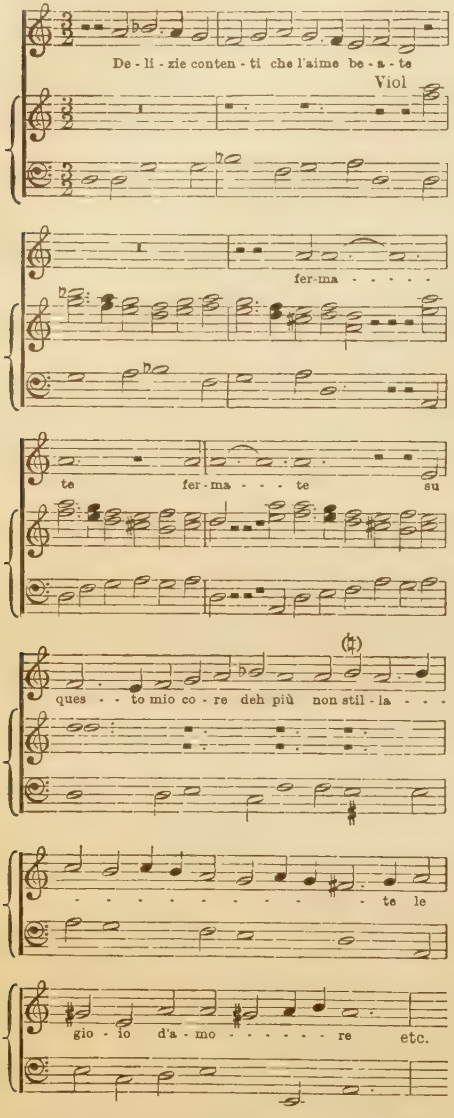
The Bolognese claim to have encouraged the opera in very early times, and even to have invented it; but they are far from being able to prove their case. A chronological catalogue, published at Bologna in 1737, gives a list of all the musical dramas performed in the city from the year 1600 down to that in which it was printed. The names of the poets who furnished the libretti are here very carefully recorded, from the earliest times; but no native composer is mentioned until the year 1610, when Girolamo Giacobbi brought forward his 'Andromeda,' which produced so great an impression that it was again revived in 1628. The works of the Florentine and Venetian composers seem, however, to have met with a more favourable reception at Bologna than the products of native genius. Peri's 'Euridice' was performed there in 1601, and again in 1616, on which occasion it attracted a vast and most enthusiastic audience; and for very many years afterwards the Bolognese were quite contented with the importation of successful operas from Venice.

The early records of the Neapolitan drama are lamentably imperfect. We hear of no opera produced in Naples until 1646, when mention is made of a pasticcio called 'Amor non a legge,' by several different composers, none of whose names have transpired. It seems, however, more reasonable to believe that our information is at fault, than that a school which afterwards became so deservedly famous should have been first called into existence at so late a period. Still, we cannot fail to observe that, notwithstanding the enthusiastic cultivation of dramatic music, the centres of its development were, at this period, very far from numerous. The more luxuriantly it flourished in any highly privileged city, the less we hear of it elsewhere.

The third stage in the history of the Lyric Drama was preluded by the bold transfer of its patronage from the Prince to the people. In the year 1637 the famous theorbo player, Benedetto Ferrari, and Francesco Manelli da Tivoli, the composer, opened at their own private risk the first public opera-house in Venice, under the name of the Teatro di San Cassiano. For this new theatre Ferrari wrote the words, and Manelli the music, of an opera called 'Andromeda,' which was so well received that in the following year the same two authors brought out a second work, 'La Maga fulminata'; while in 1639 the text of Giulio Strozzi's 'La Delia, ossia la Sposa del Sole' was set to music, either by Manelli or Paolo Sacrati—it is difficult to say which,—and Ferrari produced 'L' Armida' to poetry of his own. This was an eventful season. Before its close, Monteverde once more appeared before the public with a new opera called 'L' Adone,' which ran continuously till the Carnival of 1640; and his pupil, Pier-Francesco Caletti-Bruni, nicknamed by the Venetians 'Il Checco Câ-Cavalli,'[1] made his first appearance as a dramatic composer with 'Le Nozze di Peleo e di Tetide'—a work which proved him to be not only the faithful disciple of an eminent *Maestro*, but a true genius, with originality enough to enable him to carry on that *Maestro's* work in a spirit free from all trace of servile imitation. His natural taste suggested the cultivation of a more flowing style of melody than that in which his contemporaries were wont to indulge; and he was not so bigoted a disciple of the Renaissance as to think it necessary to sacrifice that taste to the insane Hellenic prejudice which would have banished rhythmic melody from the opera for no better reason than that it was unknown in the time of Pericles. Vincenzo Galilei and his Florentine associates condemned such melody as puerile and degraded to the last degree. Monteverde never ventured to introduce it, save in his ritornelli. But Cavalli—as he is now generally called—not only employed it constantly, for the sake of relieving the monotony of continuous recitative, but even foreshadowed the form of the regular aria, by that return to the first part which was afterwards indicated by the term *Da Capo*. Cavalli's genius was as prolific as it was original. The author of *Le Glorie della Poesia e della Musica* (Venice, 1730) gives the names of thirty-four operas which he produced, for Venice alone, between the years 1637 and 1665. Fétis mentions thirty-nine, but Quadrio assures us that he wrote, altogether, more than forty; Burney laments that after diligent search he could meet with the music of only one, 'L' Erismena,' produced in 1655; but complete copies of twenty, including two undoubted autographs, may be found in the Contarini collection in the library of S. Mark at Venice; and the autograph of 'L' Egisto' is preserved in the Imperial Library at Vienna. Some interesting examples from 'L' Erismena' will be found in vol. iv. of Burney's *History*; and a comparison of these with the subjoined extract from an air in 'Il Giasone' (1649), with accompaniments for two violins and a bass, will show that the

[1] That is, 'Little Frank, of the House of Cavalli.'

composer's feeling for melody was by no means exhibited in one production only.



Cavalli's predilection for rhythmic melody was fully shared by his talented contemporary, Marc Antonio Cesti—a pupil of the celebrated Roman Maestro, Giacomo Carissimi, to whose example, though he himself did not care to write for the stage, the dramatic composers of the day were indebted for a higher ideal than they could possibly have conceived without his assistance. Honest work in one branch of art seldom fails to react favourably upon another; and it is certain that, by transferring to the opera the methods of phrasing and instrumentation employed by Carissimi in the Cantata di Camera, Cesti not only elevated the former to a more dignified level than it had ever before attained, but at the same time laid the foundation of his own triumphant success. His earliest attempt, 'L' Orontea'—first performed at Venice in 1649, at the Teatro dei SS. Apostoli, in the teeth of Cavalli's 'Giasone' at the rival house of S. Cassiano—retained its popularity, throughout the whole of Italy, for more than thirty years. Of his later operas, six—'Cesare amante,' 'La Dori, o lo schiavo regio,' 'Tito,' 'Argene,' 'Genserico,' and 'Argia'—were written for Venice, and two—'La Schiava fortunata' and 'Il Pomo d' oro'—for Vienna. Many of these are, it is to be feared, irretrievably lost; but we still possess enough to give us a very clear idea of the composer's general style. Some fragments from 'L' Orontea,' discovered in a MS. music-book once belonging to Salvator Rosa, will be found in vol. iv. of Burney's *History*; and a complete score of 'Il Pomo d' oro' is preserved at Vienna, in the Imperial Library. A score of 'La Dori' is also mentioned in the catalogue of the collection formed by the late Abbé Santini; and the library of Christ Church, Oxford, boasts fifteen of Cesti's cantatas, which differ but little in style from his music written for the theatre.

The honours of the Venetian school were upheld, about this time, by a crowd of popular composers, the most successful of whom were Carlo Pallavicino, D. Giov. Legrenzi, Antonio Sartorio, Pietro and Marc Antonio Ziani, Castrovillari, Strozzi, and some other aspirants for public fame, who found ample employment in the numerous opera houses which before the close of the century sprang up in every quarter of the city. We have already had occasion to mention the inauguration of the Teatro di S. Cassiano in 1637. It was not long suffered to stand alone. The Teatro di SS. Giovanni e Paolo was opened in 1639 with 'La Delia, ossia la Sposa del Sole'; the Teatro di S. Mosè in 1641 with a revival of Monteverde's 'Arianna'; the Teatro nuovo, in the same year, with Strozzi's 'La finta pazza'; the Teatro dei SS. Apostoli in 1649 with 'L' Orontea,' as already described; the Teatro di S. Aponal in 1651 with Cavalli's 'L' Oristeo'; the Teatro di S. Luca, o di San Salvatore, in 1661, with Castrovillari's 'La Pasife'; the Teatro di S. Gregorio in 1670 with a Pasticcio entitled 'Adelaida'; the Teatro di S. Angelo in 1677 with Freschi's 'Elena rapita da Paride'; the Teatro di S. Giovanni Grisostomo in 1678 with Pallavicini's 'Vespasiano'; and the Teatro di S. Fantin in 1699 with Pignotta's 'Paolo Emilio.' The mere existence of these eleven theatres proves, more clearly than any amount of written description, the readiness with which the Venetians received the opera as one of their most cherished amusements. They had already learned to look upon it as quite a national institution;

and supported it with a liberality altogether unknown elsewhere. In Rome, for instance, there were at this time three opera-houses only—the Torre di Nona, opened in 1671 with Cavalli's 'Giasone'; the Sala de' Signori Capranica, for the inauguration of which Bernardo Pasquini composed his 'Dov' è Amore e Pietà' in 1679; and a theatre in the Palazzo Aliberti, which started with Perti's 'Penelope la casta' in 1696. No public theatre was established in Bologna till 1680.

The next period of our history was a very significant one, and productive of results so important that it may be said to mark the boundary between a class of works interesting chiefly from an antiquarian point of view, and those grander productions the intrinsic value of which entitles them to be remembered throughout all time.

The earlier dramatic composers, from Peri downwards, held the art of counterpoint in undisguised contempt, and trusted for success entirely to the brilliancy of their natural talents. Alessandro Scarlatti, beyond all comparison the brightest genius of the epoch we are considering, had wisdom enough to perceive that natural gifts lose more than half their force when uncultivated by study. Acting upon this conviction, he never ceased to labour at the science of composition, until he found himself universally recognised as the most learned musician of his day; and thus it was that he took even the best of his contemporaries at an incalculable disadvantage. His knowledge of counterpoint so far aided him in the construction of his basses and the elaboration of his accompaniments, that, under his masterly treatment, the timidity, which, in the infancy of modern art, so fatally weakened its effect, and rendered it so miserable a substitute for the richer combinations of polyphony, was exchanged for a freedom of style and breadth of design which at once elevated it to the rank of a finished school, capable indeed of future development to an unlimited extent, but no longer either tentative in conception or rudimentary in structure. On the other hand, his splendid natural talents did him good service in quite another way. Tired of the monotony of uninterrupted recitative, he boldly started on a new path, and, rejecting the experience of his immediate predecessors as altogether effete, availed himself of three distinct forms of dramatic expression—the simple form of recitative, called by the Italians *Recitativo secco*; accompanied recitative, or *Recitativo stromentato*; and the regular *Aria*. The first of these he employed for the ordinary business of the stage; the second, for the expression of deep pathos, or violent emotion of any kind; the third, for impassioned, or at least strongly individualised soliloquy. As these three methods of enunciation are still used, for exactly similar purposes, we shall frequently have occasion to refer to them hereafter. For the present, it is sufficient to say that no radical change ever took place in the structure of *Recitativo secco* since it was first invented. It was supported by a simple 'Thorough-bass,' the chords of which were filled in, in former times, upon the harpsichord, and later, in England, played on the violoncello and double bass. Accompanied recitative, on the contrary, unknown, so far as we can discover, before the time of Scarlatti, has since passed through an infinity of changes, naturally dictated by the gradual enlargement of the orchestra, and the increased strength of its resources. But it is still what its inventor intended it to be—a passionate form of declamation, in which the sense of the verbal text is enforced by the continual interposition of orchestral symphonies of more or less elaborate construction. Lastly, the symmetrical form of the aria had only been very imperfectly suggested, before Scarlatti completed it by the addition of a 'Second Part,' followed by that repetition of the original strain now known as the *Da Capo*. Within the last hundred years this *Da Capo* has been discontinued, from a not unnatural objection to the stiffness of its effect; but that very stiffness was, in the first instance, a notable sign of life. We cannot but welcome it as the healthy indication of a desire to escape from the dreariness of the interminable monologue which preceded it; and, however formal we may now think it, we owe something to the composer who first made it a distinctive feature in the dramatic music he did so much to perfect, and whose love of regular design led him to introduce improvements of equal value into the form of the instrumental prelude which was afterwards recognised as the indispensable overture.

Scarlatti's first opera, 'Gli Equivoci nel Sembiante' (Rome, 1679), was followed by more than sixty others, written for Rome, Vienna, Venice, and more especially Naples, which justly claims him as the founder of its admirable school. The most successful of them seem to have been, 'Pompeo' (Naples, 1684); 'La Teodora' (Rome, 1693); 'Pirro e Demetrio,' 'Il Prigioniero fortunato,'[1] 'Le Nozze col nemico,' 'Laodicea e Berenice' (Naples, 1694-1703); 'Il Trionfo della Libertà' and 'Mitridate' (Venice, 1707); and the most celebrated of all, 'La Principessa fedele' (1707). [See E. J. Dent's *Alessandro Scarlatti* for dates and names of operas.]

The most talented of Scarlatti's contemporaries were, among Neapolitans, Alessandro Stradella and Francesco Rossi; in Venice, Antonio Caldara and Antonio Lotti; in Bologna, Antonio Perti, Francesco Pistocchi, and Giovanni Maria Buononcini; and, in Vicenza, Domenico Freschi. But for his untimely death, Stradella's

[1] A MS. score of this opera will be found in the Dragonetti collection in the British Museum.

genius would undoubtedly have entitled him to take rank as the founder of an original and highly characteristic school. As it was, he lived but to compose one single opera, 'La Forza dell' Amor paterno,' the libretto of which was printed at Genoa in 1678. Rossi, though born in Naples, wrote chiefly for Venice, where he met with very great success. Lotti produced eighteen successful operas in that city, between the years 1683 and 1717; and one in Dresden. Caldara enriched the Venetian school with five, besides writing many more for Vienna, founded for the most part upon the libretti of Apostolo Zeno and Metastasio. The greater number of Freschi's works were also written for Venice; but his famous 'Berenice' was first performed at Padua, in 1680, the year after Scarlatti made his first appearance in Rome, with a *mise en scène* which exceeded in magnificence anything that had ever been previously attempted. Among the attractions mentioned in the printed book of the opera, we find choruses of 100 Virgins, 100 Soldiers, and 100 Horsemen in iron armour; besides 40 Cornets, on horseback; 6 mounted Trumpeters; 6 Drummers; 6 Ensigns; 6 Sackbuts; 6 Flutes; 12 Minstrels, playing on Turkish and other Instruments; 6 Pages; 3 Sergeants; 6 Cymbaleers; 12 Huntsmen; 12 Grooms; 12 Charioteers; 2 Lions, led by 2 Turks; 2 led Elephants; Berenice's Triumphal Car, drawn by 4 Horses; six other Cars, drawn by 12 Horses; 6 Chariots, for the Procession; a Stable containing 100 living Horses; a Forest, filled with Wild-boar, Deer, and Bears; and other scenic splendours, too numerous to mention in detail, but highly significant, as indicative of a condition of the drama in which, notwithstanding an honest desire on the part of many a true artist to attain æsthetic perfection, the taste of the general public was as yet unable to soar above the vulgarities of a frivolous peep-show. To so great an extent was this absurdity carried that Pistocchi's 'Leandro' (1679) and 'Girello' (1682) were performed in Venice by puppets, and Ziana's 'Damira placata' by mechanical figures, as large as life, while the real singers officiated behind the scenes. Concerning the influence of such vanities upon the future prospects of art we shall have occasion to speak more particularly hereafter.

The scene now changes to Paris, whither Giovanni Battista Lulli was brought from Florence in the year 1646, in the character of page to Mademoiselle de Montpensier, niece of Louis XIV. For the personal history of this extraordinary genius we must refer our readers to vol. ii. 779 ff.; all that concerns us here is his influence upon the musical drama. Removed from Italy at the age of thirteen, he brought none of its traditions to France, and was thus left to form a school—for he did nothing less—by the aid of his own natural talent alone. He has not, indeed, escaped the charge of plagiarism; and it is well known that he profited not a little by the study of such works of Cavalli and Cesti as he could obtain in Paris; but the assertion that he imitated the forms invented by the great leaders of the Venetian school, from inability to strike out new ones for himself, is equally inconsistent with the known conditions under which his operas were produced, and the internal evidence afforded by a careful analysis of the works themselves. The French Grand Opera was no importation from foreign parts. It had an independent origin of its own, and is as clearly traceable to the Ballet as its Italian sister is to Classical Tragedy. As early as the year 1581, a piece, called 'Le Ballet comique de la Royne,' arranged by Baltazar de Beaujoyeaulx, with dance tunes, choruses, musical dialogues, and ritornelli, composed for the occasion by Beaulieu and Salmon, was acted, at the Château de Moutiers, in presence of Henri III., with extraordinary splendour. [Vol. i. pp. 174, 177.] The entire work is, fortunately, still in existence; and the music is far more likely to have suggested ideas to Lulli than the productions of his own countrymen. The first attempt to introduce Italian music was made by Rinuccini, who visited France in the suite of Maria de' Medici in 1600; but it does not seem to have accorded with the national taste. During the reign of Louis XIII. the Ballet was more warmly patronised at Court than any other kind of musical entertainment. Cardinal Mazarin endeavoured to re-introduce the Italian Opera, during the minority of Louis XIV.; but its success was very transient, and far less encouraging than that of the early attempts at French Opera. The first of these was 'Akebar, Roi de Mogol,' written and composed by the Abbé Mailly, and performed at Carpentras in 1646, in the presence of the Papal Legate, Cardinal Bichi. In 1659, Perrin wrote a Pastoral, with music by Cambert, which was first privately performed at Issy, and afterwards, in presence of the king, at Vincennes. Louis was delighted with it; and, supported by his approval, its authors produced some other works, of which the most successful was 'Pomone,' played first in 1671 at the Hôtel de Nevers, and in 1677 in the Tennis Court at the Hôtel de Guénégaud. This was the first French opera ever publicly performed in Paris. Meanwhile, Lulli was industriously engaged in the composition of ballets, designed to meet the taste of the young king, who was passionately fond of dancing, and cared little for any kind of music unsuited to his favourite pastime. But in March 1672 he obtained, by Royal Patent, the entire monopoly of the 'Académie de Musique,' and then it was that he entered upon that portion of his career which exercised the strongest influence upon the subsequent

progress of dramatic music in France. Too politic to imperil his position at Court by the introduction of unwelcome novelties, he still made ballet music his *cheval de bataille*; and, so popular were his dance tunes and rhythmic choruses, that the occupants of the *Parterre* are said to have been constantly tempted to join in singing them. Moreover, his bold and highly cultivated taste for instrumental music led him to mould the overture into a form more perfect than any with which it had been previously invested. [See OVERTURE.] For the meagre prelude affected by his Italian contemporaries he substituted a dignified Largo, followed by an Allegro, in the fugato style, with a well-marked subject, and many clever points of imitation, broadly conceived, and designed rather to please by their natural sequence than to surprise by any extraordinary display of ingenuity. Sometimes he added a third movement, in the form of a minuet, or other stately dance tune, which never failed to delight the hearer; and so successful was the general effect of the whole that no long time elapsed before it was imitated by every composer in Europe. Had Lulli done nothing for art but this, posterity would still have been indebted to him for a priceless bequest: but he did far more. Inspired by the verses of Quenault, who wrote twenty pieces for him between the years 1672 and 1686, he had genius enough to devise a style of recitative so well adapted to the spirit of the best French poetry, that the declamatory portions of his operas soon became even more attractive than the scenes which depended for their success upon mere spectacular display. In order to accomplish this purpose, he availed himself of an expedient already well known in the Venetian school—the constant alternation of duple and triple rhythm. This he used to an excess which, while it secured the perfect rhetorical expression of the text, injured the flow of his melody very seriously, and would be a fatal bar to the revival of his music at the present day. But it helped him to found the great French school; and France will ever be grateful to him for doing so.

Lulli was the last man in the world to encourage the talent of a possible rival, or even to allow him a fair hearing. While he lived, he reigned supreme; and his successors, Colasse, Danchet, Campra, and Destouches, were quite incompetent to carry on his work. But though art languished in France, good service was done in its cause, in our own country, by a contemporary writer of great and original genius.

With the sole exception of Alessandro Scarlatti, no dramatic composer of the 17th century left behind him so great a number of works, the beauty of which time has no power to destroy, as Henry Purcell. In all essential points, he was immeasurably in advance of the age in which he lived. His melodies sound as fresh to-day as they did when they were first written, and for the best of all possible reasons. Apart from their skilful construction, which betrays the hand of the accomplished musician in every bar, they are pervaded throughout by a spontaneity of thought which can never grow old. Springing directly from the depths of the composer's heart, they never fail to find, in the hearts of their hearers, a response over which the tyranny of fashion can exercise no influence. It is not surprising that their author should have created his own model, instead of following the example of the French or Italian composers. The idea of English Opera was suggested neither by the Ballet nor the Tragedy. It was the legitimate offspring of the Masque; and the Masque, in England at least, was very far from presenting the characteristics of a true Lyric Drama. Its music was, at first, purely incidental—as much so as that introduced into the plays of Shakespeare. It is true that as early as 1617 Nicolo Lanière set an entire Masque of Ben Jonson's to music, in the *Stilo recitativo*, and may therefore justly claim the credit of having composed the first English Opera, though he was by birth an Italian. But the practice was not continued. The music written by Henry Lawes for Milton's 'Comus,' in 1634, is far from dramatic, and it was really Purcell who first transformed the Masque into the Opera; or rather, annihilated the one, and introduced the other in its place; and this he did so satisfactorily that, measuring his success by the then condition of art in France and Italy, he left nothing more to be desired. His recitative, no less rhetorically perfect than Lulli's, was infinitely more natural, and frequently impassioned to the last degree; and his airs, despite his self-confessed admiration for the Italian style, show little trace of the forms then most in vogue, but breathing rather the spirit of unfettered national melody, stand forth as models of refinement and freedom. Purcell's dramatic compositions are very numerous, though only a few are real operas. In many the music forms an important part of the whole, as in 'Dioclesian,' 'King Arthur,' 'Bonduca,' etc., but only in 'Dido and Aeneas' can it be said that the main action is carried on in music.

What Lulli did for France, and Purcell for England, Reinhard Keiser did for Germany. The Opera was first imported into that country from Italy in 1627, when Rinuccini's 'Dafne,' translated into German by Martin Opitz, and set to music by Heinrich Schütz, was performed at Torgau, on the occasion of the marriage of George II., Landgraf of Hesse, with the sister of the Elector of Saxony. At Regensburg, the musical drama made its first appearance with Benedetto Ferrari's 'L' Inganno d' Amore,' in 1653. Antonio Draghi's 'Alcindo,' and 'Cloridia,' were produced in 1665 at Vienna; and

Giulio Riva's 'Adelaida Regia Principessa di Susa' at Munich. But all these last-named works were sung in Italian. The true cradle of the German Opera, despite its transient success at Torgau, was Hamburg; in which city Johann Theile produced his 'Adam und Eva'—the first 'Singspiel' ever publicly performed in the German language—in 1678. This was followed, in the same year, by 'Orontes'; and from that time forward the Hamburg Theatre retained the first place among the public opera-houses of Germany for more than half a century. Nikolaus Strungk wrote six operas for it, between the years 1678 and 1685. Between 1679 and 1686 Johann Franck wrote thirteen. Johann Förtsch wrote twelve, between 1684 and 1690; Johann Conradi eight, between 1691 and 1693; Johann Cousser five, between 1693 and 1697; and Mattheson three, between 1699 and 1704; but between 1694 and 1734 Keiser produced quite certainly not less than 116, and probably many more. Handel also brought out his 'Almira' and 'Nero' there in 1705, and his 'Daphne' and 'Florinda' in 1706; his connection with Hamburg was, however, of no long duration, and it was to Keiser's exertions alone that the Theatre was indebted for its world-wide fame. Keiser's first attempt, 'Ismene,' was successfully performed at Wolfenbüttel in 1692; and after that his popularity continued undiminished, until in 1734 he took leave of his admiring audience with his last production, 'Circe.' The number of his published works is, for some unexplained reason, exceedingly small. By far the greater portion of them was long supposed to be hopelessly lost, in the city which had once so warmly welcomed their appearance; but in 1810 Pölchau was fortunate enough to discover a large collection of the original MSS., which are now safely stored in Berlin. Their style is purely German; less remarkable for its rhetorical perfection than that of Lulli, but exhibiting far greater variety of expression, and a more earnest endeavour to attain that spirit of dramatic truth which alone can render such music worthy of its intended purpose. Their author's love for scenic splendour did indeed sometimes tempt him to place more reliance upon its effect than was consistent with the higher aspirations of his genius; yet he was none the less a true artist; and, though Schütz and Theile were before him in the field, it would be scarcely just to deny him the honour of having founded that great German school which has since produced the finest dramatic composers the world has ever known.

But the advance we have recorded was not confined to one school only. The opening decades of the 18th century introduce us to a very important crisis in the annals of the Lyric Drama, in most of the principal cities of Europe. So steadily had it continued to increase in general favour, since it was first presented to a Florentine audience in the year 1600, that, after the lapse of little more than a hundred years, we find it firmly established, in Italy, France, England, and Germany, as a refined and highly popular species of entertainment. Meanwhile, its progress towards artistic perfection had been so far unimpeded by any serious difficulty, that a marked improvement in style is perceptible at each successive stage of its career; and the next period of its history is pregnant with interest, as suggestive of a far higher ideal than any that we have hitherto had occasion to consider.

Though Handel, as we have already seen, made his first essay at Hamburg in German Opera, his natural taste sympathised entirely with the traditions of the Italian school, which had already been ennobled by the influence of Carissimi, Colonna, and other great writers of chamber music, as well as by the works of Alessandro Scarlatti, and the best dramatic composers of their time. Attracted by the fame of these illustrious masters, he studied their works with all possible diligence during his sojourn in Italy; and having learned from them all that he cared to know, put his experience to the test by producing his first Italian opera, 'Roderigo,' at Florence, in 1706, and his second, 'Agrippina,' in the following year, at Venice, besides composing at Rome a third musical drama, called 'Silla,' which, though never publicly performed, served afterwards as the basis of 'Amadigi.' Even in these early works, his transcendent genius asserted itself with a power which completely overcame the national exclusiveness of the Italians, who affectionately surnamed him 'Il caro Sassone'; but a still more decided triumph awaited him in London, where he brought out his famous 'Rinaldo' (composed in a fortnight!) at the Queen's Theatre in the Haymarket, on Feb. 24, 1711. This was, beyond all comparison, the finest opera that had ever been placed upon the stage in any country; and its success was both brilliant and lasting. On its first production it was played fifteen times in succession. It had a second run of nine nights in the following year; a third in 1715; a fourth in 1717, and another as late as 1731. Moreover, it was enthusiastically received in 1715 at Hamburg; and equally so, three years afterwards, at Naples. For this long-continued popularity it was chiefly indebted to the exceeding beauty of its arias, of which it contained many, such as 'Lascia ch'io pianga,'[1] 'Cara sposa,' 'Vieni o cara,' 'Figlia mia,' 'Il tricerbero umiliato,'[2] and others equally fine, concerning which it may be safely prophesied that, like the magnificent March, afterwards introduced by Dr. Pepusch into the

[1] Originally written, in the form of an instrumental Sarabande, for 'Almira,' at Hamburg, in 1705.

[2] Once extremely popular as an English Bacchanalian song, 'Let the waiter bring clean glasses.'

'Beggar's Opera'[1] (1727), they will last for ever. The original decorations were very splendid; though, if the testimony of an avowed enemy may be trusted, they were not conceived in irreproachable taste. Though it is pretty well understood that we owe some portion at least of the pleasantries contained in No. V. of the *Spectator* to Addison's disgust at the failure of his own so-called English Opera, 'Rosamond,' the remarks there passed upon the release of a flight of living birds during the flute symphony[2] of 'Augelletti che cantate' serve to show that the puerilities which had amused the Venetians in the time of Freschi and Ziani had not yet passed entirely out of fashion, and that the Lyric Drama was still disfigured by anomalies which needed careful excision. When Italian operas were first introduced into this country, in place of the miserable productions which succeeded the really great works of Purcell, they were performed by a mixed company of Italians and Englishmen, each of whom sang in his own language. A similar absurdity had long prevailed in Hamburg, where the airs of certain popular operas were sung in Italian, and the recitatives in German; and even in Italy the conventionalities of fashion and the jealousies of favourite singers exercised a far more potent influence upon the progress of dramatic art than was consistent with true æsthetic principles. During the greater part of the 18th century the laws which regulated the construction of an opera were so severely formal that the composer was not permitted to use his own discretion, even with regard to the distribution of the voices he employed. The orthodox number of *Personaggi* was six—three women and three men; or, at most, three women assisted by four men. The first woman (*Prima donna*) was always a high soprano, and the second or third a contralto. Sometimes a woman was permitted to sing a man's part, especially if her voice, like those of Mrs. Barbier and Mrs. Anastasia Robinson, happened to be a low one; but, in any case, it was *de rigueur* that the first man (*Primo uomo*) should be an artificial soprano, even though the *rôle* assigned to him might be that of Theseus or Hercules. The second man was either a soprano, like the first, or an artificial contralto; and the third, a tenor. When a fourth male character (*Ultima parte*) was introduced, the part was most frequently allotted to a bass; but operas were by no means uncommon in which, as in Handel's 'Teseo,' the entire staff of male singers consisted of artificial sopranos and contraltos, who monopolised all the principal songs, and upon whose popularity for the time being the success of the work in no small degree depended.

[1] To the words, 'Let us take the road. Hark! I hear the sound of coaches.' Another equally fine March, from 'Scipio,' afterwards appeared in 'Polly,' as 'Brave Boys, prepare.'

[2] This Symphony, though contained in Handel's 'conducting' score, is not given in the early printed copies.

The airs entrusted to these several performers were arranged in five unvarying classes, each distinguished by some well-defined peculiarity of style, though not of general design; the same mechanical form, consisting of a first and second part, followed by the indispensable *Da Capo*, being common to all alike.

1. The *Aria cantabile* was a quiet slow movement, characterised, in the works of the best masters, by a certain tender pathos which seldom failed to please, and so contrived as to afford frequent opportunities for the introduction of extempore ornamentation at the discretion of the singer. Its accompaniment, always very simple, was limited in most cases to a plain thorough-bass, the chords of which were filled in upon the harpsichord.

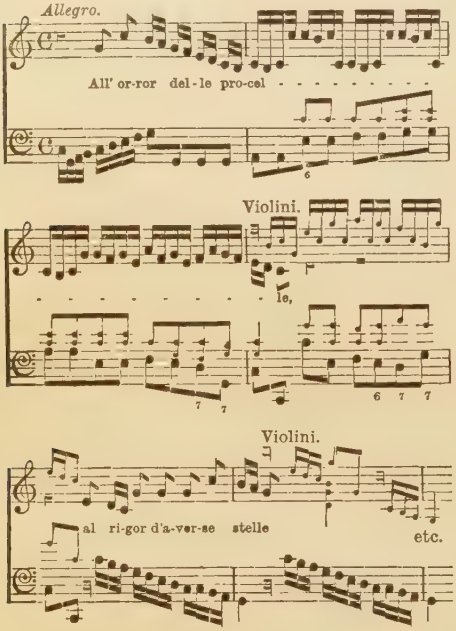
2. The *Aria di portamento* was also a slow movement, and generally a very telling one. Its rhythm was more strongly marked than that of the *Aria cantabile*, its style more measured, and its melody of a more decidedly symmetrical character, freely interspersed with sustained and swelling notes, but affording few opportunities for the introduction of extempore embellishments. Flowing and graceful in design, its expression was rather sedate and dignified than passionate; and its accompaniment rarely extended beyond a well-phrased thorough-bass, with one or two violins, used chiefly in the symphonies.

3. The *Aria di mezzo carattere* was open to great variety of treatment. As a general rule, it was less pathetic than the *Aria Cantabile*, and less dignified than the *Aria di portamento*, but capable of expressing greater depths of passion than either. Its pace was generally, though not necessarily, Andante; the second part being sung a little faster than the first, with a return to the original time at the *Da capo*. Its accompaniment was rich and varied, including at least the full stringed band, with the frequent introduction of oboes and other wind instruments.

4. The *Aria parlante* was of a more declamatory character, and therefore better adapted for the expression of deep passion, or violent emotion of any kind. Its accompaniments were sometimes very elaborate, and exhibited great variety of instrumentation, which the best masters carefully accommodated to the sense of the verses they desired to illustrate. Different forms of the air were sometimes distinguished by special names: for instance, quiet melodies, in which one note was accorded to each several syllable, were called *Arie di nota e parola*; while the terms *Aria agitata*, *Aria di strepito*, and even *Aria infuriata*, were applied to movements exhibiting a greater or less amount of dramatic power.

5. The *Aria di bravura*, or *d'agilità*, was generally an allegro, filled with brilliant 'divisions' or passages of rapid *fioritura* calculated to display the utmost powers of the singer for

whom the movement was intended. Some of the passages written for Elizabetta Pilotti Schiavonetti, Cuzzoni, Faustina, Nicolini, Farinelli, and other great singers of the period, were so amazingly difficult that few artists of the present day would care to attack them without a considerable amount of preparatory study, though it is certain that the vocalists for whom they were originally composed overcame them with ease. Among such *volate* we may class the following, sung in 'Ricardo Primo,' by the celebrated sopranist, Senesino.



Though we sometimes meet with operatic airs of the 18th century which seem, at first sight, inconsistent with this rigid system of classification, a little careful scrutiny will generally enable us to refer them, with tolerable certainty, to one or other of the universally recognised orders.

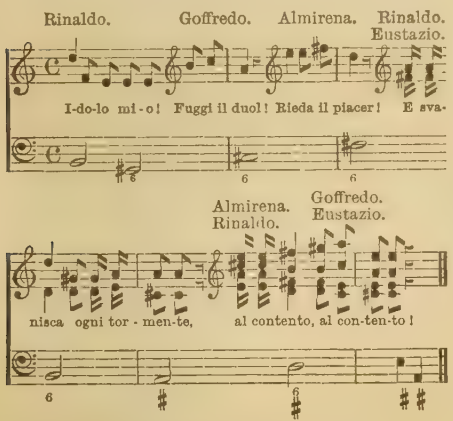
The *Cavatina*, for instance, distinguished from all other types by the absence of a second part and its attendant *Da capo*, is, in reality, nothing more than an abbreviated form, either of the *Aria cantabile*, the *Aria di portamento*, or the *Aria di mezzo carattere*, as the case may be. The second act of 'Teseo' opens with an example which establishes this fact very clearly, needing only the addition of a subordinate strain in order to convert it into a regular *Aria cantabile*.

The *Aria d'imitazione* was written in too many varieties of style to admit the possibility of its restriction to any single class. Warlike airs with trumpet obbligato, hunting-songs with horn accompaniment, echo-songs—such as 'Dite che fà,' in 'Tolomeo'—airs with obbligato flute passages or vocal trills suggestive of the warblings of birds, and descriptive pieces of a hundred other kinds, all fell within this category, and generally exhibited the prominent characteristics of the *Aria di mezzo carattere*, unless, as was sometimes the case, they were simple enough to be classed as *Arie cantabili*, or even *Arie parlanti*, with a more or less elaborate obbligato accompaniment, or contained *volate* of sufficient brilliancy to enable them to rank as *Arie d'agilità*.

The *Aria all' unisono* is of comparatively rare occurrence. 'Bel piacer,' sung by Isabella Girardeau, in 'Rinaldo,' and generally regarded as the typical example of the style, is a pure *Aria cantabile*, written for an expressive soprano, supported only by a single violin part, playing in unison with the voice throughout. In the symphonies, a violoncello part is added; but it is never heard simultaneously with the singer. Similar airs will be found in 'Il Pastor Fido' and 'Ariadne'; but we meet with them so seldom that it is doubtful whether they were ever held in any great degree of favour, either by singers or the public. The fine song, 'Il tricerbero umiliato,' in 'Rinaldo,' represents a less rare form, wherein the basses and other instruments all supported the voice in unisons or octaves.

The *Aria concertata* was simply an *Aria di mezzo carattere*, or an *Aria parlante*, with a more than usually elaborate or original accompaniment. Among the finest-known examples of this class we may mention 'Priva son,' in 'Giulio Cesare,' with flute obbligato; 'Hor la tromba,' in 'Rinaldo,' with four trumpets and drums obbligati; an air in 'Il Pastor Fido,' with accompaniments for violins and violoncellos in octaves pizzicato, with a harpsichord part, arpeggiando, throughout; 'Ma quai notte,' in 'Partenope,' accompanied by two flutes, two violins, viola, and theorbo, with violoncelli and bassi pizzicato; 'Se la mia vita,' in 'Ezio,' for one violin, viola, violoncello, two flutes, and two horns; 'Alle sfere della gloria,' in 'Sosarme,' for the full stringed band, enriched by two oboes and two horns; and a highly characteristic scena, in 'Semele'—'Somnus, awake!'—for two violins, viola, violoncello, two bassoons, and organ.

The sequence and distribution of these varied movements was regulated by laws no less stringent than those which governed their division into separate classes. It was necessary that every scene in every opera should terminate with an air; and every member of the *Dramatis personæ* was expected to sing one, at least, in each of the three acts into which the piece was almost invariably divided; but no performer was permitted to sing two airs in succession, nor were two airs of the same class allowed to follow each other, even though assigned to two

different singers. The most important airs were played at the conclusion of the first and second acts. In the second and third acts, the hero and heroine each claimed a grand scena, consisting of an accompanied recitative —such as 'Alma del gran Pompeo in 'Giulio Cesare'—followed by an *Aria d'agilità* calculated to display the power of the vocalist to the greatest possible advantage; in addition to which the same two characters united their voices in at least one grand duet. The third act terminated with a chorus of lively character, frequently accompanied by a dance; but no trios, quartets, or other concerted movements were permitted in any part of the opera, though three or more characters were sometimes suffered —as in 'Rinaldo'[1]—to join in a harmonised exclamation, at the close of a recitative.

It seems strange that with so many voices at command, so little advantage should have been taken of the opportunity of combining them; but the law was absolute, and no doubt owed its origin to the desire of popular singers rather to shine alone, at any cost, than to share their triumphs with rival candidates for public favour.

The effect of these formal restrictions, pressing with equal severity on the composer and the author of the libretto, was fatal to the development of a natural and consistent drama. Of the numerous poets who wrote for the lyric stage, during the earlier half of the 18th century, two only, Apostolo Zeno and Metastasio, succeeded in producing really good pieces, in spite of the difficulties thrown in their way. Goldoni would probably have been equally successful, had he been equally persevering; but after one or two vexatious failures, he threw up the opera in disgust, and devoted his attention to comedy. Among composers, Handel alone so far overcame the trammels of pedantry as to suffer them to exercise no deleterious influence whatever upon his work. When it suited his good pleasure to submit to them, he did so with such exceeding grace that they seemed to have been instituted rather for his convenience than otherwise. When submission would have interfered with his designs, he followed the dictates of his own clear judgment, and set both critics and singers at defiance. For instance, contrary to all precedent, he enriched the third act of 'Radamisto' with an elaborate quartet; while in 'Teseo'—the scenes of which are distributed in five acts—he seems from first to last to have made it a point of conscience to assign two airs in succession to each of his principal characters, as often as it was possible to find an opportunity for doing so.

That critics should attack, and singers openly rebel against, a composer who showed so little consideration for their prejudices was only to be expected; but, meanwhile, the jealousies he excited, and the opposition he provoked, served the double purpose of bearing testimony to the greatness of his genius, and stimulating him to the most strenuous exertions of which it was capable. His famous contest with Giovanni Battista Buononcini was triumphantly decided, in the year 1721, by the verdict unanimously passed upon 'Muzio Scevola,' of which he composed the third act, Buononcini the second, and Attilio Ariosti the first.[2] A full description of the work will be found in Burney, vol. iv. pp. 273-8; and the student who desires to form his own conclusion on the subject will scarcely feel inclined, after consulting the MS. score preserved in the Dragonetti collection in the British Museum, to dispute the fairness of Burney's criticism. This, however, was by no means one of his greatest successes. He was continually working at high pressure; and, as a natural consequence, even the weakest of the forty-two grand operas he has bequeathed to us contain beauties enough to render them imperishable. It has been said that they have had their day, and can never again be placed upon the stage; but much remains to be said on the opposite side. While preparing our materials for the present article, we subjected the entire series to a most careful and minute re-examination; and the more closely we carried out our analysis, the more deeply were we impressed by the dramatic power which proves almost every scene to have been designed for an accomplished actor, as well as a finished singer. The opportunities thus afforded for histrionic display are unlimited; while, as far as the music is concerned, it seems almost incredible that such a host of treasures should have been so long forgotten—for the works contain, not merely a few beautiful songs, here and there, but scores of deathless melodies, which only

[1] More than seventy years afterwards, Mozart used the same expedient, with irresistible effect, in 'Le Nozze di Figaro.' The writer well remembers the 'double encore' which followed the delivery of the words, 'E schiatti il Signor Conte al gusto mio,' by Mlle. Jenny Lind, Mme. Grimaldi, Signor Lablache and Herr Staudigl, at Her Majesty's Theatre, in the year 1847.

[2] Chrysander attributes the first Act to Filippo Mattei. In the Dragonetti Score it is said to be by 'Signor Pipo.'

need to be as well known as 'Angels ever bright and fair,' or 'Let the bright Seraphim,' in order to attain an equally lasting popularity. It is true that a large proportion of these songs were written for artificial voices, now, happily, no longer cultivated; but the contralto parts invariably lie well within the range of female voices; while those originally designed for such singers as Nicolini or Valeriano might safely be entrusted to an accomplished tenor—an exchange with which we are all familiar in the case of some of our best-known Oratorio music.[1] That the formality of the libretti need no longer be regarded as an insuperable bar to their reproduction was sufficiently proved, in 1842, by the successful run which followed the revival of 'Acis and Galatea,' at Drury Lane, under the management of Macready. If a work never intended to be acted could command attention under such circumstances, surely it would not be too much to hope for the same success from operas such as 'Rinaldo,' or 'Ariadne,' full of equally beautiful music, and expressly designed for a splendid *mise en scène*. An attempt was made in the revival of 'Almira,' Handel's first German opera, at the commemoration festival of the Hamburg Opera-house in Jan. 1878. Let us hope that some enterprising manager will, one day, turn his attention to the still finer Italian operas.

Though Handel's operas so far excelled all others produced, either during his lifetime or for many years after his death, they seem, except in a few isolated cases, to have excited very much less attention on the continent than in our own country. While they were steadily increasing his fame and ruining his fortune in London, another set of works was progressing successfully on the banks of the Elbe, under the superintendence of one of the greatest of Handel's contemporaries, Johann Adolph Hasse, a native of North Germany, who, after a long course of study in Naples, adopted the Italian style, and eventually settled in Dresden, where, between the years 1731 and 1763, he brought the Italian opera to a higher state of perfection than it enjoyed in any other continental city. He died at Venice in 1783, leaving behind him more than 100 operas, most of which exhibit great merit though little depth of inspiration, while all, probably, owed some part at least of their popularity to the matchless singing of his wife, the celebrated Faustina. To this period belong also the operas produced by Graun, at Brunswick and Berlin, between the years 1726 and 1759, and those written about the same time, by Fux, at Vienna. These compositions, though they never became equally famous, were undoubtedly greater, considered as works of art, than those of Hasse; as were also those given to the world a little later by John Christian Bach. Meanwhile, good service was done, in Italy by Vinci—one of the greatest geniuses of the age—Domenico Scarlatti, Leonardo Leo, Francesco Feo, Nicolo Porpora, and many other talented composers whose works we have not space to notice, including the now almost forgotten Buononcini, who was by no means a poor composer, and, but for his unfortunate contest with Handel, would probably have attained an European reputation.

We are next transported once more to Naples, where rapid progress was made, about the middle of the 18th century, in a new direction. We have already described, in the article INTERMEZZO, the gradual development of the Opera Buffa from the interludes which were formerly presented between the acts of an Opera Seria, or spoken drama. These light works were, at first, of very simple character; but a significant change in their construction was introduced by Nicolo Logroscino, a Neapolitan composer, who first entertained the idea of bringing his principal characters on the stage together towards the close of the piece, and combining their voices in a more or less elaborate concerted finale. [But see LOGROSCINO, vol. ii. p. 766.] Originally this consisted of a single movement only, and that, comparatively, a simple one. Later composers enlarged upon the idea; extended it to several movements in succession, often in different keys; and finally introduced it into the Opera Seria, in which it soon began to play a very important part, naturally leading to the introduction of trios, quartets, and the host of richly

[1] It is by no means certain that the part of Acis was not originally intended for a soprano voice. The subject is not free from perplexities, which are increased by Handel's frequent custom of writing tenor and alto parts in the treble (violin) clef, when intended for English singers. Even with Italian singers there are difficulties. Concerning such voices as those of Senesino, Carestini, and Farinelli, we have already been told as much as it is desirable that we should know; but we should be thankful for more detailed information touching the *Voci di Falsetto*, both soprano and contralto, which were in common use in Italy before the middle of the 17th century. We know that until some time after the close of the 16th century boys' voices were used, not only in the Papal Choir, but in many royal and princely chapels, both in and out of Italy—as, for instance, that of Bavaria, when under the command of Orlando di Lasso. It is even certain that the part of Dafne, in Peri's 'Euridice,' was originally sung by Jacopo Giusti, '*un fanciulletto Lucchese*'; though, except in England, boys' voices were not much used on the stage. Their place was afterwards supplied, in Italy, by *Falsetti*, who sang extremely high notes, and managed them with wonderful skill, by virtue of some peculiar method which seems to be entirely lost—like the art of playing upon the old-fashioned trumpet. Della Valle mentions a certain Giovanni Luca, who sang roulades and other 'passages which ascended as high as the stars'; and speaks highly of another singer, called Ludovico Falsetto, whose voice was of so lovely a quality that a single long note sung by him was more charming than all the effects produced by later singers, though he seems to have possessed but little execution, and to have pleased rather by the excellence of his method and the delicate sweetness of his sustained notes than by any extraordinary display of musical ability. These *Falsetti* were mostly Spaniards; but they found no difficulty in obtaining employment in Italy, where at one time they were preferred to boys, whose voices so frequently change just when they are beginning to sing with true expression. The last soprano falsetto who sang in the Papal Chapel was a Spaniard named Giovanni de' Sanctos, who died in 1625. The first artificial soprano was the Padre Girolamo Rossini da Perugia, a priest of the Congregation of the Oratory, who was appointed a member of the Pontifical Choir in 1601, and died in 1644. From this time forward, artificial voices were preferred to all others in Italy: but they were never tolerated in France, and only at the Italian opera in England; the soprano parts being still sung, in this country, by boys, and the contralto by adult Falsetti, as well on the stage as in Cathedral choirs. Ben Jonson's lament for the little performer for whom 'Death himself was sorry' is familiar to every one. In the Masques sung in his day, the principal parts were almost always sung by boys, who were generally selected from the Children of the King's Chapel. It was by these boys that Handel's 'Esther' was sung, with dramatic action, in 1731; and he frequently used boys' voices in his later works. Thus a boy, named Goodwill, sang in 'Acis and Galatea' in 1732, and in 'Athaliah' in 1735; another, called 'Robinson's Boy,' in 'Israel in Egypt' in 1738; and a third, named Savage, in 'Sosarme' in 1749, and 'Jephtha' in 1751.

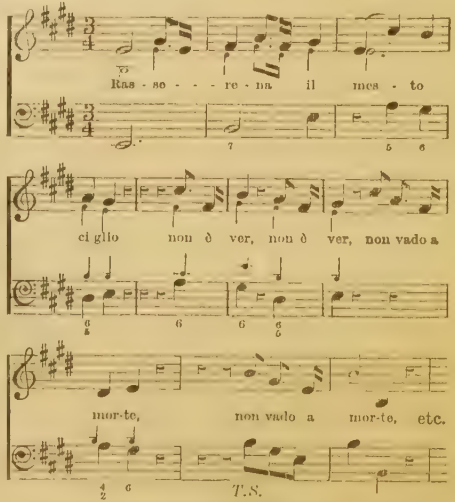
harmonised *pezzi concertati* upon which the dignity of the Grand Opera was afterwards made so largely to depend.

The distribution of parts in the Opera Buffa differed, in some important particulars, from that which so long prevailed in the Opera Seria ; introducing fewer artificial voices, and giving far greater prominence to the basses. The *Personaggi* were grouped in two divisions. The chief, or *Buffo* group, consisted of two female performers, called the *Prima* and *Seconda Buffa*, and three men, distinguished as the *Primo Buffo*, the *Buffo caricato*, and the *Ultima parte*, of whom the first was a tenor, while the second was generally, and the third always, a bass. The subordinate group was limited to the two inevitable lovers, entitled the *Donna seria* and *Uomo serio*. This arrangement was originally very strictly enforced ; but as time progressed departures from the orthodox formula became by no means uncommon.

Most of the great composers of this period excelled equally in Opera Buffa and Opera Seria ; and the style of their melodies was so much more modern than that cultivated either by Handel or Hasse, that we have found it necessary to include among them some whose names, by right of chronology, should rather have been referred to the preceding epoch, with which, however, they can claim but very little æsthetic connection. First among them stands Pergolesi, whose serious opera 'Sallustia' produced a *furore* in Naples in 1731, while his comic Intermezzo, 'La serva padrona,' performed in 1733, was received with acclamations in every capital in Europe. Jommelli's style, though less truly Italian than Pergolesi's, so nearly resembled it, that it would be impossible to class him with any other composer. He wrote an immense number of operas, both serious and comic ; and the melodies he introduced into them obtained for him an amount of public favour which had by no means begun to wane when Burney visited him at Naples in 1770.[1] The work of these great masters was vigorously supplemented by the efforts of Sacchini, Guglielmi, Galuppi, and Perez ; and still more nobly by those of Paisiello and Piccinni, both of whom brought rare and brilliant talents into the field, and enriched their school with a multitude of valuable productions. The graceful spontaneity of Paisiello's manner prevents many of his songs from sounding old-fashioned, even at the present day. Piccinni was also a most melodious writer ; but our thanks are chiefly due to him for the skilful development of his finales, which he wrought into long concerted pieces, not only excellent as music, but remarkable as the earliest known instances of an attempt to make the interest of the piece culminate, as it approaches its conclusion, in the richest harmonies producible by the united voices of the entire *Dramatis personæ*.

By a deplorable perversion of justice Piccinni's real merits are too frequently passed over in silence by critics who would lead us to believe that his only claim to remembrance rests upon the details of a miserable feud, the consideration of which will shortly occupy our attention.

The leading spirit of this eventful epoch was Christoph Willibald Gluck, a composer whose clear judgment and unerring dramatic instinct exercised an influence upon the progress of art which has not, even yet, ceased to make its presence felt, and to which the modern German school is largely indebted for the strength of its present position. An accomplished rather than a learned musician, Gluck rendered himself remarkable, less by any extraordinary display of technical skill, than by his profound critical acumen ; but it was not until he was well advanced in life that this great quality bore the fruit which has since rendered his name so deservedly famous. In early youth, and even after the approach of middle age, he seems to have been perfectly contented with the then prevailing Italian style, which he cultivated so successfully that, but for a certain depth of feeling peculiar to himself, his 'Artamene,' or 'Semiramide,' might be fairly classed with the best productions of Jommelli or Sacchini, as may be seen in the following extract from the former opera :—



His first doubt as to the logical consistency of the orthodox Italian Opera seems to have been suggested by the unsatisfactory effect of a Pasticcio, called 'Piramo e Tisbe,' which he produced in London in the year 1746. In this piece he contrived to introduce a large collection of airs, chosen from his best and most popular works ; yet it wholly failed to fulfil his

[1] See his *Present State of Music in France and Italy*, p. 316, *et seq.*

expectations, not because the music was in fault, but because it was altogether unsuited to the situations of the drama. The reader will, it is to be hoped, remember the grand principle which we assumed as our *point d'appui* at the opening of the present article—that the Lyric Drama could neither be pronounced inconsistent nor illogical, so long as music was employed as a means of intensifying the expression of poetry, and therefore (as a natural consequence) of increasing the dramatic power of the scenes it depicted. It was upon this principle that Peri and Caccini based their experiments at Florence, when they first attempted to clothe the theories of Giovanni Bardi and his enthusiastic associates with a definite form; and, theoretically, the position was never disputed. But as the art of composition, assisted by increased orchestral resources and an improved system of vocalisation, threw off the trammels of its early stiffness, and attained, step by step, the perfection of symmetrical form, composers were tempted to sacrifice the interest of the drama to that of the music which should have tended to illustrate it. The real force of the most striking situations was lost in the endeavour to fill them with captivating arias, calculated to gratify, at the same time, the popular taste and the vanity of individual singers. As the number of great singers multiplied, the abuse grew daily more and more antagonistic to the enunciation of æsthetic truth, until the opera was degraded into a mere collection of songs, connected together by recitatives which seemed designed more with the idea of providing breathing-time for the singer, than that of developing the plot of the piece, or rendering its details intelligible to the audience. In Handel's operas we find no trace of the weakness engendered by this ill-judged though almost universal conformity to the prevailing fashion. His recitativo secco is designed on so grand a scale, and is made the vehicle of so much dramatic expression, that the action of his pieces is never permitted to drag; but, in the works of Hasse, and Porpora, and other popular writers of the period, the defect we speak of is painfully apparent. Against this state of things, which Benedetto Marcello had already censured in no measured terms, Gluck's hatred of falsehood and incongruity in all that concerned his beloved art could not fail to rebel. He felt that the system was based, from first to last, on a fatal mistake; yet could not, for the time, suggest a remedy sufficiently potent to remove an evil so deeply rooted. He therefore patiently endeavoured to attain a clearer insight into the sources of the error, studying diligently, and in the meantime making a great name by the production of operas written in a style which he himself was rapidly learning to despise, but with which the general public were enchanted. It was not until 1762, sixteen years after his memorable visit to England, that he made any serious attempt to express his new ideas in a tangible form. He was at that time settled at Vienna, and on terms of intimate friendship with the Italian poet Calzabigi, who fully entered into his views, and at his request furnished him with a libretto, written on principles totally opposed to those of Metastasio, with whom he had previously worked in concert. The new opera, 'Orfeo,' was an experimental one, both on the part of the composer and the librettist. Gluck carried out his new theories, as far as he had succeeded in perfecting them; made his music everywhere subservient to the action of the drama; finished his airs without the stereotyped *Da capo*; introduced appropriate choruses and other concerted pieces; and never sacrificed the true rendering of a dramatic situation for the sake of attracting attention to his own powers as a composer, or of affording a popular singer the opportunity of displaying the flexibility of his voice. On the other hand, he was most careful to make the musical portion of the work as interesting as was compatible with due regard to the demands of its scenic construction. When it was possible to introduce a fascinating melody, without injury to the general effect, he gladly availed himself of the opportunity of doing so—witness his delightful 'Che farò senza Euridice,' than which no lovelier song was ever written; while, so far as the choruses were concerned, he was equally expressive in the pathetic strains allotted to the shepherds in the first act, and the shrieks of the threatening fiends in the second. The result of this conscientious endeavour to carry out a reform, which he believed to be not only desirable, but absolutely necessary, was a truly magnificent work, which, though its success at first seemed doubtful, soon found a place in the *répertoire* of every theatre in Europe. Even those most violently opposed to innovation felt compelled to applaud it; for its dramatic force was irresistible, and in flow of melody it was excelled by none of the best operas of the period. But Gluck had not yet accomplished his full desire. Encouraged by the triumph of his first attempt in a new style, he carried out his principles still farther, in two other operas 'Alceste' (1767), and 'Paride ed Elena' (1770), which were not received at Vienna with very great favour. The critics of the day were not yet fully prepared for the amount of reform indicated in their construction. Metastasio and Hasse had reigned too long to be deposed in a moment; and Gluck met with so much opposition that he determined to make his next venture in Paris, where, in 1774, he brought out his first French opera, 'Iphigénie en Aulide,' under the patronage of his old pupil, Marie Antoinette. The result fully justified his reliance upon the critical discernment of an audience less easily influenced by the sensuous allurements of Italian art than by the declamatory powers of their own old favourites, Lulli, and his great

successor, Rameau, who both regarded the perfection of accompanied recitative as a matter of far greater importance than a continuous flow of rhythmic melody. To Lulli's rhetorical purity Gluck communicated an intensity of passion which, though it would have scandalised the courtiers of the Grand Monarque, to whom the voice of nature was an unknown language, was welcome enough to those of Louis XVI. He enriched his scenic effects with an orchestral background with which the most ambitious attempts of Rameau would bear no comparison whatever. In place of Lulli's formal Fugue, and Rameau's scarcely less inelastic orchestral Prelude, he introduced an Overture, intended—in his own words—'to prepare the audience for the action of the piece, and serve as a kind of argument to it.' Superior to both these popular composers on their own ground, and gifted besides with a refinement of taste which lent charms of its own to every melodic phrase he wrote, it is not surprising that he should have taken Paris by storm. The new opera was received with acclamation, and Parisian critics, with the Abbé Arnaud at their head, proved that they not only appreciated its beauties but thoroughly understood the principles upon which it was conceived. The only mistake they made—a mistake which more modern critics have been only too ready to endorse—lay in supposing that these principles were new. They were not new—and it is well that we should state this fact clearly, because we shall have occasion to refer to it again. The abstract ideal which in the year 1600 found its highest attainable expression in Peri's 'Euridice,' was not merely analogous to, but absolutely identical with, that which, in 1774, the rich genius of Gluck clothed in the outward form of 'Iphigénie en Aulide.' To compare the two works in the concrete would be manifestly absurd. Peri wrote at a time when monodic art was in its infancy, and, with all his talent, was at heart an incorrigible pedant. To more than a century and a half of technical experience Gluck added one grand qualification with which pedantry can in no wise co-exist—a passionate love of nature. Hence his irresistible power over all who heard him. A certain critic, speaking of a passage in 'Iphigénie en Tauride,' in which Orestes, after a scene full of the most fearful agitation, exclaims 'Le calme rentre dans mon cœur!' found fault with it on the ground that the agitation still carried on in the accompaniment belied the expression of the words. 'Not so,' said Gluck; 'he mistakes physical exhaustion for calmness of heart. Has he not killed his mother?' Equally thoughtful was his defence of the well-known movement *Caron t'appelle*, in 'Iphigénie en Aulide,' against the charge of monotony—'My friend, in Hell the passions are extinguished, and the voice, therefore, needs no inflexions.' Could Shakespeare himself have studied the passions of the human heart more deeply?

Gluck's triumph was complete, but it was short-lived. A reaction soon set in. Piccinni was invited to Paris in 1776, and with the assistance of Marmontel as his librettist, produced two operas—'Roland' and 'Atys'—in the Italian style, both of which excited general admiration. This, however, was not enough to satisfy the party spirit of a large body of malcontents, who, on the arrival of the Italian composer, divided the art-world of Paris into two rival factions,—the *Gluckiste* and the *Piccinniste*,—which fought with a bitterness of prejudice infinitely greater than that displayed by the followers of Handel and Buononcini in London. Both parties were equally unjust to their opponents, and the battle raged with a violence proportioned to the unreasonableness of its exciting cause. The immense success which attended the production of Gluck's 'Iphigénie en Tauride' in 1779 brought matters to a crisis. The Piccinnists, irritated at so signal a triumph on the opposite side, urged their favourite composer to produce another opera on the same subject. Nothing could possibly have been more unfair to Piccinni. He was by far the most accomplished representative of the Italian school then living, and so deeply attached to its traditions that the task forced upon him was not so much beyond as opposed in every possible way to his powers. He brought out his version of the work in 1781; and, as might have been expected, it was a miserable failure; but this severe blow did not put an end to the pretensions of his party, and the feud was continued with undiminished violence on either side, until long after the composer of 'Orfeo' had retired into private life at Vienna. Its influence upon art has proved to be indelible. Few French composers, with the exception of Méhul, have made any serious attempt to carry out the principles laid down by Gluck, as indispensable to the perfection of dramatic music; but notwithstanding their early rejection at Vienna they were afterwards unhesitatingly adopted in Germany, and have ever since formed one of the strongest characteristics of German opera. On the other hand, Piccinni's powerful development of the finale enriched the Italian school with a means of effect of which it was not slow to avail itself, and which its greatest masters have never ceased to cherish with well-directed care. Of the work wrought by one of the greatest of these, we shall now proceed to speak.

We have already explained that, after formal recognition of the Opera Buffa as a legitimate branch of art, it was cultivated with no less assiduity than serious opera, and that the greatest writers attained equal excellence in both styles. Of none can this be more truly

said than of Cimarosa, to whose fertility of invention Italian opera is indebted for the nearest approach to perfection it has as yet been permitted to achieve at the hands of a native composer. The raciness which forms so conspicuous a feature in 'Il Matrimonio segreto' is not more remarkable than the intense pathos, reached evidently without an effort, in 'Gli Orazij e Curiazij.' In neither style do we find a trace of the stiffness which no previous composer was able entirely to shake off. Cimarosa's forms were as far removed as the latest productions of the present day from the antiquated monotony of the *Da capo*; and we see them moulded with equal care in movements of every possible description. The delightful aria, 'Pria che spunti in ciel l' aurora' (said to have been inspired by the view of a magnificent sunrise from the Hradschin, at Prag), is not more graceful in construction than the irresistibly amusing duet, 'Se fiato in corpo avvete,' or the still more highly developed trio, 'Le faccio un inchino,' though these are both encumbered with the necessity for broad comic action throughout. It is, indeed, in his treatment of the *Pezzo concertato* that Cimarosa differs most essentially from all his predecessors. Taking full advantage of the improvements introduced by Piccinni, he bestowed upon them an amount of attention which proved the high value he set upon them as elements of general effect. Under his bold treatment they served as a powerful means of carrying on the action of the piece, instead of interrupting it, as they had too frequently done in the works of earlier masters. This was a most important modification of the system previously adopted in Italian art. It not only furnished a connecting link to the various scenes of the drama, which could no longer be condemned as a mere assemblage of concert arias; but it strengthened it in every way, added to the massive dignity of its effect, and gave it a logical status as unassailable as that for which Gluck had so nobly laboured in another school. Henceforward Germany might pride herself upon her imaginative power and Italy upon her genial melody; but neither could reproach the other with the encouragement of an unnatural ideal.

What Haydn could have done for this period had he devoted his serious attention to dramatic music, at any of the larger theatres, is of course mere matter of conjecture; though it seems impossible to believe that he would have rested satisfied with the prevailing Italian model. His 'Orfeo ed Euridice,' written for the King's Theatre in the Haymarket in 1791, but never performed, in consequence of a change in the management, is remarkable rather for its supreme refinement than for dramatic power, a qualification which it would have been unreasonable to expect from a composer whose former operas had been written expressly for Prince Esterhazy's private theatre, and, though well adapted for performances on a small scale, (several were written for the marionette theatre), were not, as he himself confessed, calculated to produce a good effect elsewhere. The scores of many of these were destroyed when the little theatre was burned down in 1779; but the original autograph of 'Armida,' first performed in 1783, is happily preserved in the library of the Royal College of Music. 'Orfeo ed Euridice' was printed at Leipzig in 1806; and a beautiful air from it, 'Il pensier sta negli oggetti,' will be found in the collection called 'Gemme d' antichità' (Ashdown & Parry), and will give a fair idea of the general style of the work. Zingarelli, Salieri, and their Italian contemporaries, though undoubtedly possessing talents of a very high order, were so far inferior to Cimarosa, in all his greatest qualities, that he will always remain the typical writer of the age; and to his works alone can we look for the link which connects it with the next period, the most glorious one the lyric drama has ever known, since it witnessed the elevation both of the Italian and German schools to what, in the present state of our knowledge, we must needs regard as absolute perfection.

Though Mozart was born only seven years later than Cimarosa, and died many years before him, the phase of art he represents is infinitely more advanced than that we have just described. His sympathies, like Handel's, were entirely with the Italian school; but to him, as to Handel and the elder Scarlatti, it was given to see that the monodists of the 17th century had committed a fatal mistake in rejecting the contrapuntal experience of their great predecessors. So carefully was his own art-life guarded against the admission of such an error, that before he was fifteen years old (1770) he was able to write a four-part counterpoint upon a given *Canto fermo*, strict enough to justify his admission as *Compositore* into the ranks of the Accademia Filarmonica at Bologna. In later life he studied unceasingly. Founding his praxis (as Haydn had done before him, and Beethoven did afterwards) on the precepts laid down by Fux in his *Gradus ad Parnassum* (1725), he was able to take the fullest possible advantage of the gifts bestowed upon him by nature, and was never at a loss as to the best method of treating the inexhaustible wealth of melody she placed at his command. In dramatic situations, of whatever character, he struck out the truth by mere force of natural instinct, where Gluck would have arrived at it by a long process of synthetic induction; and this faculty enabled him to illustrate the actual life of the scene without for a moment interrupting the continuity of his melodic idea, and to enforce its meaning with a purity of expression diametrically

opposed to the coarseness inseparable from an exaggerated conception. For instance, when Papageno prepares to hang himself, he takes leave of the world with such unaffected pathos, that we lose all thought of absurdity in our sorrow for the poor clown who is so truly sorry for himself, and who yet remains the most absurd of clowns to the end. On the other hand, when elaboration of form was desirable, he did not disdain to avail himself of the experience of his predecessors, but enlarged a thousandfold upon the ideas of Piccinni and Cimarosa, and produced symmetrical movements, the complications of which had never entered into their minds as possible. Thus the sestets 'Sola, sola' and 'Riconosci in questo amplesso' surpass in fulness of design the grandest *dénoûments* to be found in any other operas of the period; while the two concerted finales in 'Le Nozze di Figaro' contain respectively nine and seven, and those in 'Il Don Giovanni' no less than eleven distinct movements, all written with the most masterly skill, and linked together in such natural sequence that it is impossible but to accept them, in each particular case, as the component parts of a single comprehensive idea, as homogeneous as that of a symphony or a concerto. Again, Mozart's command of the orchestra, as a medium of dramatic effect, stands unrivalled. He was accused by some of his contemporaries of over-loading the voice with unmeaning accompaniments; but the charge was made in ignorance of the principle upon which he worked. Grétry, when asked by Napoleon to define the difference between the styles of Mozart and Cimarosa, replied, 'Sire, Cimarosa places his statue on the stage, and its pedestal in the orchestra: Mozart places the statue in the orchestra, and the pedestal on the stage.' The metaphor, though pretty enough, conveyed a palpable untruth. Neither Mozart nor Cimarosa reversed the relative positions of the statue and the pedestal; but Cimarosa used the latter simply as a means of support; whereas Mozart adorned it with the most exquisite and appropriate *Bassi-rilievi*. His accompaniments are always made to intensify the expression of the voice, and to aid it in explaining its meaning; and he attains this end by a mode of treatment as varied as it is original. Though his system of instrumentation has served as the basis of every other method, without exception, used by later composers, his own combinations are marked by a freshness which never fails to make known their true authorship at the very first hearing. From a close study of his scores we shall learn that he did not arrive at his full perfection until after long years of careful study. Though the *cachet* of true genius is impressed upon his earliest inspirations, it is in 'Idomeneo, Rè di Creta,' produced at Munich in 1781, that we first find him claiming his right to be numbered among the greatest composers the world has ever known. We have here the perfection of melodious grace, the perfection of dramatic truth, and the perfection of choral dignity. In the last-named quality—more especially as exhibited in the choruses 'Pietà! Numi, Pietà!' and 'O voto tremendo'—it is doubtful whether 'Idomeneo' has ever been equalled, even by Mozart himself; while it is certain that, in its comprehensive grasp of a grand and always logically consistent ideal, it has never been surpassed: but in richness of invention and exhaustive technical development it must undoubtedly yield to 'Così fan tutte,' 'La Clemenza di Tito,' 'Le Nozze di Figaro,' and 'Il Don Giovanni.' In these four great works Italian opera reached a grade of excellence above which it seems extremely improbable that it will ever be fated to rise. Yet Mozart did not rest satisfied even here. It was given to him to raise German opera to the same high level, and concerning this a few words of explanation will be necessary.

We have already spoken of Hamburg as the cradle of the German opera, and of Handel, Mattheson, and Reinhard Keiser, as the guardians of its infancy. After the death of Keiser in 1739 the Hamburg theatre lost much of the prestige it had acquired during his magnificent rule; but, some thirty years later, a notable impulse was given to Teutonic art at Leipzig, by Johann Adam Hiller, a really talented musician, celebrated as the first Director of the Gewandhaus concerts, and, at a later period, as Cantor of the Thomasschule. At the instigation of Koch, the manager of the Leipzig theatre, Hiller devoted his attention to a light kind of dramatic effusion, with spoken dialogue, plentifully interspersed with music of a pleasing character, based, for the most part, upon a highly developed form of the German Lied, though sometimes taking the shape of concerted pieces of considerable completeness. These little pieces succeeded admirably, some of them, such as 'Der Teufel ist los'—founded upon the English play, 'The Devil to pay'—'Der Dorfbarbier,' and 'Die Jagd,' attaining an enormous popularity. And thus arose that best and truest form of German opera, the 'Singspiel,' which, though less defensible on pure æsthetic principles than either the Opera Seria or the Opera Buffa, has given birth to some of the grandest lyric dramas we possess. We say 'less defensible,' because it is evident that a scene, partly spoken and partly sung, cannot possibly bring out the poet's meaning with the clearness which is easily enough attainable when a single mode of expression is employed throughout. There must be a most awkward and unnatural solution of continuity somewhere. All the composer can do is to put it in the least inconvenient

place. J. F. Reichardt afterwards made an attempt to overcome this difficulty in the 'Liederspiel'—an imitation of the French 'Vaudeville'—in which he was careful that the action of the piece should never be carried on by the music, which was almost entirely of a semi-incidental character. A third form of musical drama was introduced at Gotha in 1774 by George Benda, who, in his 'Ariadne auf Naxos' and 'Medea,' assisted the effect of a spoken dialogue by means of a highly coloured orchestral accompaniment, carried on uninterruptedly throughout the piece after the manner of what is now called a melodrama. Mozart heard some of Benda's productions at Mannheim in 1778, and, though he never adopted the method in any of his greater works, was delighted with its effect. He took, indeed, the greatest possible interest in all that concerned the advancement of German art; and when commissioned to write a work for the National opera, founded at Vienna in 1778 by the Emperor Joseph, he threw his best energies into the welcome task, and produced in 1782 a masterpiece—'Die Entführung aus dem Serail'—which at once elevated the Singspiel to the level he had already won for the Italian opera, and secured it a recognised status as the embodiment of a conception peculiar to and truly worthy of the great Teutonic school. We rarely hear this delightful opera now, even in Germany; but its beauty is of a kind which can never grow old. It teems with lovely melodies from beginning to end; and the disposition of its voices leads to the introduction of a wealth of concerted music of the highest order. It was received with enthusiasm both in Vienna and at Prague. Mozart followed it up in 1786 with 'Der Schauspieldirektor,' a charming little piece, filled with delightful music; and in 1791 he crowned his labours by the production of the noblest lyric comedy existing in the German language—'Die Zauberflöte.' Ferdinand David—no over-indulgent critic—once told the writer that the libretto of 'Die Zauberflöte' was by no means the flimsy piece it was generally supposed to be; but that no one who was not a Freemason could appreciate its merits at their true value. For instance, the grand chords played by the trombones at the end of the first part of the overture, and in the first scene in the second act, enunciate—he said—a symbol which no Freemason could possibly fail to understand. Not many years ago, these chords were always played, in England, with the minims tied together, so that the notes were struck twice, instead of thrice, at each repetition. By this false reading, which is perpetuated in Cianchettini's edition of the score, the force of the symbol is entirely lost, and the whole intention of the passage defeated.

But the history of the next period will teach us that the peculiar phase of German art over which Mozart asserted such absolute supremacy was not the only one in which it was capable of manifesting itself. The possible variety of style is unlimited; and it was evident from the first that many promising paths to excellence still remained unexplored. One of these was selected by Beethoven, with results for which the world has reason to be profoundly grateful. Over this great master's early youth the stage seems to have exercised none of that strange fascination which so frequently monopolises the young composer's interest, almost before he has had time to ascertain his true vocation; and when, in the full maturity of his genius, he turned his attention to it, he does not appear to have been attracted, like Mozart, by the force of uncontrollable instinct, but rather to have arrived at perfection, as Gluck did, by the assistance of earnest thought and unremitting study. He wrote an opera, simply because the manager of the Theater-an-der-Wien found it worth while to offer him an engagement for that purpose: but, having undertaken the work, he threw his whole soul into it, laboured at it, as his sketch-books prove, incessantly, and identified himself so completely with its progress that he seems as much at home in it as he had ever previously been in a sonata or a symphony. The subject selected was Bouilly's 'Léonore, ou l'amour conjugale,' which had already been set to music as a French 'Opéra-comique' by Gaveaux, and very successfully, to Italian words, by Paër. A German translation was now made by Sonnleithner; and that Beethoven was satisfied with it, and was conscious of no inconsistency in the dialogue being spoken, must be inferred from the careful solicitude with which he strove, not only to give due effect to the various situations of the drama, but to bring out the sense of the text, even to its lightest word. The work was produced in 1805 under the name of 'Fidelio, oder die eheliche Liebe,' and again performed in the following year with extensive alterations and a new overture; but its success was more than doubtful. In 1814 it was revived at the Kärnthnerthor Theater, still under the name of 'Fidelio,' with further alterations consequent upon a thorough revision of the text by Friedrich Treitschke, and a new overture in E—the fourth which had been written for it—and, on this occasion, its beauties were more clearly appreciated, though not to the extent they deserved. Never during the composer's lifetime was 'Fidelio' understood as we understand it now. Perhaps no work of the kind ever caused its author more serious annoyance. Even in 1814 the *prima donna*, Madame Milder-Hauptmann, presumed, on her own confession, to dispute Beethoven's will with regard to the magnificent scena, 'Komm, Hoffnung, lass den letzten Stern.' Yet the

unwearying care he bestowed upon the minutest details of the piece, no less than upon its general effect, resulted in a work which really leaves no room for hostile criticism. The most censorious analyst, if he be honest, will find himself constrained to admit that, however deeply he may seek into the inner meaning of the scenes it presents to us, Beethoven has been beforehand with him, and sought into it more deeply still. Not Gluck himself ever produced an opera bearing traces of such intense devotion to pure dramatic truth. The principles upon which it is modelled are, indeed, almost identical with Gluck's so far as theory is concerned; but Gluck, in his latest works, undoubtedly sacrificed musical form to dramatic expression; while Beethoven has shown that the perfection of the one is not inconsistent with the fullest possible enunciation of the other.

With these great qualities to recommend it, 'Fidelio' stands alone, and has necessarily become immortal; while the works of Paër, Süssmayer, and other composers who enjoyed a high degree of popularity in the earlier years of the 19th century, have been long since almost forgotten. The only other productions of the period that can for a moment be placed in competition with it are the later operas of Cherubini, who, after writing for many years in the light Neapolitan style, struck out, in 'Lodoiska' (1791), a manner of his own, strikingly original, and far above the possibility of imitation, but based, like Beethoven's, upon the principles laid down by Gluck, and presenting the curious anomaly of a German method, cultivated by an Italian, for the amusement of a Parisian audience. Beethoven is known to have spoken of Cherubini as 'the greatest of all living writers for the stage,' and to have admired 'Les deux Journées' and 'Faniska' exceedingly; and it is worthy of remark that a strong analogy is observable between the libretti of 'Fidelio,' 'Faniska,' 'Les deux Journées,' and 'Lodoiska,' in each of which the leading incident is the rescue of an unjustly detained prisoner, through the devotion of a faithful friend whose life is risked, though not lost, in the labour of love necessary to effect the desired object. We can scarcely believe it possible that the two great composers would have selected subjects so exactly similar in character, and bringing into play exactly the same delicate shades of emotion, passion, and feeling, had there not been a strong community of thought between them; yet their mode of expressing that thought was in each case so completely a part of themselves, that not the slightest trace of similarity is discernible in their treatment even of those scenes which most closely resemble each other as well in their outward construction as in their inner meaning. In all such cases the most careful criticism can only lead to the conclusion that each master did that which was best for his own work in his own peculiar way; and the more closely we analyse these works, the deeper will be our reverence for the genius of those who attained such splendid results by such very different means.

The next development of German Opera is that known among musical historians as the Romantic school—a form of art which, since the beginning of the 19th century, has exercised a more decided influence upon the progress of dramatic music than any other recognised agent. The invention of the romantic opera has been almost unanimously ascribed to Weber; we must not, however, pass over in silence a claim which has been brought forward, within the last few years, in favour of Spohr, though we believe it to be indefensible. It is quite true that 'Faust,' Spohr's greatest triumph in this peculiar style, was completed and ready for performance in 1813; while Weber's masterpiece, 'Der Freischütz,' was not produced till 1821. But the decision of the controversy does not rest, as has been pretended, upon the comparative chronology of these two great works. As early as 1806 Weber had given good promise of what was to come, in a decidedly Romantic opera, 'Rübezahl,' written for the theatre at Breslau, but never publicly performed. The only portions of this opera now known to be in existence are a scena, a quintet, and a chorus of spirits, in MS., and the overture—published with extensive alterations under the title of 'Der Beherrscher der Geister' ('The Ruler of the Spirits'). It is sad indeed to feel that the remainder is hopelessly lost; but the overture alone affords us all the evidence we need. Not only is it the first example we meet with in modern times of a grand orchestral prelude written in 6-4 time; but its subjects, its instrumentation, and its general design establish its 'Romantic' character beyond all controversy, and, taken in connection with the date of its production, remove the necessity for bringing forward any further testimony in the composer's favour. Priority of invention, therefore, unquestionably rests with him; while those who judge the question on æsthetic grounds have never hesitated to accept 'Der Freischütz' as an embodiment of the highest ideal the school is capable of realising, its truest prototype as well as its brightest ornament. To Weber, therefore, the full honour must be accorded; and it is in his works that the characteristics of the school may be most profitably studied.

It is by no means indispensable that the libretto of the romantic opera should deal with the supernatural. Though it certainly finds a congenial habitat in the realm of ghosts, demons, fairies, gnomes, witches, mermaids, and sprites of all sorts and conditions, it is equally at home among the splendours of chivalric pageantry, in the solitude of the Black Forest, or under the

arches of a cloister. Its *dramatis personæ* may be queens and princes, a troop of spectres, or a company of peasants with hearts as innocent as their dresses are homely. Only, whoever they are, they must speak in their real character, natural or imaginary. The scene cannot very well be laid in the streets of a modern city, nor must the incidents be such as one would be likely to encounter in ordinary domestic life; but the domestic affections, and all other passions which form the common inheritance of every age and country alike, may, and necessarily must, be represented in their fullest integrity. The only condition laid upon the composer is that when he is called upon to deal with natural things he must be truly and unaffectedly natural. When he soars into the regions of fancy, he must trust entirely to the power of his imagination; and in proportion to the extent of that power will be the measure of his success. Let us see how these conditions are fulfilled in Weber's masterpiece.

The plot of 'Der Freischütz' consists of the simplest possible love story, surrounded by an atmosphere of horror, which, though having no real connection with it, influences its progress from beginning to end. It is by his clever recognition of this fact that Weber has proved himself the greatest master of the style that ever lived. He presents his heroine to us as a high-souled maiden, faithful and true, and above all, earnestly and unaffectedly God-fearing. We learn all this, not from anything she says or does, but simply from the style of the music he has given her to sing. In like manner, and by the same means of expression, he depicts his hero as an honest fellow, very much in love, but very weak and vacillating when his best affections are used as temptations to draw him into evil. We see this last-named trait in his character very clearly exemplified in the grand concerted piece, 'O! diese Sonne,' and the terzetto, 'Wie? was? entsetzen!' and the first, in 'Durch die Wälder'; but, when the shadow of Samiel appears behind him, he entirely loses his individuality. He is no longer one of ourselves. His cry of despair, 'O dringt kein Strahl durch diese Nächte,' reaches us like a wail from the other world, and we are instantly transported from the realms of human passion into those of pure imagination. Caspar, on the other hand, is never natural. He has consorted with demons until he has himself become a fiend; and he betrays this fact as clearly in his rollicking Trinklied, as in his death-song. The same just discrimination of styles is exhibited in the music allotted to the peasants, the bridesmaids, and the grisly followers of 'The Wild Huntsman,' who are all made to sing passages so well suited to their several characters, whether real or imaginary, that no spoken words could illustrate them with equal plainness. In the famous 'Incantation Scene' the art of tone-painting is used with a power which needs the aid of no scenic horrors to impress its meaning upon the most unimaginative comprehension, and which is, indeed, only too frequently distracted by the noise and confusion inseparable from a too exuberant 'spectacle'; while the overture, a triumph of descriptive instrumentation, furnishes us, by means of its leading themes, with an epitome of the entire story. The constant use of the *Leitmotif* throughout the whole of this remarkable opera seems indeed to entitle Weber to the honour of its invention, notwithstanding the suggestive notes sung by the statue in 'Il Don Giovanni.' His skill in making the overture serve as an argument to the piece to which it is prefixed, in accordance with the principles laid down many years previously by Gluck, is at all times very conspicuous. In 'Euryanthe' (1823), for instance, the spirited first subject prepares us at once for the knightly pomp of the coming drama; while the weird episode for *Violini, con sordini,* tells the secret of the plot with a ghastly fidelity to which the shuddering *tremoli* of the viola—played *senza sordini*—lends an intensity truly wonderful, when we remember the extreme simplicity of the means employed. The *raison d'être* of this extraordinary episode—to which no one seems ever to give a thought in England—is the temporary rising of the curtain, for the purpose of displaying the vault containing the sarcophagus of Adolar's sister Emma, whence is stolen the poisoned ring afterwards brought forward in evidence of Euryanthe's faithlessness. The whole passage is treated with a dramatic force never afterwards exceeded even by Weber himself. He seems, indeed, to have bestowed especial pains upon 'Euryanthe,' in which he so far departed from German custom as to substitute heavily accompanied recitative for spoken dialogue throughout—an expedient which he did not follow up in his later English opera 'Oberon,' and for the introduction of which it is certain that neither English nor German audiences were at that time prepared.

Though Spohr cannot be justly credited with the invention of the 'Romantic Opera,' his imaginative temperament and rich creative powers enabled him to cultivate it with very great success; while his unlimited command over the intricacies of the chromatic and enharmonic genera lent a peculiarly luscious colouring to his method of treatment. His 'Faust'—now thrust aside to make room for another work of the same name—contains beauties enough to remove all danger of its permanent extinction. 'Der Berggeist' (1825), though less generally known, is, in some respects, still finer; and is especially remarkable for its magnificent overture, as well as for the skilful treatment of a scene, in which the phantoms of the heroine's friends are sent, by the power of a magic spell, to cheer her in her solitude.

The shadowy music assigned to the ghostly forms, contrasted with that sung by the same individuals when present in their own proper persons, tells the story with true dramatic accuracy. Spohr also reached a very high standard in 'Zemire und Azor' (1819), 'Der Alchymist' (1830), and 'Der Kreuzfahrer' (1845). In 'Jessonda,' produced in 1823, and regarded by himself as his best opera, he made an attempt, like Weber, to abolish spoken dialogue in favour of accompanied recitative; but found, like Weber, that popular feeling was too strong to listen to reason on a point concerning which it still holds its ground, alike in Germany, France, and England. In Italy alone has uninterrupted singing been always regarded as a *sine quâ non* at the opera. [See three articles on Spohr's operas, by F. Corder, in the *Musical Times* for 1884, pp. 385, 444, and 508.]

Next in order of merit are the Romantic Operas of Heinrich Marschner, whose more important productions, 'Der Vampyr' (1828), 'Der Templer und die Jüdin' (1829), 'Hans Heiling' (1833), and 'Adolph von Nassau' (1843), rank among the best works of the kind that have been produced in modern times. Of the eleven operas written by Ernst Theodor Hoffmann, and now preserved in MS. at Berlin, one only, founded on De la Motte Fouqué's charming story of 'Undine,' seems to have produced any very strong impression. Weber has praised this most enthusiastically; yet, notwithstanding its originality, its characteristic instrumentation, and its intense dramatic power—more especially as exhibited in the part of Kühleborn—nothing has ever been heard of it since it was first produced in 1816. Almost equally forgotten are the Romantic Operas of Lindpaintner, whose 'Lichtenstein,' 'Die Sicilianische Vesper,' 'Der Bergkönig,' and 'Der Vampyr,' far excel, both in artistic conception and technical development, many works which have unaccountably outlived them. Lindpaintner died in 1856; and, in noticing his works, we virtually bring our history of the German Opera down to modern times.

When Cherubini fulfilled his great art-mission in Paris, he worked side by side with men who, though wholly unworthy to be placed in the same category with himself or with Beethoven—the only other composer whose dramatic music bears the slightest analogy to his own—were, nevertheless, earnest enough in their way, and conscientiously acted up to their light. Of these composers we now propose to speak, as the chief actors in the most brilliant period in the history of the *Opéra-comique*.

After the retirement of Gluck, Piccinni still enjoyed a certain term of popularity; but when the excitement of faction had settled down into the calm of sounder judgment, the field was really open to any French composer with talent enough to secure a fair hearing. At this juncture Grétry and Méhul stepped forward to fill the gap. Both were men of more than ordinary talent, and the works of both became extremely popular, and held firm possession of the stage for many years. Grétry's style was light and pleasing, and exactly adapted to the taste of a Parisian audience. Méhul was an even more thorough musician, and aimed at higher things, striving conscientiously to carry out the principles of his instructor, Gluck, for whom he entertained the deepest reverence, and to whose wise counsels he was indebted for many of the sterling qualities which tended to make his work deservedly famous. It was chiefly by the exertions of these two genial writers, and their equally talented countryman and contemporary, Boieldieu, that the *Opéra-comique* was raised to the position which it has ever since maintained, as one of the most popular branches of French dramatic art; for the great works of Cherubini, though *Opéras-comiques* in name, are, in style, much more nearly allied to the German 'Romantic Opera.' The true *Opéra-comique* is essentially a French creation. Its title is somewhat anomalous, for it is not at all necessary that it should introduce a single comic scene or character; but its *dénoûment* must be a happy one, and the dialogue must be spoken. Even Méhul's 'Joseph' (1807), though founded strictly upon the Scripture narrative, is included, by virtue of this condition, in the category, as are many other works, the action of which is serious, or even gloomy, throughout.[1] Since the beginning of the 19th century, the best French composers have desired nothing better than to succeed in the style which was so signally adorned by their immediate predecessors. Monsigny, Berton, Isouard, Lesueur, and Catel all cultivated it with more or less success; as did, at a later period, Clapisson, Adam, Herold, Halévy, and Auber. The last two composers also attained great celebrity in *Grand Opéra*; it is enough to say here that their lighter works were received little less cordially in England and Germany than at the Parisian theatres for which they were originally composed.

As Germany boasted its Romantic Opera, and France its *Opéra-comique*, so England gave birth to a style of opera peculiar to itself, and differing in so many important points from all other known forms, that we shall find it convenient to place it in a class by itself.

In describing the dramatic works of Purcell (see above, p. 443), we stated our belief that English Opera owed its origin to the Masque. Now the music of the Masque was wholly incidental—that is to say, it formed no essential element of the piece, but was introduced, either for the purpose of adding to the effect of certain scenes, of affording opportunities for certain

[1] The lighter form of the *Vaudeville* so much more nearly resembles a play, with incidental songs, than a regular opera, that we do not think it necessary to include a notice of it in the present article. [See VAUDEVILLE.]

actors to display their vocal powers, or of amusing or interesting the audience in any way that might be thought most desirable. The only purpose for which it was not used was that of developing the action of the drama, which was carried on entirely in spoken dialogue; declamatory music, therefore, was quite foreign to its character, and all that was demanded of the composer was a succession of songs, dances, and tuneful choruses. Purcell rebelled against this state of things, and introduced a decidedly dramatic feeling into some of his best music; but he died early, and his work was not successfully followed up. The history shows how completely the Italian Opera banished native art from the stage during the greater part of the 18th century. Attempts were indeed made to bring it forward, from time to time, sometimes successfully, but often with very discouraging results. Several English operas were sung at the 'Little Theatre in the Haymarket,' while Handel's splendid works were rapidly succeeding each other at the King's Theatre across the street; and, more than once, English operas were advertised to be performed 'after the Italian manner,'—that is to say, with recitatives in place of dialogue, and measured melody for the airs. None of these, however, produced any real effect; and no success worth recording was attained until the year 1728, when Gay wrote, and Dr. Pepusch adapted music to, the 'Beggar's Opera.' This was an embodiment of English art, pure and simple. The plot was laid in an English prison; the dialogues were spoken, as in an ordinary play; and the music consisted of the loveliest English and Scottish melodies that could be collected, either from the inexhaustible treasury of national song, or the most popular ballad music of the day. The success of this venture was quite unprecedented, and led to the production of a series of pieces in similar forms known as 'Ballad Operas.' [See ENGLISH OPERA, vol. i. p. 782.]

After producing a piece more or less in this style, Dr. Arne hoped to fulfil his ambition of founding a school of English Opera, based upon the then fashionable Italian model; and with this end in view he translated and set to music the text of Metastasio's 'Artaserse,' and produced it, under the name of 'Artaxerxes,' in 1762. Its reception was extremely encouraging, and deservedly so, for it contained much excellent music, and was performed by a very strong company; but its success was rendered almost nugatory, so far as its effect upon the future was concerned, by the interference of a certain class of critics—men, for the most part, with some amount of literary ability, but utterly ignorant of the first principles of art, and therefore knowing nothing whatever of the merits of the question they pretended to decide—who, having come to the conclusion that the English language was unfitted for recitative, reiterated this opinion until they persuaded a large section of the public to agree with them. But for this, it is quite possible that the idea, had it been conscientiously developed, might have led to results of real importance. As it was, no further attempt was made to sing an English opera, throughout, though no objection was raised against the introduction of any amount of recitative, accompanied or unaccompanied, into an oratorio. Arne's project, therefore, brought forth no permanent fruit, though he had no cause to be dissatisfied with the result of his own private venture. Michael Kelly was a prolific writer of English operas, and won much fame by 'The Castle Spectre' (1797), 'Bluebeard' (1798), and 'The Wood Dæmon' (1807). Hook, Davy, Ware, Reeve, and many other equally popular writers contributed their quota of works which have long since passed out of memory, but which our grandfathers held in no light esteem. To them succeeded Braham, whose really good songs, so perfectly adapted to the powers of his matchless voice, commanded success for 'The English Fleet' and many other pieces, which, as true works of art, were certainly not on a level with those of Shield. Very different were the productions of Sir Henry Bishop, a thorough master of harmony, and a more than ordinarily accomplished musician. He made, indeed, no attempt to improve upon the form of the English opera, which, in his hands, as well as in those of his predecessors, was still no more than a play—generally a very poor one—diversified by a goodly collection of songs, duets, and choruses. But neither his songs nor his concerted pieces betrayed the slightest sign of weakness. Had they formed parts of a well-constructed drama, instead of being scattered through the various acts of such ill-conceived medleys as 'The Knight of Snowdoun' (1811), 'The Miller and his Men' (1813), or 'Guy Mannering' (1816); had their writer devoted his life rather to the regeneration of English opera than to the less exalted task of adorning it with gems of which it was not worthy—the name of Bishop would not have stood very low down upon the list of the great operatic composers of the 19th century. But there seems to have been a great lack of energy in the right direction at this particular epoch. Charles Horn, another delightful composer of English operas, was equally content to let the general character of the piece remain as he found it. It would be scarcely just to say the same of Balfe, who first made himself famous, in 1835, by 'The Siege of Rochelle,' and, in 1843, produced the most successful modern English opera on record, the far-famed 'Bohemian Girl.' Balfe's style was not an elevated one; but he possessed an inexhaustible fund of melody, and by careful study of the *Opéra-comique*, he certainly raised the standard of the pieces he wrote, so far as their general structure was

concerned, though in so doing he deprived them of the most salient characteristics of the older models, and produced a novelty to which it is difficult to assign any definite artistic status—a peculiarity which is, also, to some extent observable in the works of Rooke, J. Barnett, Lavenu, Wallace, and E. J. Loder. A higher artistic level was attained by Benedict and Macfarren, though, with the exception of 'The Lily of Killarney' of the former, none of their operas have made a permanent mark.

The next period of our history takes us once more to Italy, where we find the work of Cimarosa followed up by one of the most brilliant geniuses the world has ever known. While Weber was studiously developing the Romantic school in Germany, Rossini was introducing unheard-of changes—not always for the better, but always striking and effective—into the inmost constitution of Italian art, and carrying them out with such trenchant vigour, and on so extensive a scale, that he may be said to have entirely remodelled both the Opera Seria and the Opera Buffa. Though by no means a learned musician, he knew enough of the grammar of his art to enable him to do full justice to the delicious conceptions which continually presented themselves to his mind, without costing him the labour of a second thought. From first to last he never troubled himself to work. Nature had bestowed upon him the power of giving a nameless grace to everything he touched. His melodies were more sensuous, his instrumentation more rich and varied, and his forms more concise, than any that had been previously produced in Italy; it was but natural, therefore, that he should be hailed, at first, as Cimarosa's legitimate successor, or that he should eventually succeed in very nearly supplanting him, notwithstanding his manifest inferiority to that great master in most, if not all, of those higher qualities which tend to make their possessor immortal. Possibly a greater amount of learning might have dimmed the lustre of his natural gifts. As it was, his country had just reason to be proud of him, for his weakest productions were infinitely stronger than the strongest of those brought forward by the best of his Italian contemporaries. Like Cimarosa and Mozart, he was equally great in Opera Seria and Opera Buffa. His first great triumph in the former style took place in the year 1813, when he produced 'Il Tancredi' at Venice, and took the city by storm. This was followed by many other works of the same class; and notably, in 1816, by 'Otello,' which marks an epoch in the history of serious opera, inasmuch as it is written in *Recitativo strumentato* throughout, in place of the ordinary *Recitativo secco*—a peculiarity extensively adopted in the grand operas of a later period. It was in 1816 that he also produced his greatest Opera Buffa, 'Il Barbiere di Siviglia'—a work which, notwithstanding the extraordinary popularity of 'La Cenerentola,' 'La Gazza Ladra,' and some other equally well-appreciated favourites, has always been regarded as his *chef d'œuvre*. Of his 'Guillaume Tell,' written in 1829, in a style entirely different from anything he had ever previously attempted, this is not the place to speak; but the number of his Italian operas is prodigious, and though many of them have long since been forgotten, the revival of an old one may always be looked upon as a certain success. W. S. R.

II. Modern Opera

Rossini's greatest contemporaries and successors were Mercadante, Giovanni Pacini, Bellini, and Donizetti. The first of these cultivated a peculiar elegance of style, and won bright laurels by his 'Nitocri,' produced in 1826. In the previous year Pacini produced his best opera, 'Niobe,' in which Madame Pasta achieved one of her most memorable triumphs. Donizetti's (1798-1848) tragic operas, which were the delight of the opera-goers of his day, appeal but little to modern hearers. 'Lucia di Lammermoor,' 'Lucrezia Borgia,' and 'La Favorite' are perhaps the best of them, considered dramatically, but Donizetti sacrificed his talent too light-heartedly to the fashion of the moment to win more than ephemeral fame. Within rather restricted limits he was a fluent melodist, and in scenes like the once-famous sextet in 'Lucia' he shows ability in handling a dramatic situation, but his constant repetition of certain well-worn operatic devices makes his serious works sadly monotonous, and his talent is really seen to better advantage in his lighter works, such as 'Don Pasquale,' 'La Fille du Régiment,' and 'L' Elisir d' Amore,' which are unaffectedly bright and spirited, and worthily sustain the Rossinian traditions of *opera buffa*. Bellini (1802-35) had decidedly less dramatic talent than Donizetti. His genius was purely lyrical in spirit, and he was much happier in works of an idyllic description like 'La Sonnambula' than in his more pretentious efforts such as 'Norma' and 'I Puritani.' He had an exquisite gift of melody, but he adhered so rigidly to the received formulas of the day that a new generation soon tired of the cloying lusciousness of his tunes. The advent of Verdi (1813-1901) brought new life into the world of Italian opera. The vigour and energy of his earlier works speedily won a public that was already weary of the sickly sweetness of Bellini and Donizetti. His strenuous melodies, allied as they often were to words of a patriotic tendency, struck like a trumpet-call upon the ears of men already ripe for revolt against the hated Austrian rule. In those days politics and music went hand in hand, and the success of 'Nabucodonosor'

(1842), 'I Lombardi' (1843), and 'Ernani' (1844) was in part due to the fact that the composer was recognised by his compatriots as the bard of freedom. Verdi's genius developed rapidly, and by the time he had written 'Rigoletto' (1851) he was master of a style far more varied and flexible than that of 'Ernani.' 'Rigoletto,' if not altogether emancipated from the *Cavatina-Cabaletta* tradition, is as remarkable for its dramatic power and clever characterisation as for its rhythmic and melodic originality. The grouping of the characters and the deft, quick touches by which they are musically realised show the hand of a master. 'Il Trovatore' (1853) and 'La Traviata' (1853), though inferior dramatically to 'Rigoletto,' exhibit in a surprising manner the range of Verdi's genius, the former being a bloodthirsty melodrama, treated with astounding fertility of invention and energy of expression, the latter an anæmic drawing-room tragedy in which the leonine composer appeared for once in an unusually lamb-like mood. 'Les Vêpres Siciliennes' (1855) was a not altogether successful attempt to assimilate the grandiose Meyerbeerian manner of French opera, an attempt which Verdi repeated with even less success a dozen years later in 'Don Carlos.' 'Un Ballo in Maschera' (1859) recalled 'Rigoletto' in its variety and clever contrasts of character, and 'La Forza del Destino' (1862) had much of the energy and sanguinary vehemence of 'Il Trovatore,' though the music was naturally more advanced in style and the situations were more artistically handled. With 'Aïda' (1871) Verdi reached what has been described as his third period. The production of Boito's 'Mefistofele' in 1868 had brought a suggestion of Wagnerian influence south of the Alps for the first time, a suggestion by which Verdi undoubtedly profited, though his style remained as essentially Italian as ever. The greater importance assigned to the orchestra, the absence for the most part of set airs, and the continuity of the musical structure are the principal signs of the remarkable development that had taken place in Verdi's method of expression in 'Aïda,' and in 'Otello' (1887), the libretto of which was written by Boito, the advance towards a freer and more dramatic style is still more marked. This was no doubt partly forced upon Verdi by the very nature of 'Otello,' which is essentially dramatic rather than lyrical. The supreme importance of the dialogue during the greater part of the drama, and the rapid play of thought and feeling which characterises the work as a whole, rendered it impossible for him to make that symphonic use of the orchestra of which certain scenes show that he was now fully master. Yet the orchestra plays a far more important part in 'Otello' than in any of Verdi's previous works. Not merely does it heighten the emotional value of the music by innumerable touches of picturesque effect, but throughout the work it underlines the dialogue with exquisite subtlety, illuminating the text without obscuring it by unnecessary elaboration. It is only necessary to refer to such a passage as the 'Credo,' with its mordant shakes and pandemonium of trombones, or to the hideous writhings, as of some loathsome reptile, that accompany the utterance of Iago's venomous suspicions, or to the pomp and circumstance of glorious war that surround Othello's tragic farewell to fame, in order to indicate how far Verdi's use of the orchestra in 'Otello' transcended all that he had hitherto accomplished. In 'Falstaff' (1893), the libretto of which was another of Boito's masterpieces, Verdi reached the climax of his operatic career. The subject lent itself more naturally to symphonic treatment than 'Otello,' and Verdi's use of the orchestra here surpassed anything that he had previously accomplished. It is not easy to avoid comparing 'Falstaff' with 'Die Meistersinger,' each one the single excursion of a master of tragedy (for Verdi's early fiasco 'Un Giorno di Regno' is a negligible quantity) into the domain of comedy, but the two have really little in common. Brilliant and kaleidoscopic as is Verdi's handling of the orchestra, it challenges no comparison with that of Wagner. The voice remains the centre of Verdi's musical system, the statue is never set in the orchestra and the pedestal put upon the stage. 'Falstaff' recalls the touch of Mozart rather than that of Wagner. Perhaps the most amazing thing about it is that it was written by a man of eighty. It bubbles with life and humour, it ripples with merriment and laughter, and here and there are delicious dashes of tenderness which come as an exquisite relief to the almost perennial flow of high spirits. Of such are the enchanting love passages between Nannetta and Fenton and the wondrous opening of the last scene, in which the mysterious charm of the moonlit forest is transmuted into music more romantic in feeling than anything that had been written since the days of Weber. Never, surely, have humour and erudition been so happily matched as in the final fugue.

While Verdi was laying the foundation of modern Italian opera, his great contemporary, Richard Wagner (1813-83), was working out a very different scheme of reform north of the Alps, a reform which, though its actual results may not prove to be so far-reaching as was once believed and expected, undoubtedly affected the operatic conditions of his time in a very remarkable manner. Wagner's early works show how easily his as yet undeveloped genius bent to the various influences with which it came into contact. In 'Die Feen' (1833) he clung to the skirts of Weber, 'Das Liebesverbot' (1836) was a frank imitation of Bellini and Auber, and in

'Rienzi' (1838) there are unmistakable suggestions of Meyerbeer. In 'Der fliegende Holländer' (1843), though its debts to Marschner's 'Hans Heiling' and the popular Italian composers of the day are patent, Wagner found himself at last. The romantic atmosphere of the story drew him almost unconsciously upon new paths. In a more technical sense, too, 'Der fliegende Holländer' marks the opening of a new period in Wagner's musical history. The *Leitmotiv*, which was afterwards to play so prominent a part in his operatic works, here makes its first appearance, used tentatively, it is true, and without a suggestion of the elaboration with which the composer afterwards employed it, but often with true poetical significance and startling dramatic effect. 'Der fliegende Holländer' was written during Wagner's stay in Paris in 1839-42, a period which proved momentous to his subsequent career. It was then that his attention was first called to the rich treasures of Teutonic legend, and he conceived the idea, which was the mainspring of his life's work, of founding a truly national German art-form. To quote his own words: 'A new world opened before me. Here was the ideal form suddenly offered to me in all its glory—that form which in the world about me, however great and brilliant it seemed, could have so little part in the productions of that popular and only school of art which I saw prevailing both in the drama and music. Here were suddenly revealed in their true artistic form the noblest, most characteristic, deepest, and strongest elements of the primal Germanic spirit.'[1] 'Tannhäuser' (1845) and 'Lohengrin' (1850) were the first-fruits of his new devotion to national ideals. Each marks a very definite stage in Wagner's artistic development. His conception of the use of the *Leitmotiv* was maturing surely if slowly, and he was gradually emancipating himself from his early bondage to Italian tradition. In 'Lohengrin' he had, in fact, broken all links with the past, save that of the concerted finale, constructed in the old *Cavatina-Cabaletta* form, while his almost symphonic use of the orchestra foreshadowed the remarkable development of his later years. But before the production of 'Lohengrin' came the revolution of 1848, an event which was to exercise a profound influence upon the composer's career. Too much has been made of Wagner's actual share in the movement of 1848. He viewed it from an artistic rather than a political standpoint. He saw that the art of his day was the outcome of the reactionary civilisation in which his lot was cast, and he hoped to see an artistic and a social revolution accomplished simultaneously. We will quote his own words once more: 'In my belief, it was only by a complete change in political and social relations, of which the degradation of art was a fitting manifestation, that an artistic revival, and especially a revival of the drama, was to be brought about. In civilisation, as it then existed, the stage only played the part of a pleasant source of enlivenment for social *ennui*; yet even thus it seemed to me that if it were once under elevated and artistic guidance, it might have an elevating influence on a public which by its means might be gradually led away from all that was evil, commonplace, frivolous, and false. To prove that this was possible now became my task, as the possibility of a genuine change in the constitution of society suddenly seemed revealed to me. As an artist I felt myself impelled to represent, in this new aspect of affairs, the so easily forgotten or neglected rights of art. That my plan of reform, already thought out to the smallest practical detail, would only be received in scornful silence by the existing government of art matters was of course evident to me. I turned, therefore, to the new movement that was so full of promise for my scheme.'[2]

Exiled from his fatherland, removed from the main current of active musical life, and living for the most part quietly in Switzerland, Wagner had ample leisure for maturing the vast ideas to which his imagination had already given birth. His chances of winning the ear of Germany seemed remote, but he never faltered in his determination. His theories upon art were crystallised into literary form in his book entitled *Kunst und Revolution*, and they took practical shape in his mighty drama 'Der Ring des Nibelungen.' It is not easy to say, in the case of the latter, how far theory influenced practice and practice vitalised theory, but the result had a more important influence upon the development of opera than anything that had been written since the death of Gluck. Wagner's aim was to unite music, drama, and painting in one art-form, in which each should contribute equally to the general effect. He took as his prototype the Athenian drama of the days of Pericles, though it need hardly be said that the result was as different from its model as was the opera of Peri, which also announced itself as an attempt to reconstruct the conditions of Greek tragedy. Revolting against the conventionalised expression of emotion which he saw upon the contemporary stage, he turned to the early myths as the simplest and most natural expression of human emotions, and in the noble Teutonic legend of the Nibelungs he found the field he desired for the practical exposition of his theory of art.

Wagner's original design for his great Nibelung poem was very different from the completed drama as we now know it. He began with the tragedy of Siegfried's death and worked backwards, finding it necessary as the

[1] *The Work and Mission of my Life*, 1879.

[2] *Ibid.*

drama progressed to add more and more preludial and explanatory matter. 'Götterdämmerung' is thus, from the literary point of view, the immediate successor of 'Lohengrin,' while 'Das Rheingold' represents Wagner's maturer views of what an operatic libretto ought to be. In 'Götterdämmerung' indeed it is not difficult to trace lingering reminiscences of the old Meyerbeerian system of construction. The second act, for instance, was evidently intended originally to include a big concerted piece after the 'Lohengrin' pattern, though by the time he came to compose the music, Wagner had moved into a very different world of expression. Thus the gulf between 'Lohengrin' and 'Das Rheingold' is actually much wider than if Wagner had begun upon the latter immediately upon concluding the former. 'Das Rheingold' has a touch of that crudity which is naturally to be expected in the work of a man handling new forces with an as yet inexperienced hand. Wagner began building the citadel of music-drama with the prejudices as well as the zeal of a newly converted proselyte. Freshly emancipated from the bondage of operatic convention, he was defiant in his scorn of much that in old days he had thought essential to the construction of an opera. In his earlier works he had adhered in the main to the purely lyrical conception of opera—speech raised by stress of emotion into song—and had used the orchestra only as an accompaniment. The essence of his new system was the equalisation of his vocal and instrumental forces. In 'Das Rheingold' the orchestra is exalted to almost symphonic dignity, while the traditional alternations of formal song and recitative are merged in a free declamation. Wagner's symphonic use of the orchestra led naturally to the creation or at any rate to the greatly increased development of his system of leading motives. Symphonic music presupposes the use of musical themes. Wagner drew his themes not from the words sung by his characters, but from the characters themselves, their thoughts, feelings, and aspirations. The human puppets of the drama, the emotions that sway them, even such 'properties' as rings and swords—all have their distinct musical equivalents, which form the foundation on which the vast musical edifice is built. These themes are by no means the mere labels that adverse critics of Wagner would have us believe. They are subject, as fully as the characters and emotions which they represent, to organic change and development. By this means every incident in the progress of the drama, the growth of each sentiment and passion, the play of thought and feeling, all find a close equivalent in the texture of the music, and the connection between music and drama is advanced to a point of intimacy which certainly could be attained by no other means.

As his work on the Nibelung drama progressed, Wagner found that his theory, like most other theories, had to be modified a good deal in practice, not only with respect to leading motives, but in other details also. For instance, when he set out to weld drama and music into one, he seems to have determined that because in drama two characters do not speak at the same time, they should not sing together in opera, and in the love-duet in 'Die Walküre' he carefully abjured the delicious harmony of two voices. Fortunately, by the time he came to write 'Tristan und Isolde' he thought better of his theory, to the great advantage of the marvellous love-scene in the second act. But throughout Wagner's later works we find him always moving in the direction of lyrical rather than dramatic expression, and thus to a certain extent giving the lie to the theory with which he started upon the composition of 'Der Ring des Nibelungen.' He seems to have felt this himself, and in this connection his own words with regard to 'Tristan' are peculiarly interesting: 'I readily submit this work to the severest test based on my theoretical principles. Not that I constructed it after a system—for I entirely forgot all theory—but because here I moved with entire freedom, independent of all theoretical misgivings, so that even whilst I was writing I became conscious how far I had gone beyond my system.' These words are valuable as a practical confession of what is indeed a self-evident proposition, namely, that Wagner's creative instinct was by no means in thorough accordance with his theoretical system. The opera of his day cried aloud for reform, and as a combative principle Wagner's theory of the union of drama and symphony worked admirably. But as a foundation for creative work it was insufficient, for the simple reason that the essence of opera is not dramatic but lyrical, as Wagner found in practice. 'Tristan' is valuable to us, not as a union of drama and symphony, but as a supreme expression of lyrical feeling. It is indeed one of the most perfect conceivable examples of what an opera should be, since it is almost entirely devoid of incident and deals entirely with emotion. This is the true province of music, which, strictly speaking, has nothing to do with incident. It cannot heighten the effect of a merely theatrical 'situation'; it is only a drag upon action, whereas its power of expressing emotion is unlimited. 'Tristan' was written while Wagner was midway with his great Nibelung drama. In his Swiss retreat, far from friends and possible patrons, he seems to have despaired of ever seeing the production of a work that demanded such exceptional conditions, and turned to 'Tristan' in the hope of producing something better adapted to the ordinary stage. Yet even 'Tristan' might never have seen the light but for the fortunate accident which threw the poem of 'Der Ring' into the hands of the young king, Ludwig II. of

Bavaria. The latter ascended the throne in 1864, and one of his first acts was to summon Wagner to finish his great work at Munich. With what joy the composer obeyed the call can well be imagined. Meanwhile 'Tristan,' which had been cast aside as unplayable after fifty-seven rehearsals at Vienna four years before, was produced at Munich in 1865, followed by 'Die Meistersinger' in 1868. In 'Die Meistersinger' Wagner broke new ground, leaving for once the world of legend and applying his now perfected system of music-drama to a homely tale of mediæval *bourgeoisie*. The rarefied atmosphere in which 'Tristan' and 'Der Ring' move is exchanged for frankly human joys and sorrows, the heroic emotions of gods and goddesses give place to a wonderfully elaborated picture of life in 16th-century Nuremberg. It is not difficult to read in the history of Walther's struggles against the prejudice and pedantry of the Mastersingers a suggestion of Wagner's own life-history, and if Beckmesser represents the malice of critics who are themselves composers —and these were always Wagner's bitterest enemies—Hans Sachs may stand for the enlightened public, which was the first to appreciate the nobility of the composer's aims. It is not surprising that 'Die Meistersinger' was the first of Wagner's mature works to win general appreciation.

Throughout his career he had been assailed on all sides by shameless abuse and vile invective. To a later age the terms in which his music was attacked by contemporary critics appear almost incredible. The production of 'Die Meistersinger' may be taken as the turning-point in the history of Wagner's crusade. The first complete performance of 'Der Ring des Nibelungen' at the new Bayreuth *Festspielhaus* in 1876 won him many more adherents, and the production of 'Parsifal' in 1882 finally established his position. From that time forward the era of persecution was over. A few voices still cried in the wilderness, but the general world of music accepted Wagner as a great man.

'Parsifal' stands, as it were, apart from the rest of Wagner's works, by reason of its mystical, semi-sacred subject and the circumstances of its production. Performed as it is (save for sacrilegious New York and Amsterdam) at Bayreuth alone, with the utmost splendour of mounting and before an audience of select enthusiasts assembled from the four corners of the earth, it is still, so to speak, surrounded by a halo of almost unearthly splendour. It is difficult to discuss it in terms of ordinary criticism. One thing, however, may safely be said, that it stands alone among works written for theatrical performance by reason of its absolute modernity, coupled with a mystic fervour such as music has hardly known since the days of Palestrina.

The history of music furnishes more than one instance of the paralysing effect which the influence of a great genius is apt to exercise upon his contemporaries and immediate successors. The popularity of Handel in England had the effect of stunting the development of our national music for a century. The influence of Wagner upon German opera has been something similar. Since his death in 1883, German musicians have produced—with one exception, to be noted in due course—hardly anything in the way of opera but imitations more or less frank of his music. Even in earlier days and before Wagner's works had met with general acceptation his influence had begun to work. It may be traced in Peter Cornelius's 'Der Barbier von Bagdad' (1858), a work of masterly musicianship which in turn unquestionably suggested to Wagner the handling of certain scenes in 'Die Meistersinger'; and again, though less pronouncedly, in Hermann Goetz's 'Der Widerspänstigen Zähmung' (1874). Cornelius in his later years became more frankly Wagnerian, and his operas 'Der Cid' and 'Gunlöd' have far less originality than 'Der Barbier.' Goldmark felt the influence of Wagner from the first, but his 'Königin von Saba' (1875) is more original than 'Merlin' (1886), which is little better than an imitation of the more salient characteristics of 'Der Ring des Nibelungen.' In his later operas, 'Das Heimchen am Herd' (1896), 'Die Kriegsgefangene' (1899), and 'Götz von Berlichingen' (1902), Goldmark, whose talent is naturally of a singularly plastic nature, shows obvious traces of the influence of Humperdinck. It would serve no good purpose to linger over the works of men like Kistler, Schillings, and Bungert, to mention a few out of many, whose only claim to attention lies in their capability, more or less developed, of reproducing the methods, if not the spirit, of Wagner. The most original opera produced by a German composer since the death of Wagner is 'Hänsel und Gretel' (1893), by Engelbert Humperdinck, which indeed, save in very general terms, can hardly be called Wagnerian at all. It was indeed a sufficiently original idea to treat a homely little *Hausmärchen* in the manner of a grand opera at all, with folk-tunes, or something very like them, as the foundation of a score of almost unexampled complexity. The music of 'Hänsel und Gretel' is, in truth, amazingly elaborate and the composer's treatment of his themes is kaleidoscopic in its variety, but the whole thing flows on as naturally as a ballad. The framework of 'Hänsel und Gretel' is that bequeathed by Wagner, but the spirit which animates the work is so different from that of the Bayreuth master that there can be no suspicion of imitation, much less of plagiarism. Unfortunately 'Hänsel und Gretel' still awaits a successor, for Humperdinck's later works have been quite unworthy of his maiden effort. He has, however, already succeeded in founding something like a school, of which the most

prominent pupil at present is Siegfried Wagner, the only son of the great composer. Siegfried Wagner's first work, 'Der Bärenhäuter' (1899), showed many signs of Humperdinck's influence. It achieved a transient success, but his later operas have all been failures. Another of Humperdinck's followers is Eduard Poldini, whose 'Der Vagabund und die Prinzessin' is a work of unusual charm and ability. Richard Strauss is best known as a symphonic writer, but he has made several attempts to win operatic fame. 'Guntram' (1894) was hardly more than a clever exercise in the Wagnerian manner, but 'Feuersnoth' (1901) and 'Salome' (1905) are decidedly more individual in style. They show to the full the composer's harmonic audacity and his astonishing command of orchestral colour, and they may possibly prove to be the heralds of a new epoch in German opera.

In France, Wagner's influence was naturally less potent, and was slower in making itself felt. The retirement of Rossini from the active world of music left the field clear for Meyerbeer, who ruled the destinies of French opera practically until the fall of the Second Empire. Meyerbeer's music now belongs to the past, and there is little chance of its ever coming into favour again, but it has merits which should not be overlooked, and its influence upon modern French opera cannot be ignored. Meyerbeer's early Italian works are unimportant, but in 'Robert le Diable' (1831) he came forward with a new form of opera, in which German, Italian, and French elements played almost equal parts. Meyerbeer was a thorough eclectic, and he knew his Weber and his Rossini well. They both had something to say to the making of 'Robert le Diable,' and Meyerbeer contrived very cleverly to build his new edifice upon the foundation of the grandiose old tradition of French opera. 'Les Huguenots' and 'Le Prophète' are far better, more serious and more dignified than 'Robert,' and 'L'Africaine' is in some ways the best of all. Meyerbeer's two comic operas, 'L'Étoile du Nord' and 'Le Pardon de Ploërmel,' must not be forgotten. He was far too clever a man to undertake anything that he could not carry through successfully, and in these works he caught the trick of French *opéra-comique* very neatly. Meyerbeer was extravagantly praised during his lifetime; he is now as bitterly decried. The truth lies, as usual, between the two extremes. He was an extremely able and accomplished musician, with a strong natural instinct for the theatre, and he set himself the task of captivating the public of his time. He had no ideals beyond that of winning success, to which he devoted himself heart and soul. He seldom had the courage, perhaps not even the desire, to give his genius full play. He never lost sight of the audience, writing what he thought would please, not what he thought was right, so that there is a hollowness and superficiality about his best work which no amount of mere ingenuity can disguise. Meyerbeer has fine moments, but they are marred by lapses into mere conventionality or by degrading trickery. He strove to please his public, and he had his reward. One of the best of Meyerbeer's contemporaries, who imitated him and was in turn imitated by Meyerbeer, was Halévy, whose 'La Juive' still keeps the stage. Auber borrowed little from Meyerbeer, but clung rather to the skirts of Rossini. Under his gay and inspiriting dictatorship French *opéra-comique* rattled merrily on until the seventies, while Adolphe Adam, Maillart, Grisar, and many other now forgotten composers helped to keep alive the traditions of Grétry and Boieldieu. The advent of Charles Gounod brought a new breath of life into the somewhat jaded atmosphere of French opera. His early works are unimportant, but 'Faust' (1859) was destined to exercise an important influence upon the rising generation of French composers. It is easy to scoff at Gounod's cheap sentimentality and his flimsy treatment of the supernatural, but there is much in 'Faust' that is absolutely original. The dreamy languor of the love-music, the cloying sweetness of the harmonies, the melting beauty of the orchestration all combined to produce an effect which was at that time entirely new to opera. Gounod's other works, repeating as they do in a less striking form the main characteristics of 'Faust,' may be ignored *en masse*, but the part played by 'Faust' in forming the new French school can hardly be overestimated. Ambroise Thomas's 'Mignon' (1866) showed unmistakably the source whence the composer had drawn his inspiration, and the earlier works of Saint-Saëns and Massenet are derived no less obviously from Gounod. With Bizet's 'Carmen' (1875) the influence of Wagner is felt definitely for the first time in French music, though a suspicion of it hangs about some of Léo Delibes's earlier ballets. After the days of 'Carmen' the Wagnerian virus, as it naturally appeared to the majority of French critics, spread rapidly. Ernest Reyer's 'Sigurd' (1884) bore witness to the growing influence, and Massenet's 'Esclarmonde' (1889) was the most serious attempt that had till then been made to graft the *Leit-Motiv* system upon the stock of French opera. Since 'Esclarmonde' Massenet has made few attempts to follow up his early excursions upon Wagnerian paths, and his later operas show a growing tendency to fall back upon the slighter form of *opéra-comique*, though he has never altogether relinquished his tendency to trifle with leading motives. Alfred Bruneau in 'Le Rêve' (1891) announced himself as a staunch adherent of the Wagnerian system, and his later works, 'L'Attaque du Moulin' (1893), 'Messidor' (1897), 'L'Ouragan' (1901), and 'L'Enfant Roi' (1905), though less uncompromising in style than 'Le Rêve,' are no less

saturated with Wagnerian ideals. Vincent d'Indy is another staunch Wagnerian, and his 'Fervaal' (1897) and 'L'Etranger' (1903) are among the most important works produced by French musicians in which Wagner's system is fully accepted. César Franck's two remarkable operas 'Hulda' and 'Ghisèle,' both produced after the composer's death in 1890, are Wagnerian in their remarkable command of polyphony rather than in their adherence to the system of leading motives, and in the 'Louise' (1900) of Charpentier and the 'Pelléas et Mélisande' (1902) of Debussy, the two most important works produced by French composers in recent years, the Wagnerian methods are only employed in a modified manner. The influence of Wagner is still strong in France, but if we may judge from the most successful of recent works produced in Paris, the age of frank imitation is over and the present tendency is towards bringing the Wagnerian system into harmony with the best traditions of French music.

In Italy the influence of Wagner has counted for very little. The earlier contemporaries of Verdi, of whom the most successful were Petrella, Apolloni, Marchetti, and Carlos Gomez, a Brazilian composer whose methods were purely Italian in style, were content to follow in their great leader's footsteps, and their works have no suspicion of any Germanising tendency. Boito's 'Mefistofele,' originally produced in 1868, and revived in a revised form in 1875, brought the first hint of Wagnerian influence south of the Alps. It influenced Verdi's later works profoundly, and through him has considerably modified the tendencies of modern Italian composers. Ponchielli's 'La Gioconda' (1876) owes much to Verdi and Boito, but it has some original value, and certain mannerisms of the composer, notably his fondness for fanciful melodic designs, have been freely copied. Mascagni sprang into fame with 'Cavalleria Rusticana' (1890), an effective if vulgar little work, which set the fashion for one-act 'shockers'—a fashion which flourished extravagantly for some years, but is now happily a thing of the past. None of Mascagni's subsequent works have won much favour. 'L'Amico Fritz' (1891) is more refined in style than 'Cavalleria,' but is woefully slight in dramatic interest. 'Iris' (1898) is perhaps Mascagni's most artistic production, but its original value is small. Leoncavallo imitated 'Cavalleria' successfully in 'Pagliacci' (1892), but his later operas have won little success. 'I Medici' (1893), his most ambitious work, was a string of ill-digested reminiscences, and 'La Bohème' (1897), which contains some of his best music, was cast into the shade by Puccini's opera of the same name. Mascagni and Leoncavallo both show the influence of Wagner in their later works, but their homage takes the form of mere plagiarism rather than any assimilation of the methods of the Bayreuth composer. Puccini is by far the most gifted of living Italian composers. He won no emphatic success until 'La Bohème' (1896), though 'Le Villi' (1886), 'Edgar' (1889), and 'Manon Lescaut' (1893) all contain beauties of a high order. 'La Bohème' derives directly from Verdi's 'Falstaff,' and slight as it is, its humour, tenderness, and melodic freshness combine to make it one of the most attractive of modern operas. 'La Tosca' (1899) was a concession to the prevailing taste for melodrama, but 'Madama Butterfly' (1904) is Puccini's strongest work. Its delicious melody, admirable musicianship and genuine emotional power promise great things for the composer's future. After Puccini, Giordano is the most striking figure in contemporary Italian music. He began by imitating Mascagni in 'Mala Vita' (1892), but in 'Andrea Chenier' (1896), 'Fedora' (1898), and 'Siberia' (1904) he far surpassed his exemplar, and produced work which, though at times crude and vulgar, often shows considerable dramatic power and that feeling for theatrical effect which seems to be the special heritage of Italian musicians. Among other Italian composers who have won success in recent years are Franchetti, Cilea, Tasca, and Spinelli, but for the most part their works merely reproduce the most salient features of their more famous contemporaries.

The recent history of opera in other European countries may be briefly dismissed, but it is interesting to note that wherever a really national school of opera has been founded, its rise may be dated from the time when the general feeling of cultivated society in each country succeeded in casting off the yoke of foreign influence. In the 18th century Italian opera ruled the whole of civilised Europe, with the sole exception of France. Germany was the first to emancipate herself, and her example has been followed in recent times by other countries. Bohemia, which for a long time merely echoed the taste of Germany, has now a school of opera of its own, founded by Smetana and fostered by Dvořák and other composers, whose names, though little known outside the walls of Prague, are held in high honour in their own country. Russian opera, which was founded by Glinka, had for many years a precarious existence, but the gradual revolution in public taste which culminated in the abolition of the customary season of Italian opera at St. Petersburg coincided with a remarkable burst of operatic industry among Russian composers. The works of Borodin, Rimsky-Korsakov, and César Cui, to name but a few out of many, have rarely succeeded in crossing the Russian frontier, but the modern Russian school of opera is none the less important, and the history of its inception should teach a valuable lesson to ourselves. In England, indeed, the operatic conditions are still practically those of the

18th century. As in the days of Handel, we depend almost entirely upon foreign composers for our scanty sustenance, and so long as opera performed in an alien language flourishes in our midst, there is little hope of an English school of opera ever attaining the dignity to which the traditions of our race seem to point. Yet it is plain that the present lamentable conditions of English opera spring from no deficiency on the part of our composers. Such meagre opportunities as have been granted them from time to time have been grasped with alacrity, and, considering the circumstances, with conspicuous success. The establishment of the Carl Rosa Company in 1875 gave hopes of the foundation of a national school of opera. Carl Rosa produced many works of genuine merit by English composers, of which the most remarkable were 'Esmeralda' (1883) and 'Nadeshda' (1885), by Arthur Goring Thomas, 'Colomba' (1883), by Sir Alexander Mackenzie, and 'The Canterbury Pilgrims' (1884), by Sir Charles Villiers Stanford. But the movement so happily inaugurated ended in disappointment. The English public clung to French, German, and Italian opera and turned a cold shoulder to native talent. In 1891 Mr. D'Oyly Carte opened the Royal English Opera with Sir Arthur Sullivan's 'Ivanhoe,' and once more the hopes of musicians rose high. But the enterprise was ill managed, the new theatre soon closed its doors, and ere long was converted into a music-hall. Since then the outlook of English opera has been gloomy indeed, nor has the public been moved from its apathy with regard to national art even by such works as Sir Charles Stanford's 'Shamus O'Brien' (1896) and 'Much Ado about Nothing' (1901), to say nothing of the operas, some of them of conspicuous merit, of Messrs. Corder, Cowen, and MacCunn. Of late we have been regaled with the curious spectacle of English composers writing operas to foreign librettos, as in the case of Miss Ethel Smyth's 'Der Wald' and Mr. Herbert Bunning's 'La Princesse Osra,' presumably with the hope of winning favour from a public which resolutely stops its ears to works in its own language. Such a state of things speaks for itself, and indeed it is useless to predict a change for the better so long as art is at the mercy of a fashion both ignorant and depraved. R. A. S.

Opera in the United States

This article is, in the main, concerned only with opera as contradistinguished from operetta and those other mixed forms of dramatic entertainment which have degraded the terminology of music without elevating themselves. To such forms have been devoted the labours of the majority of American composers who have written for the stage.[1] Opera in the United States, as in England, is without national, state, or municipal subvention, official support of this character being popularly looked upon as contrary to the political institutions of the country. Opera, therefore, has always been conducted as a private enterprise, and in consequence its maintenance has been precarious. During the first century of its existence it was wholly of the English type and its language was the vernacular. French opera preceded Italian by two decades, its original American home being New Orleans, where French civilisation was dominant for many years after Louisiana was ceded to the United States by France, and where operatic performances of operas were given as early as 1803, if not earlier; but though French operas and Italian operas in French translations have been sung in many cities of the union by companies going out from New Orleans from the year 1827 till now, the performances never became a distinctive or influential feature of musical culture elsewhere. German opera was introduced thirty years after the Italian. It began a struggle for domination at the outset, and for a space (1884-91) monopolised the field in the larger cities as well as New York, then took its place as one of the three equally favoured phases in which the form is cultivated at the present time (1906) in New York. It is there that the principal institution has had its home from the beginning, and thence that all the itinerant troupes go forth which carry the entertainment throughout the land. In its larger manifestations opera is still an exotic, that in the vernacular scarcely less than that in Italian, German, and French.

There can be no doubt, as the researches of Mr. O. G. Sonneck (Chief of the Musical Division of the Library of Congress) have demonstrated, that traces, faint but unmistakable, of performances of operas of the ballad type are found in the earliest decades of the 18th century. This fact has its chief significance for us in the influence which the songs had upon the eventual introduction of opera proper by adding to the importance of theatrical music and the employment of players with singing voices. Confining ourselves to the record which is beyond controversy, it may be said that the period during which the English type of opera prevailed in the American colonies and the United States was compassed by the years 1749 and 1825. Within this period, however, there already fall performances of foreign operas in the adapted forms current at the time in London, works which might best be described as pasticcios, the original music being infused with additions and simplifications by the English adapters.

French and Italian operas had many performances, sometimes in French, sometimes in

[1] An exception might be made in favour of W. H. Fry's 'Leonora' (New York, 1845) and 'Notre Dame de Paris' (Philadelphia, 1863), George F. Bristow's 'Rip van Winkle' (New York, 1855), John Knowles Paine's 'Azara' (published at Leipzig, not performed), F. S. Converse's 'Pipe of Desire' (Boston, 1905) and some of the excellent operettas of R. de Koven and Victor Herbert. These are exceptions which serve to prove the rule.

English, before the year 1800 in the towns and cities which were then in most active communication with Europe. There are even traces of a German *Singspiel*, Benda's 'Ariadne' being on the New York list of 1791. Among French works Rousseau's 'Pygmalion' and 'Devin du Village,' Dalayrac's 'Nina' and 'L'Amant Statue,' Monsigny's 'Déserteur,' Grétry's 'Zémire et Azor,' 'Fausse Magie,' and 'Richard Cœur de Lion,' and others, were known in Charleston, Baltimore, Philadelphia, and New York in the last decade of the 18th century. There are traces, too, of Pergolesi's 'Serva Padrona,' and it seems more than likely that 'an opera in 3 acts,' the text adapted by Colman entitled 'The Spanish Barber; or The Futile Precaution,' played in Baltimore, Philadelphia, and New York in 1794, was Paisiello's 'Barbiere di Siviglia.' From 1820 to about 1845 more than a score of the Italian, French, and German operas which made up the staple of foreign repertories were frequently performed by English singers. The earliest of these singers were members of the dramatic companies who introduced theatrical plays in the Colonies. They went from London to Philadelphia, New York, Williamsburg (Va.), and Charleston (S.C.), but eventually established their strongest and most enduring foothold in New York. Boston was long under the strongly repressive influence of Puritanism. In Philadelphia, as elsewhere, the religious spirit tried to set bars to the Thespian invasion, a Bill being passed by the local government in 1758 to interdict the building of playhouses and the acting of plays. There must already have been a liberal tendency at work, however, for the Bill was set aside by the King in Council, and during the governorship of John Penn there was no interference with the comedians. Until the 19th century was well begun Philadelphia was a larger and more influential city than New York, and the rivalry between the two American companies of players in the cities was extremely active, Philadelphia laying more stress than New York on the performances of opera, especially in the last decade of the 18th century; but with the advent of opera in its larger and truer forms New York took the superior position, which it has maintained ever since, as the most populous, wealthy, and cosmopolitan city in the country; and the Pennsylvanian capital has become dependent, like all the other cities of the country, upon visits from opera troupes housed during the regular season in New York. The musical repertory of the first company of comedians which appeared in Philadelphia about the middle of 1849, but left more distinct traces in New York in February 1750, consisted wholly of ballad operas, namely, 'The Beggar's Opera,' 'Damon and Phillada,' 'The Devil to Pay,' 'Flora, or Hob in the Well,' 'The Virgin Unmasked' and 'Colin and Phoebe.' To these the following works were added in the progress of the period which elapsed before English compositions gave way to foreign: 'The Chaplet,' 'Love in a Village,' 'Thomas and Sally,' 'The Maid of the Mill,' 'Lionel and Clarissa,' 'The Padlock,' 'Contrivances,' 'A Wonder, or an Honest Yorkshireman,' 'Midas' (O'Hara's burletta), 'Neptune and Amphitrite,' 'Inkle and Yarico,' 'No Song, no Supper,' 'Robin Hood,' 'The Haunted Tower,' 'The Siege of Belgrade,' 'Blue Beard,' 'Nina,' 'Clari, or the Maid of Milan,' 'The Castle of Andalusia,' 'Abou Hassan,' 'Artaxerxes,' 'Dido,' 'The Maid of Cashmere,' Balfe's 'Siege of Rochelle' and 'Bohemian Girl,' 'The Miller and his Men,' 'The Duenna,' 'Paul and Virginia' (Mazzinghi), 'Guy Mannering' and 'Rob Roy.'[1] The list does not aim to be complete; it might be made to include a considerable number of works for which music was partly arranged, partly composed, by foreign musicians who, at the end of the 18th century and beginning of the 19th, were at the head of musical affairs in New York and Philadelphia. Chief among these were Victor Pelissier, obviously a Frenchman, who came from Cape of France, and Alexander Reinagle, Benjamin Carr, James Hewitt and Raynor Taylor, natives of England. Pelissier composed the music for what, in the present state of knowledge, may be set down as the first opera wholly written in America which had public performance. This was 'Edwin and Angelina,' the words by Elihu Hubbard Smith of Connecticut, originally written in 1791, revised in 1793 and 1794, and performed once on Dec. 19, 1796. An opera entitled 'The Archers,' based on the story of William Tell, words by William Dunlap, music by Benjamin Carr, was written later, but performed earlier (April 18, 1796) and oftener.

Before the end of the 18th century the English comedians began carrying their plays and ballad operas in all directions. Despite the uncongenial social soil of Boston a playhouse was established there in 1794. Companies went north into Canada, south to Jamaica and New Orleans (a company playing there for a brief season in 1817), west over the mountains and down the Ohio River to Cincinnati and the towns of Kentucky, gradually penetrating farther as facilities for travel improved, and with them the promises of reward. The discovery of gold in California attracted the strollers to that distant coast, and there Caroline Richings was singing in opera in 1855. Becoming established and prospering, they tempted artists who had won place and renown in the London theatres to take up their abode or temporarily to visit America. Thus came Mrs. Oldmixon, Miss Leesugg, William Pearman, Charles Incledon, Thomas Phillips, John Sinclair, Mr. and Mrs. Wood (the latter Miss Paton), Mr. and Mrs. Seguin, Jane Shireff, Elizabeth Poole, John

[1] A fairly complete list of operas given in various cities up to 1797 may be compiled from George O. Seilhamer's *History of the American Theatre*.

Braham, Louisa Pyne, and others of little less note who established themselves in the favour and affections of the American people, and some of whom made a lasting impression on the American stage. It is needless to give the list of operas performed by these singers; it was that current at Covent Garden at the time, new works and adaptations making their way across the ocean with astonishing rapidity. Save such operas as 'The Bohemian Girl,' and later 'Maritana' and 'The Lily of Killarney,' the repertories of all the English Grand Opera Companies since the exclusively English period have consisted of translated works. Though English opera, or opera in English, never became fashionable after 1850 or achieved the degree of popularity enjoyed by Italian opera, it never ceased to be, and many notable organisations devoted to it followed the early invaders, so that its cultivation has been continued with varying degrees of merit and success down to to-day. Such companies were those headed by Caroline Richings, Parepa-Rosa and Clara Louise Kellogg. In 1886 a loudly heralded attempt was made to place it on a level with the German institution, which was then at its zenith, having succeeded in elbowing its Italian rival out of the principal operatic seat in New York. The National Opera Company was established with Mr. Theodore Thomas as its artistic head. It started on its career with much éclat, but made a disgraceful end within two years. Of late an organisation which has disclosed notable vitality has been that owned and managed by Henry W. Savage of Boston, and known first as the Castle Square Opera Company and afterwards as the Savage Grand English Opera Co. Mr. Savage was led into operatic management by becoming the owner of the Castle Square Theatre in Boston, which, unremunerative under other managers, he placed on a profitable footing by his own management, beginning in 1895. Gradually he extended his enterprise, until for a while he had separate companies performing operas and operettas in Boston, New York, Philadelphia, Baltimore, and Washington. He then united his forces, and, choosing the best of his artists, sent a single company on a general tour through the States. In the season 1904-5 a separate organisation, recruited to some extent in Europe, produced Wagner's 'Parsifal' for the first time in English in forty-seven cities. In the season 1905-6 he similarly made a feature of an English version of 'Die Walküre.'

The history of Italian opera in the United States begins in 1825, when a company of singers, gathered together in London, was induced to come to New York by Dominick Lynch, a French importer of wines. The company was not only under the management of Manuel del Popolo Vicente Garcia (*q.v.*), but half of the principal singers were members of his family, viz. himself, his wife, his daughter Maria Felicità (afterwards the famous Malibran), and his son Manuel. It was Garcia's first and only venture as an impresario, and an unlucky one for him in its final outcome, though crowned with reasonable success in New York. The Park Theatre was the fashionable playhouse at the time, and here Garcia opened his season on Nov. 29, 1825, with Rossini's 'Il Barbiere di Siviglia,' in which he had created the rôle of Almaviva nine years before. The company remained a year in New York, giving what might be called a regular and a supplementary season, two nights a week, seventy-nine performances in all, then journeyed onward to Mexico, where Garcia added considerably to his earnings, only to be robbed of all after he had turned his face toward Europe. His repertory consisted of 'Il Barbiere,' 'Romeo e Giulietta,' 'Il Turco in Italia,' 'Semiramide,' 'Don Giovanni' (for which a local representative of Don Ottavio had to be engaged), 'Tancredi,' 'Otello,' 'Cenerentola,' and two of Garcia's operas, 'L'Amante astuto' and 'La Figlia del Aria.' After her unfortunate marriage Mme. Malibran had to support herself by singing in Grace Church on Sundays and occasionally appearing in English opera in the Bowery Theatre on week-days. Garcia's Mexican misadventure seems to have disillusioned him in the matter of operatic management, and New York would in all probability have heard nothing more of Italian opera for a long time to come had it not been for Lorenzo da Ponte (*q.v.*), who had been a resident of the city for a score of years. It was he who had persuaded Garcia to include 'Don Giovanni' in his list. He had laboured long and successfully to instil knowledge and love for the Italian language and literature in the cultivated society of the metropolis, and doubtless saw visions of a recrudescence of his earlier activities as theatrical poet in Vienna and London. At any rate he established himself as poet of the Garcia troupe, sent to Europe for his niece, Giulia de Ponte, a singer of mediocre ability, and brought from Philadelphia an Italian composer, Filippo Trajetta, with whom he hoped to write operas for the Garcia troupe to perform. Nothing came of these plans, however, the Garcias being well on their way to Mexico when Trajetta reached New York. Nevertheless Da Ponte succeeded in keeping alive the spark which had been fired by Garcia's coming, and in 1832 he was instrumental in bringing a second troupe to New York. The manager of this company was a tenor singer named Montressor. The company began a season at the Richmond Hill Theatre on Oct. 6, 1832, but the enterprise collapsed after the thirty-fifth performance. In the story of the next undertaking, which followed hard on the heels of the Montressor failure, there will be recognised so many of the elements characteristic of operatic

THE METROPOLITAN OPERA HOUSE
(New York)

management in England and America that its recital may stand as typical of many that followed. Da Ponte argued that Italian opera needed a home of its own to make it thrive in the United States. So he enlisted the interest and money of richer men than himself and built the Italian Opera-House at Church and Leonard Streets. The magnificence of the interior decorations and fittings of the new playhouse were a new thing in the country. It had an entire tier of boxes, which were draped with crimson silk. The floors were carpeted, and the sofas and stalls in what had been the pit, but now became the parterre, were upholstered in blue damask. The dome was decorated with pictures of the Muses, and the walls were painted, like the dome, by artists imported from Europe for the purpose. The cost of the building and ground was $175,000, which was then considered a fabulous sum. Italian opera took possession of its sumptuous new home on Nov. 18, 1833, under the management of Rivafinoli and Da Ponte, and began its career with Rossini's 'Gazza Ladra.' The season was advertised to last forty nights, but was lengthened by a supplementary term of twenty-eight. So it endured, with few interruptions, till July 21, 1834. The performances were accounted brilliant. The plan of giving performances also in Philadelphia (which is favoured by the nearness of that city to New York, and which has prevailed with managers from that day to this) was adopted, fifteen representations being given in the old national capital; but at the end of the season Rivafinoli was a ruined man. The receipts had been only $51,780.89, and the deficit was $29,275.09 according to a published statement made by Rivafinoli. The treasurer of the company, one Sacchi, and one of the singers named Porto, reorganised the company and reopened the beautiful house on Nov. 10, 1834. New operas were added to the current list, and the first American singer to take prominent part in Italian performances appeared in the person of Miss Julia Wheatley. Musically the season was fairly successful, but all came to an end with the unceremonious departure from the city of the prima donna, Signora Fanti. Then the accounts showed that though the public support had been all that could possibly have been expected, financial success had been precluded by the large number of free admissions which the management had been compelled to grant. The boxes had been retained by the stockholders in lieu of rent, and also 116 free tickets nightly. Thus ended the career of Italian opera in the first establishment specially built for its housing. The Italian Opera-House was given over to the spoken drama under the new style as the National Theatre, and was at the last destroyed by fire in 1841.

As has already been intimated, the story of opera in 1833 and 1834 may be said to stand for the story of Italian opera in New York during the rest of the 19th century. With the addition of a new element, rivalry, it was repeated over and over again. Two years after the destruction of the National Theatre, Ferdinand Palmo, a popular restaurateur, built Palmo's Opera-House, and opened it with a troupe under his management on Feb. 3, 1844. Within a year the orchestral musicians struck for their pay in the middle of a representation, the sheriff seized the money in the box office, and the season came to an end. Palmo's fortune was gone; he went back to the kitchen for a living, and died an object of charity. The new home of opera remained such for another season, but with a rival in the shape of the Astor Place Opera-House—which was opened on Nov. 22, 1847, under the management of Sanquirico and Patti, who had given a season earlier in the year at Palmo's with the Havana Opera Company playing at the Park Theatre and Castle Garden—to contend against. The continuance of opera for five years at this house had been guaranteed by 150 public-spirited citizens. At the end of the period, which was the most exciting in the history of opera in the United States, the Astor Place Opera-House was completely discredited as the home of Italian opera, and steps were taken to build again, with greater pomp and higher aims than ever. Now came the Academy of Music, which was opened on Oct. 2, 1854, with Grisi and Mario in 'Norma,' and which, on Nov. 24, 1859, was the scene of Adelina Patti's début in opera. The Academy remained the true home of Italian opera until the opening of the Metropolitan Opera-House on Oct. 22, 1883. The need which prompted the building of the new house was social. Fashion demanded that its votaries should be box-owners at the opera. Within the score of years following the erection of the Academy the wealth and population of New York had grown enormously. There was no longer room at the old house for all. The new one was built. For two seasons both houses were occupied by rival managers, rival singers, and rival audiences. The new house prevailed, and the old, from the most aristocratic playhouse in the city, became one of the most humble and democratic. In 1906 conditions which suggest those of 1882 in a relative way are prevailing, and the city is on the eve of a rivalry between the Metropolitan Opera-House and the Manhattan Opera-House, both tenanted by opera companies. As an indication of the material progress made by the American productions of Italian opera within half a century it may suffice to call attention to the fact that whereas the average nightly receipts during the consulships of the managers who occupied the Astor Place Opera-House while it enjoyed supremacy were $850, the average nightly receipts at the Metropolitan Opera-House during the past few seasons have been $7500. New York and Philadelphia are

now (1906) paying not much less than $1,000,000 a year for opera.

Further details of the history of Italian opera may be told in the form of an annotated list of the principal men who have purveyed it for the delectation of the American people. Mention has been made of Garcia (1825-26), Montressor (1832), Da Ponte and Ravafinoli (1833-34), Palmo (1844), Sanquirico and Patti—with whom was associated Pogliani for a space—(1847). The Patti in question was Salvatore, father of Adelina and Carlotta Patti. With Sanquirico, a buffo singer, he opened the Astor Place Opera-House in 1847, but yielded it in 1848 to E. P. Fry, brother of W. H. Fry, critic of the *Tribune* newspaper and composer, whose opera, 'Leonora,' was performed in 1845. Fry brought Max Maretzek from Europe to act as his conductor, and the latter became the successor of the former as manager. Maretzek figured extensively as manager and conductor from 1848 to 1870 in all the theatres of the city, and wherever opera went in other cities of the States. The Havana Company when it first came to New York was under the management of Don Francesco Marty y Torrens, and made a notable impression upon American operatic annals by introducing as its conductors Bottesini (*q.v.*), the famous contrabass player, and Luigi Arditi (*q.v.*), who remained identified with opera in the United States until 1890. In 1853 James H. Hackett appeared upon the scene with a company headed by Mario and Grisi, and for a brief space in 1854 Ole Bull (*q.v.*) tempted fortune as manager of the Academy of Music. Maurice Strakosch began a career which extended over a generation in 1857, in which year he was associated with the European musical agent and manager Bernard Ullmann and Thalberg, the pianoforte virtuoso, whom Ullmann had brought to the United States. Thalberg's connection with operatic management was of short duration, however, and Ullmann returned to Europe in 1861. In 1859 he was the partner of Maretzek. Strakosch was the brother-in-law as well as the teacher of Adelina Patti, and he accompanied her to Europe in 1860. Thereafter he usually worked in connection with his brother Max Strakosch, who in 1861 joined forces for a time with Jacob Grau, uncle of Maurice Grau, who was destined to see Italian opera reach the zenith of its prosperity at the Metropolitan Opera-House between 1900 and 1903. Names of minor importance, like Draper, Mora, Albites, and De Vivo, lead to that of James H. Mapleson (*q.v.*), who was manager of the Academy of Music from 1875 to 1885. In 1896 he returned to the field of many triumphs, but his enterprise was overtaken within a few weeks by effacing disaster. The first manager of the Metropolitan Opera-House was Henry E. Abbey, with whom was associated Maurice Grau in an executive capacity. One year sufficed for Mr. Abbey to write his name high among those of the managerial wrecks which strew the shores of Italian opera from Handel's day to this. When the directors of the company that had built the opera-house began to look for a lessee they found that there were no candidates, and that the impresarios whom they had invited to manage their house were unwilling to meet their requirements in the matter of artists. In this dilemma they were approached by Dr. Leopold Damrosch, with a proposition that German opera be substituted for Italian, and that the financial responsibility of the enterprise be assumed by the stockholders of the opera-house company. This was agreed to, and the season of 1884-85 began on November 17 with 'Tannhäuser.' For seven years German opera now held the field against Italian, and within that time took so firm a hold upon popular taste that after the whims of fashion led the directors of the opera-house again to put it in the hands of Messrs. Abbey, Schoeffel, and Grau in 1891, those managers included German opera in the repertory, and began the custom of giving all operas in the language in which they were written—a principle which they were helped to apply by the circumstance that two of the most popular members of their company were the brothers Jean and Edouard De Reszké, who were proficient in the Italian, French, and German tongues. Abbey, Schoeffel, and Grau were succeeded by a corporation called the Grau Opera Company, which gave way after the retirement of Mr. Grau, because of ill-health, at the close of the season 1902-3 to the Heinrich Conried Opera Company, of which a German actor and manager long active in New York is the business and artistic head.

German opera, which, after its season of triumph from 1884 to 1891, took its place harmoniously beside its former rivals, had been in a militant condition since it began in America. This was in 1855, when a company of German singers, of which Julius Ungher was the conductor, gave a series of performances in Niblo's Garden Theatre. The operas of this first season were 'Der Freischütz,' 'Martha,' 'Masaniello,' and 'Stradella.' The movement was greatly helped by the large German population of the city and the dominance of the Germans in the general musical activities of the metropolis. Within a year after the beginning Maretzek thought it wise to sue for the support of the German populace by giving extra nights of German opera at the Academy of Music. Carl Bergmann (*q.v.*) placed himself at the head of the German forces (never absent long from the city after they had once effected an entrance) for a short season at the old Bowery Theatre in 1856, and again in 1859 at the Stadttheater, the home at the time of German drama. Carl Anschütz, brought from London in 1857 to be conductor of the Italian opera at the

academy under Strakosch and Ullmann, remained to head several German enterprises beginning in 1863, and in the regular season of 1863-64 at the Academy he conducted a German company under the management of Grover, which alternated with the Italian company managed by Maretzek. A score of German companies, largely made up of the same artists, followed each other during the next two decades, and a number of singers who had won favour in the Italian companies (artists like Parepa-Rosa and Lucca) not only took part in German performances on occasion, but also placed themselves at the head of itinerant companies which spread the vogue of German opera throughout the country. Such a company was the Carlotta Patti German Opera Company, whose chief attraction was Mozart's 'Magic Flute.' In the van of other German companies were the dramatic sopranos Lichtmay and Frederici, the tenor Habelmann and the basso Karl Formes. The coming of Wachtel led to the formation of the Wachtel Company in 1875. In the days of their earliest struggles the German singers began the movement which resulted in the Wagnerisation of the repertory, and which took so strong a hold upon the people throughout the country that after the re-establishment of the Italian régime (with a significant modification) at the Metropolitan Opera-House in 1891, Walter Damrosch was enabled successfully to conduct seasons of German opera in cities like New York, Chicago, Philadelphia, Cincinnati, St. Louis, and San Francisco in spite of the opposition of the institution which had the mark of fashion. The term Wagnerisation is here meant to signify not alone the preponderance of Wagner's lyric dramas in the current lists of the opera-houses, but also the infusion of Wagner's principles of performance in all the works brought forward. It will be interesting in studying the influence of the German companies to note the dates on which Wagner's operas and dramas were first produced in New York, not a few of these dates showing that the American city took precedence of many of the capitals of Europe in appreciation of Wagner's genius: 'Tannhäuser,' April 4, 1859; 'Lohengrin,' April 3, 1871; 'The Flying Dutchman,' in Italian, Philadelphia, Nov. 8, 1876; in English, New York, Jan. 26, 1877; in German, New York, March 12, 1877; 'Die Walküre,' April 2, 1877; 'Rienzi,' March 4, 1878; 'Die Meistersinger,' Jan. 4, 1886; 'Tristan und Isolde,' Dec. 1, 1886; 'Siegfried,' Nov. 9, 1887; 'Götterdämmerung,' Jan. 25, 1888; 'Das Rheingold,' Jan. 4, 1889; 'Parsifal,' Dec. 24, 1903. The productions from 1886 to 1889 were all under the artistic direction of Anton Seidl, who was conductor at the Metropolitan Opera-House during the German régime after the first season, Dr. Damrosch dying just before that season ended.

America boasts a large list of singers who have adorned the operatic stage at home and abroad within the last half century. The most notable have been Charles R. Adams, Suzanne Adams, Emma Albani (born in Canada but reared in New York State), David Bispham, Robert Blass, William Candidus, Annie Louise Cary, Jessie Barlett Davis, Emma Eames (born while her parents were sojourning in China), Signor Foli, Geraldine Farrar, Julia Gaylord, Helen Hastreiter, Minnie Hauk, Eliza Hensler (who, while singing in Lisbon, became the morganatic wife of Dom Fernando, the queen's consort), Louise Homer, Emma Juch, Clara Louise Kellogg, Pauline L'Allemand, Marie Litta, Isabella M'Cullough, Emma Nevada, Lillian Nordica, Fred. C. Packard, Jules Perkins, Sig. Perugini, Adelaide Phillips, Mathilde Phillips, Susan Strong, Minnie Tracy, Emma Thursby, Alwina Valleria, Jennie Van Zandt (Vanzini), Marie Van Zandt, Julia Wheatley, Virginia Whiting (Signora Lorini), and Josephine Yorke. Within the century and a half which has elapsed since opera found a footing in the country a large number, perhaps a majority, of the singers who have enjoyed great and general fame have sung in the United States. Most of them effected their American débuts in New York, and there follows here a list of them, with their first appearances, for which may be claimed as much accuracy as a painstaking study and revision of the available records made possible :—

Ackté, 1904.
Albani, 1874.
Albertazzi, 1844.
Alboni, 1851.
Alvarez, 1899.
Alvary, 1885.
Ambre, 1879.
Ancona, 1893.
Anthes, 1902.
Arnoldson, 1893.
Badiali, 1847.
Bettini, 1850.
Bishop, Anna, 1847.
Bispham, 1896.
Bosio, 1848.
Braham, 1840.
Brandt, Marianne, 1884.
Brema, 1895.
Bréval, 1900.
Brignoli, 1855.
Burgstaller, 1903.
Calvé, Emma, 1893.
Calvé, Julie, 1843.
Campanari, 1893.
Campanini, 1873.
Candidus, 1870.
Capoul, 1873
Caradori-Allan, 1837.
Caruso, 1903.
Cary, 1871.
Cinti-Damoreau, 1844.
Crivelli, 1825.
D'Angri, 1857.
De Anna, 1884.
De Begnis, 1838.
Del Puente, 1873.
De Reszké, Édouard, 1891.
De Reszké, Jean, 1891.
Devries, Mme., 1851.
Di Murska, 1873.
Dippel, 1898.
Eames, 1891.
Fischer, 1885.
Fohström, 1885.
Foli, 1878.
Formes, 1857.
Fremstadt, 1903.
Frezzolini, 1857.
Fursch-Madi, 1872.
Gadski, 1895.
Galassi, 1878.
Garcia, 1825.
Gassier, 1857.
Gazzaniga, 1858.
Gerster, 1878.
Goritz, 1903.
Graziani, 1854.
Grisi, 1854.
Gudehus, 1890.
Hastreiter, 1886.
Hauk, 1866.
Kaschmann, 1883.
Kellogg, 1861.
Kirkby-Lunn, 1902.
Klafsky, 1895.
Knote, 1904.
Laborde, 1848.
La Grange, 1855.
Lassalle, 1893.
Lehmann, 1885.
Litta, 1879.
Litvinne, 1885.
Lucca, 1872.
Maas, 1874.
Malibran, 1825.
Mario, 1854.
Materna, 1884.
Maurel, 1873.
Melba, 1893.
Mierzwinski, 1882.
Moran-Olden, 1888.
Nantier-Dedée, 1855.
Naval, 1905.
Nevada, 1884.
Nicolini, 1881.
Niemann, 1886.
Nilsson, 1871.
Nordica, 1883.
Pappenheim, 1875.
Parepa, 1867.
Parodi, 1850.
Paton, 1833.
Patti, Adelina, 1859.
Patti, Amalia, 1847.
Patti, Carlotta, 1862.
Patti, Salvatore, 1847.
Phillips, Adelaide, 1856.
Phillips, Thomas, 1817.
Piccolomini, 1858.
Plançon, 1893.
Poole, 1839.
Pyne, 1854.
Ravelli, 1880.
Reichmann, 1889
Ronconi, 1866.
Roze, 1878.
Rudersdorff, 1878.
Saleza, 1898.
Salvi, 1848.
Santley, 1872.

Scalchi, 1882.
Schott, 1884.
Schroeder-Hanfstängl, 1884.
Schumann-Heink, 1897.
Scotti, 1899.
Seguin, Mr. and Mrs., 1838.
Sembrich, 1883.
Sontag, 1853.
Stagno, 1883.
Steffanone, 1849.
Sucher, 1895.
Susini, 1854.
Sylva, 1885.
Tamagno, 1890.
Tamberlik, 1873.
Tedesco, 1847.
Ternina, 1895.
Thillon, 1851.
Tietjens, 1876.
Trebelli, 1883.
Valleria, 1879.
Van Dyck, 1898.
Van Rooy, 1898.
Van Zandt, Marie, 1891.
Vestvali, 1855.
Vogl, Heinrich, 1890.
Wachtel, 1871.
Walker, 1903.

H. E. K.

OPÉRA BOUFFE. A French comic opera, of exceedingly light character, and constructed on too trivial a scale to entitle it to rank as an opéra-comique. W. S. R.

OPERA BUFFA. An Italian Opera, of light and playful character, in which the dialogue is carried on in *Recitativo secco*, interposed between the airs, duets, and choruses, which form the chief attraction of the piece. The subject of the Opera Buffa is always more or less comic, and not unfrequently extravagantly so. The finest examples extant are: Cimarosa's 'Il Matrimonio segreto,' Mozart's 'Così fan tutte,' and Rossini's 'Il Barbiere di Siviglia.' [See OPERA, and COMIC OPERA.] W. S. R.

OPÉRA COMIQUE. A French Opera, in which the *dénoûment* is happy, and the dialogue spoken. Provided these two conditions be present it is not at all necessary that the piece should introduce any really comic scenes, or characters; for instance, one of the finest opéras-comiques in existence is Cherubini's 'Les deux journées,' in which the hero is only saved from what appears to be almost certain destruction by the devotion of a humble friend. ['Carmen,' too, with its tragic *dénoûment*, ranks as an opéra-comique, because of its spoken dialogue. See OPERA, and COMIC OPERA.] W. S. R.

OPÉRA-COMIQUE, THE, at Paris, a theatre for French pieces with spoken dialogue, originated in the 'spectacles de la Foire.' For its early history we refer the reader to Chouquet's *Histoire de la Musique Dramatique en France*, etc. (Paris: Didot, 1873), and will only state that the title of 'Opéra-Comique' dates from the execution of an agreement between the comedians and the directors of the Académie Royale de Musique in 1715. The new enterprise, thus recognised, succeeded so well as to excite the jealousy of the large theatres, and in 1745 to cause the closing of the Opéra-Comique. In 1752, however, Monet received permission to re-establish it at the Fair of St. Germain, and under his skilful management it progressed so rapidly that in 1762 the Opéra-Comique joined the Comédie Italienne, and took possession of the room in the Rue Mauconseil, whence in 1783 they migrated to the theatre in the Rue Favart. In 1791 a second Opéra-Comique Company established itself in the Rue Feydeau, and a fierce competition ensued, which ended in the ruin and closing of both houses in 1801. After this the two companies were united into one, which settled itself at the Théâtre Feydeau, leaving the Salle Favart to the Italian troupe. At the Feydeau they remained till April 1829, when the theatre, being no longer habitable, was closed. The Favart theatre being still in the hands of the Italians, the Opéra-Comique took possession of the Salle Ventadour, but quitted it in 1832 for the little Théâtre des Nouveautés in the Place de la Bourse (no longer existing), and at length in 1840 returned to the Salle Favart, where it is still located. The house looks on to the Place Boieldieu. It held 1500 persons. In 1879 it was completely restored by Crépinet, to the improvement of its acoustic qualities, which before were not good. [The theatre was burnt down on May 25, 1887, and for several years after that the company's performances took place at the Théâtre Lyrique in the Place des Châtelet, now the Th. Sarah Bernhardt. On Dec. 7, 1898, the fine theatre, rebuilt on the old site, was opened with brilliant success.] G. C.

OPERETTA. A little opera, generally of a buffo character, too short to furnish an evening's amusement, but useful as an afterpiece or Intermezzo. We can scarcely point out more charming examples of the style than Mozart's 'Schauspieldirektor' and Rossini's 'L' Inganno felice.' Both these little masterpieces are in one act, and this condition is really an essential characteristic of the Operetta; the series of Gilbert and Sullivan operettas set the fashion for pieces of the kind in two acts.

In Italy the dialogue of the Operetta is always carried on in *Recitativo secco*. In England, Germany, and France it is spoken. W. S. R.

OPHICLEIDE (Eng. and Germ.; Fr. *Basse d'Harmonie*). A barbarous name, compounded of the Greek words for snake and door-key, which has been given to an improvement on the serpent, Russian bassoon, or bass-horn.

The invention of this instrument is attributed by Fétis to Frichot, a French musician settled in London about the year 1790. He states, moreover, that Frichot published in London in the year 1800 a description and method of playing it, under the title of 'A Complete Scale and Gammut of the Bass-horn, a new instrument, invented by M. Frichot, and manufactured by J. Astor.' It seems, however, that a musician of the church of St. Peter, at Lille, by name Regibo, had already, in 1780, made improvements on the serpent, by adding several keys and modifying the bore, so that Regibo may in fact be considered as the inventor even of the so-called Russian bassoon, 'which returned from the north of Europe about thirty years later.' It seems agreed on all hands that the French were made acquainted with this instrument by the bands of the allied sovereigns, when the latter occupied Paris in 1815. In this year its discovery is claimed by Halary of Paris, who patented it in 1821, and whose successor is said to possess the original model,

with seven keys and a scale of twenty-seven notes. Labbaye added new keys to it, and the number was raised to eleven or twelve.

[Since the date of the first edition of this work the ophicleide has become obsolete. The period of its rise and decline lies within the 19th century, its decline corresponding in time with the improvement of the various bass brass valved instruments; and as it may be regarded as the final development and latest survival of cup-blown instruments with side-holes (see WIND INSTRUMENTS), a general view of the relationship between the ophicleide and its immediate predecessors may be conveniently given here.

From the family of the zinken came the serpent, an instrument of large calibre, descending to the 8-foot C, and originally having six or sometimes seven finger-holes, but no keys. The serpentine form was given to the instrument to bring the finger-holes within convenient reach, but the fundamental defect was that any holes that could be covered by the fingers were necessarily far too small to allow of free ventage and good intonation. The gradual addition of keys improved the instrument, but so long as the finger-holes remained no really good scale was possible. The 'bass-horn,' or 'basson Russe,' was essentially a serpent changed in form, so as, by being doubled upon itself, to have some resemblance to the bassoon, but the weakness due to the size and position of the finger-holes remained; beyond convenience in handling, the improvement upon the serpent was therefore not great.

To Halary of Paris appears to be due the credit of dispensing with finger-holes, and of so disposing large side-holes covered with keys as to obtain a chromatic scale with facility, both in the pedal and upper octaves. The 'bass-horn,' or 'basson Russe,' thus became the ophicleide, an instrument an octave lower than the key or Kent bugle (and of the same family), to which similar key-work had already been applied. There is, however, this distinction between the two instruments, that whereas on the key-bugle the pedal octave *c* to *c'* is not used, and the key-work has therefore only to give the chromatic scale between *c'* and *g'*, on the ophicleide the pedal octave is used, and the key-work had to be schemed to give semitones from C to *c*.

The instrument as finally established had eleven and in some cases twelve keys, and was blown with a large cup mouth-piece of metal or ivory, very similar to those of the bass-trombone and euphonium. Some of the early specimens were made chiefly of wood, like their predecessors the serpents, and were termed serpentcleides, but latterly brass was almost universally used for the whole instrument.

The ophicleide being practically a conical tube possesses the usual harmonic series of all brass instruments, and its open notes are these —C, *c*, *g*, *c'*, *e'*, *g'*, *b♭'*, *c''*; but the last two were usually obtained as harmonics of lower notes produced from side-holes. The C speaks through a side-hole covered by an open-standing key, and the bell of the instrument is prolonged sufficiently to give B♮, when this open-standing key is closed by the thumb of the left hand. The series as above given then becomes B,♮, B♮, *f*♯, *b*♮, etc., and in like manner the different effective lengths of the tube, as determined by the successive opening of the other ten keys, yield primes from C♯ to A♯, each of which can give its series of harmonics by changes of lip-pressure.

A compass is thus obtained of thirty-eight semitones, or a little over three octaves—from B,♮ to *c''*—but the upper limit is indeterminate, as on nearly all wind instruments. It will be obvious that from the overlapping and coincidence of the various harmonic series many alternative methods of producing the same note with slight enharmonic changes are open to a good player.]

The tone of the ophicleide is, from its difference of scale and of material, less tender and veiled than that of its predecessor the serpent, but on the other hand it has greater compass and equality than that rather primitive contrivance.

[The ophicleides used in the orchestra were usually made in C, but in military bands they were used in B♭, with A♮ for the lowest note. Alto or tenor instruments in F or E♭ were sometimes made, and also contrabass ophicleides in F or E♭, an octave lower than the tenors.

The complete falling into desuetude of this instrument, notwithstanding its fairly good intonation and distinctive tone-quality, must be partly attributed to this very distinctiveness, a peculiar 'hollowness' which did not blend well with other instruments; and partly to the improvement in brass valve-instruments, with their much more simple and convenient fingering and richer tone-quality.

The ophicleide was first used in the opera in the production of Spontini's 'Olympie' in 1819.]

Two of these instruments were employed at the Musical Festival in Westminster Abbey in

June 1834. At the Birmingham Festival of the same year an ophicleide as well as a contrabass ophicleide were introduced, and are noticed in a periodical of the time as 'destined to operate a great change in the constitution of the orchestra.'

There is very little concerted music for this instrument. Indeed Mendelssohn, who employs it freely in some of his works, such as 'Elijah,' where it is written for down to 16-foot A, three lines below the bass stave, and the 'Midsummer Night's Dream' music, where it has an important part in the overture, may be considered as the only classical writer who systematically introduces it in his scores. Wagner has replaced it by bass and contrabass tubas. Tutors for the ophicleide are published by Schiltz, by Berr & Caussinus, and by V. Cornette; the second is the most complete. W. H. S.; with additions in square brackets by D. J. B.

OPUS, OPUS-NUMBER, OPERA, ŒUVRE. A method of numbering musical compositions in the order of their publication, using the Latin word *opus* (work), appears first, though rather spasmodically, in the 17th century; it began to come into general use in the time of Mozart, but was not fully established until Beethoven's time, the numbering not being carried out to all the published works of the former master. No rule is observed as regards the size of an *opus*; for instance, Beethoven's op. 1 consists of three pianoforte trios, while Schubert's op. 1 is only the song 'Erlkönig.' The opus-number has nothing to do with the date of composition, but only with that of the publication; thus some early works, both of Schubert and Mendelssohn, were published (posthumously) with very late opus-numbers. Several mistakes have occurred in the numbering of Beethoven's works in various editions: for instance, the three pianoforte sonatas (op. 31) have often been called 'op. 29,' which is the number of the String Quintet in C, and the last four of the so-called 'posthumous' quartets have been numbered in two different ways. The accurately chronological numbering is as follows: the A minor Quartet should be op. 130, not 132; that in B♭ major, op. 131, not 130; that in C♯ minor, op. 132, not 131, and that in F major, op. 133, not 135. But it is unlikely that the series of more familiar, if less correct, numbers will now be abandoned. M.

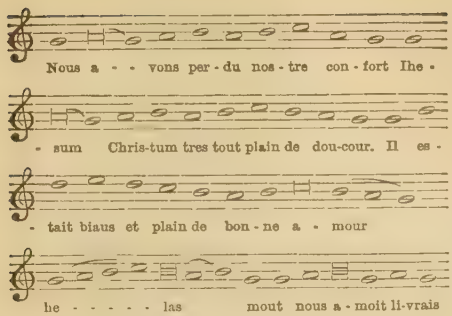
ORATORIO (Lat. *Oratorium*; Ital. *Dramma sacra per Musica, Oratorio*; Germ. *Oratorium*). A sacred Poem, usually of a dramatic character, sung throughout by solo voices and chorus, to the accompaniment of a full orchestra, but—at least in modern times—without the assistance of scenery, dresses, or action.

I. Ancient Oratorio.

It is impossible to say when, where, or by whom, the first dramatic representation of a scene from Holy Writ was attempted. One of the oldest examples of which we have any certain record is the 'Festum Asinorum,' celebrated at Beauvais and Sens, in the 12th century, and long remembered in connection with a famous carol called the 'Prose de l'Âne,' the melody of which will be found in the present volume. [See p. 385.] But it was not only in France that such representations found favour in the sight of the people. William Fitz Stephen mentions a Monk of Canterbury who wrote many Miracle-Plays during the reign of King Henry II., and died in 1191; and we know, from other sources, that an English audience was always ready to greet entertainments of this description with a hearty welcome. The clergy also took them under their especial protection, and retained their interest in them for so long a period, that, in 1378 the choristers of St. Paul's performed them regularly, under careful ecclesiastical superintendence. In other countries they attained an equal degree of popularity, but at a somewhat later date. In Italy, for instance, we hear of a 'Commedia Spirituale' performed for the first time at Padua in 1243, and another at Friuli in 1298; while 'Geistliche Schauspiele' first became common in Germany and Bohemia about the year 1322. [The recent revival, in theatrical form, of the old mystery of 'Everyman,' has given a new and living interest to these productions.]

The subjects of these primitive pieces were chosen for the purpose of illustrating certain incidents selected from the history of the Old and New Testaments, the lives of celebrated Saints, or the meaning of Allegorical Conceits, intended to enforce important lessons in Religion and Morality. For instance, 'Il Conversione di S. Paolo' was sung in Rome in 1440, and 'Abram et Isaac suo Figluolo' at Florence in 1449. Traces are also found of 'Abel e Caino' (1554), 'Sansone' (1554), 'Abram et Sara' (1556), 'Il Figluolo Prodigo' (1565), an allegorical piece, called 'La Commedia Spirituale dell' Anima,' printed at Siena, without date (and not to be confounded with a very interesting work bearing a somewhat similar title, to be mentioned presently), and many different settings of the history of the Passion of our Lord. This last was always a very favourite subject; and the music adapted to it, combining some of the more prominent characteristics of ecclesiastical Plain-song with the freedom of the secular Chanson, was certainly not wanting in solemnity. Particular care was always taken with that part of the sacred narrative which described the grief of Our Lady at the Crucifixion; and we find frequent instances of the 'Lamentation' of Mary, or of St. Mary Magdalene, or of The Three Maries, treated, in several different languages, in no unworthy manner. The following is from a MS. of the 14th century, formerly used at the Abbey of Origny Saint Benoit, but now preserved in the Library at S. Quentin:—

Les Trois Maries.


Nous a - - vons per - du nos - tre con - fort Ihe -
- sum Chris-tum tres tout plain de dou-cour. Il es -
- tait biaus et plain de bon - ne a - mour
he - - - - - las mout nous a - moit li-vrais

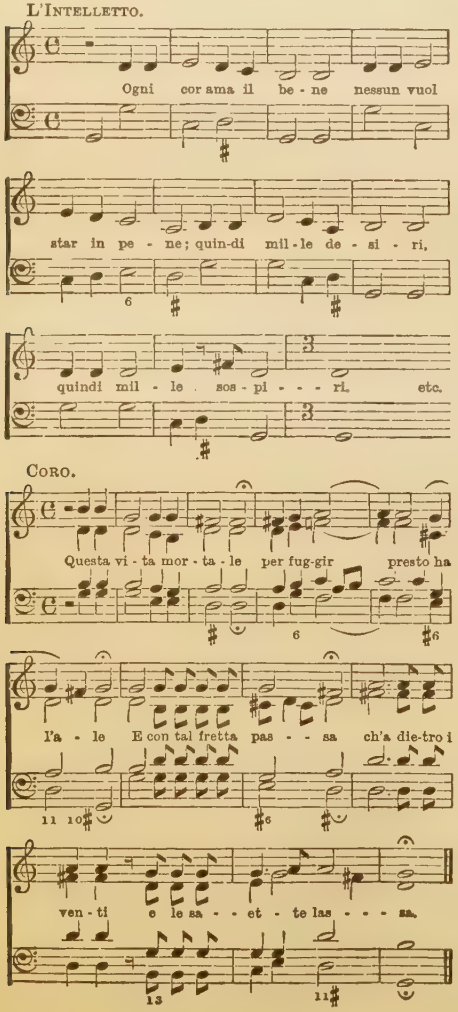
No great improvement seems to have been made in the style of these performances after the 14th century; indeed, so many abuses crept into them that they were frequently prohibited by ecclesiastical authority. But the principle upon which they were founded still remained untouched, and the general opinion seemed to be rather in favour of their reformation than their absolute discontinuance. S. Philip Neri, the founder of the congregation of Oratorians, thought very highly of them as a means of instruction, and warmly encouraged the cultivation of sacred music of all kinds. On certain evenings in the week his sermons were preceded and followed either by a selection of popular hymns (see LAUDI SPIRITUALI), or by the dramatic rendering of a scene from Scripture history, adapted to the comprehension of an audience consisting chiefly of Roman youths of the humbler classes, the discourses being delivered between the acts of the drama. As these observances were first introduced in the Oratory of S. Philip's newly-built church of S. Maria in Vallicella, the performances themselves were commonly spoken of as Oratorios, and no long time elapsed before this term was accepted, not in Rome only, but throughout the whole of Europe, as the distinguishing title of the 'Dramma sacra per musica.'

S. Philip died in 1595, but the performances were not discontinued. The words of some of them are still extant, though unfortunately without the music, which seems to have aimed at a style resembling that of the Madrigale Spirituale—just as in the 'Amfiparnasso' of Orazio Vecchi we find a close resemblance to that of the secular madrigal. Nothing could have been more ill adapted than this for the expression of dramatic sentiment: and it seems not improbable that the promoters of the movement may themselves have been aware of this fact, for soon after the invention of the Monodic Style we meet with a notable change which at once introduces us to the first period in the history of the true Oratorio. [See MONODIA.]

While Peri and Caccini were cautiously feeling their way towards a new style of dramatic music in Florence, Emilio del Cavalieri, a composer of no mean reputation, was endeavouring with equal earnestness to attain the same end in Rome. With this purpose in view he set to music a sacred drama, written for him by Laura Guidiccioni, and entitled 'La Rappresentazione dell' Anima e del Corpo.' The piece was an allegorical one, complicated in structure, and of considerable pretensions; and the music was written throughout in the then newly-invented *stilo rappresentativo* of which Emilio del Cavalieri claimed to be the originator. The question of priority of invention is surrounded, in this case, with so many difficulties, that we cannot interrupt the course of our narrative for the purpose of discussing it. Suffice it to say that, by a singular coincidence, the year 1600 witnessed the first performance, in Rome, of Emilio's 'Rappresentazione' and, in Florence, of Peri's 'Euridice'—the earliest examples of the true Oratorio and the true Opera ever presented to the public. The Oratorio was produced at the Oratory of S. Maria in Vallicella in the month of February, ten months before the appearance of 'Euridice' at Florence. Emilio del Cavalieri was then no longer living, but he had left such full directions, in his preface, as to the manner in which the work was to be performed, that no difficulty whatever lay in the way of bringing it out in exact accordance with his original intention, which included scenes, decorations, action, and even dancing on a regular stage (*in Palco*). The principal characters were Il Tempo (Time), La Vita (Life), Il Mondo (the World), Il Piacere (Pleasure), L' Intelletto (the Intellect), L' Anima (the Soul), Il Corpo (the Body), two Youths who recited the Prologue, and the Chorus. The Orchestra consisted of one Lira doppia, one Clavicembalo, one Chitarrone, and two Flauti, 'o vero due tibie all' antica.' No part is written for a violin; but a note states that a good effect may be produced by playing one in unison with the soprano voices throughout. The orchestra was entirely hidden from view, but it was recommended that the various characters should carry musical instruments in their hands, and pretend to accompany their voices, and to play the Ritornelli interposed between the melodies allotted to them. A Madrigal, with full instrumental accompaniment, was to take the place of the overture. The curtain then rose, and the two youths delivered the Prologue; after which a long solo was sung by Time, [quoted in Burney's *History*, iv. p. 91]. The Body, when singing the words, 'Se che hormai alma mia,' was to throw away his golden collar and the feathers from his hat. The World and Life were to be very richly dressed, but when divested of their ornaments, to appear very poor and wretched, and ultimately dead bodies. A great number of instruments were to join in the Ritornelli. And, finally, it was directed that the performance might be finished either with or without a dance. 'If

without,' says the stage-direction, 'the vocal and instrumental parts of the last chorus must be doubled. But should a dance be preferred, the verse beginning *Chiostri altissimi e stellati* must be sung, accompanied by stately and reverent steps. To these will succeed other grave steps and figures of a solemn character. During the *ritornelli* the four principal dancers will perform a ballet, embellished with capers (*saltato con capriole*) without singing. And thus, after each verse, the steps of the dance will always be varied, the four chief dancers sometimes using the *Gagliarde*, sometimes the *Canario*, and sometimes the *Corrente*, which will do well in the *Ritornelli*.'

The general character of the music—in which no distinction is made between Recitative and Air—will be readily understood from the following examples of portions of a solo and chorus :—


L'Intelletto.
Ogni cor ama il be - ne nessun vuol
star in pe - ne; quin-di mil-le de - si - ri.
quindi mil - le sos - pi - - - ri. etc.
Coro.
Questa vi - ta mor - ta - le per fug-gir presto ha
l'a - le E con tal fretta pas - - sa ch'a die-tro i
ven - ti e le sa - - et - te las - - - sa.

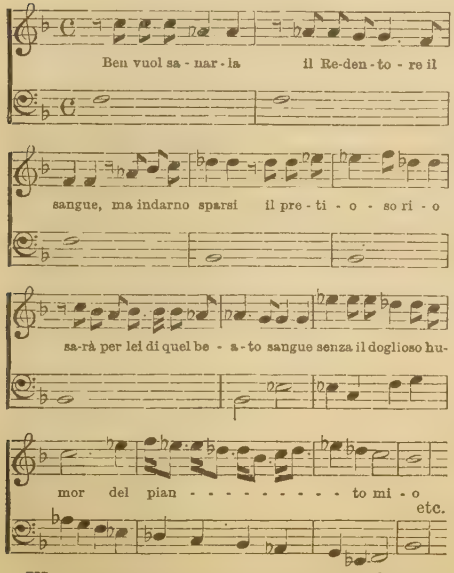
Had Emilio del Cavalieri lived to follow up his first Oratorio with others of similar character, the result of his labours could scarcely have failed to add greatly to his already high reputation, for his first attempt met with a very enthusiastic reception. [See the *Oxford History of Music*, vol. iii. ; *The Seventeenth Century*, pp. 37-40.] Unfortunately, the most popular among his successors devoted so much attention to the development of the Opera, that for a time the Oratorio was almost forgotten ; and it was not until more than twenty years after his death that it again excited sufficient interest to lead to the production of the series of works which illustrate the second period of our history.

The occasion which immediately led to this revival was the Canonisation of SS. Ignatius Loyola and Francis Xavier. In honour of this event Kapsberger set to music an Allegorical Drama, called 'Apotheosis, seu consecratio SS. Ignatii et Francisci Xaverii,' which was several times performed at the Collegio Romano, with magnificent scenic decorations and full dramatic action, in the year 1622. The music of this piece, which is still extant, is miserably poor and so much inferior, both in originality and dramatic form, to the works of Monteverde and other popular writers of the period, that it is impossible to believe it could have succeeded, had it not been for the splendour of the *mise en scène* with which it was accompanied. Another piece, on the same subject, entitled 'S. Ignatius Loyola,' was set to music in the same year by Vittorio Loreto. Neither the poetry nor the music of this has been preserved, but Erythraeus[1] assures us that, though the former was poor, the latter was of the highest order of excellence, and that the success of the performance was unprecedented. Vittorio Loreto also set to music 'La Pelligrina constante,' in 1647, and 'Il Sagrifizio d' Abramo,' in 1648. Besides these, mention is made of 'Il Lamento di S. Maria Vergine,' by Michelagnolo Capellini, in 1627 ; 'S. Alessio,' by Stefano Landi, in 1634 ; 'Erminio sul Giordano,' by Michel Angelo Rossi, in 1637 ; and numerous oratorios by other composers, of which, in most instances, the words only have survived, none appearing to have been held in any great amount of popular estimation. An exception must, however, be made in favour of the works of Domenico Mazzocchi, by far the greatest composer of this particular period, whose 'Querimonia di S. Maria Maddelena' rivalled in popularity even the celebrated 'Lamento d' Arianna' of Monteverde. Domenico Mazzocchi, the elder of two highly talented brothers, though a learned contrapuntist, was also an enthusiastic cultivator of the monodic style, and earnestly endeavoured to ennoble it in every possible way, and above all, to render it a worthy exponent of musical and dramatic expression. He it was who first made use of the well-known sign now

[1] *Epistolæ ad diversos*, lib. iv.

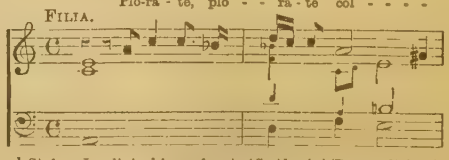
called the 'Swell' ( ); and, bearing this fact in mind, we are not surprised to find in his music a refinement of expression for which we may seek in vain among the works even of the best of his contemporaries. His oratorio, 'Il Martirio di SS. Abbundio ed Abbundanzio,' was produced in Rome in 1631; but his fame rests chiefly upon the 'Querimonia,' which when performed at S. Maria in Vallicella, by such singers as Vittorio Loreto, Buonaventura, or Marcantonio, drew tears from all who heard it. The following extract will be sufficient to show the touchingly pathetic character of this famous composition—the best which this period could boast:—

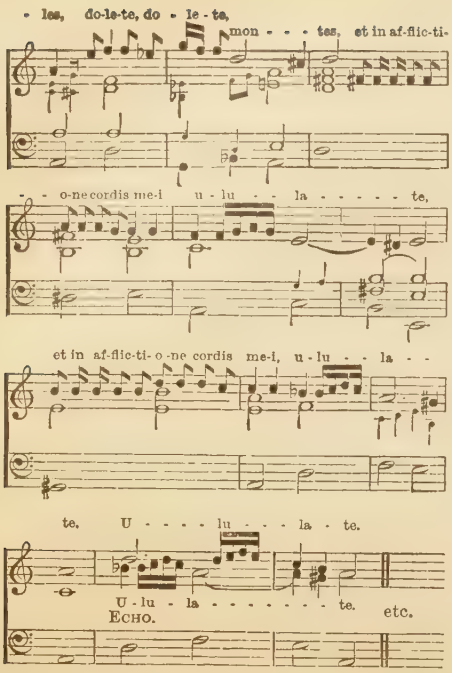
S. Maria Maddelena.


Ben vuol sa - nar - la il Re-den - to - re il
sangue, ma indarno sparsi il pre - ti - o - so ri - o
sa-rà per lei di quel be - a - to sangue senza il doglioso hu-
mor del pian - - - - - - - - - - to mi - o
etc.

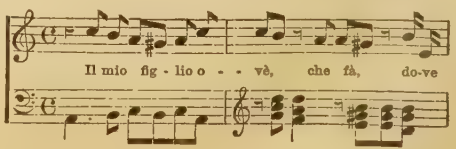
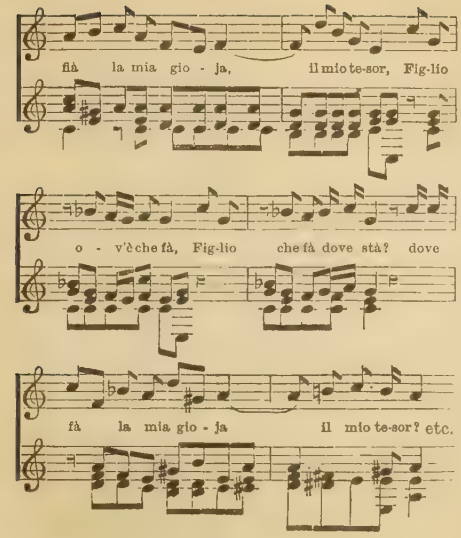
We now come to a greater composer than any of whom we have hitherto had occasion to speak—one of those representative men whose rare genius is powerful enough not only to inaugurate a new era in the annals of art, but to leave its impress upon all time.

Giovanni Carissimi was the first composer of the monodic school who succeeded in investing the new style with a sufficient amount either of dignity or pathos to encourage a reasonable hope that it might one day produce results in some degree commensurate for good with the loss it occasioned by the destruction of polyphony. Considered as music, the united value of all the monodic works produced within the first thirty years of the 17th century would be outweighed over and over again by one single bar of the least of Luca Marenzio's madrigals. Except as stepping-stones to something better, they were absolutely worthless. Their only intrinsic merit was a marked advance in correctness of rhetorical expression. But this single good quality represented a power which, had it been judiciously used, would have led to changes exceeding in importance any that its inventors had dared to conceive, even in their wildest dreams. Unhappily, it was not judiciously used. Blinded by the insane spirit of Hellenism which so fatally counteracted the best effects of the Renaissance, the pioneers of the modern style strove to find a royal road to dramatic truth which would save them the trouble of studying musical science; and they failed, as a matter of course; for the expression they aimed at, instead of being enforced by the harmonious progression of its accompaniment, was too often destroyed by its intolerable cacophony.[1] It remained for Carissimi to prove that truth of expression and purity of harmonic relations were interdependent upon each other; that really good music, beautiful in itself, and valuable for its own sake, was not only the fittest possible exponent of dramatic sentiment, but was rendered infinitely more beautiful by its connection therewith, and became the more valuable in exact proportion to the amount of poetical imagery with which it was enriched. Forming his style upon this sure basis, and trusting to his contrapuntal skill to enable him to carry out the principle, Carissimi wrote good music always—music which would have been pleasant enough to listen to for its own sake, but which became infinitely more interesting when used as a vehicle for the expression of all those tender shades of joy and sorrow which make up the sum of what is usually called 'human passion.' His refined taste and graceful manner enabled him to do this so successfully, that he soon outshone all his contemporaries, who looked upon him as a model of artistic excellence. His first efforts were devoted to the perfection of the Sacred Cantata, of which he has left us a multitude of beautiful examples; but he also wrote numerous Oratorios, among which the best known are 'Jephte,' 'Ezechias,' 'Baltazar,' 'Abraham et Isaac,' 'Jonas,' 'Judicium Salomonis,' 'L'Histoire de Job,' 'La Plainte des Damnés,' 'Le Mauvais Riche,' and 'Le Jugement Dernier.' These are all full of beauties, and, in 'Jephte' especially, the composer has reached a depth of pathos which none but the greatest of singers can hope to interpret satisfactorily. The solo, 'Plorate colles,' assigned to Jephtha's Daughter, is a model of tender expression: and the Echo, sung by two sopranos at the end of each clause of the melody, adds an inexpressible charm to its melancholy effect.



[1] Stefano Landi, in his preface to 'S. Alessio' (Roma 1634), tells us that the Ritornelli are written for violins, in three parts; but that a bass is often added to them, moving purposely in fifths or octaves with one of the parts, for the sake of the beauty of the effect!

- les, do-le-te, do - le - te, mon - - - tes, et in af-flic-ti-
- - o-ne cordis me-i u - lu - - la - - - - - te,
et in af-flic-ti- o-ne cordis me-i, u-lu - - la - -
te, U - - - - lu - - - la - te.
U - lu - la - - - - - - - te.
ECHO.
etc.

It was about this time that the spectacular representation began gradually to fall into disuse, though the dramatic character of the poem was still retained, with certain modifications, chief among which was the introduction of a personage called the 'Historicus,' to whom were assigned certain narrative passages interpolated between the clauses of the Dialogue for the purpose of carrying on the story intelligibly in the absence of scenic action. This idea was no doubt suggested by the manner of singing the History of the Passion during Holy Week in the Pontifical Chapel, where the 'First Deacon of the Passion' sings the words of Our Lord, the Second those of the Chronista (or Evangelista), and the Third those of the Synagoga (or Turba). Carissimi used this expedient freely, and his example soon led to its general adoption, both in Italy and Germany. His Oratorios, indeed, excited such universal admiration, that for very many years they served as models which the best composers of the time were not ashamed to imitate. As a matter of course, they were sometimes imitated very badly; but they laid, nevertheless, the foundation of a very splendid school, of which we shall now proceed to sketch the history.

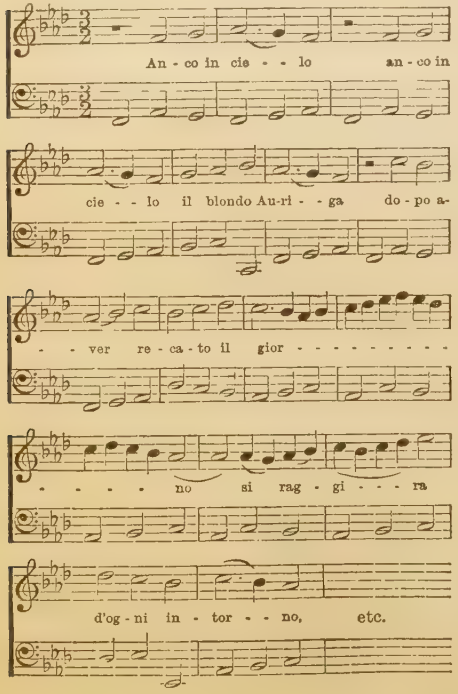
Carissimi's most illustrious disciple—the only one perhaps whose genius shone more brightly than his own—was Alessandro Scarlatti, a composer gifted with talents so versatile that it is impossible to say whether he excelled most in the Cantata, the Oratorio, or the Opera. His sacred music, with which alone we are here concerned, was characterised by a breadth of style and dignity of manner which we cannot but regard as the natural consequence of his great contrapuntal skill, acquired by severe study at a time when it was popularly regarded as a very unimportant part of the training necessary to produce a good composer. Scarlatti was wiser than his contemporaries, and carrying out Carissimi's principles to their natural conclusion, he attained so great a mastery over the technical difficulties of his art that they served him as an ever-ready means of expressing, in their most perfect forms, the inspirations of his fertile imagination. Dissatisfied with the meagre Recitative of his predecessors, he gave to the Aria a definite structure which it retained for more than a century—the well-balanced form, consisting of a first or principal strain, a second part, and a return to the original subject in the shape of the familiar 'Da Capo.' The advantage of this symmetrical system over the amorphous type affected by the earlier composers was so obvious, that it soon came into general use in every school in Europe, and maintained its ground, against all attempts at innovation, until the time of Gluck. It was found equally useful in the Opera and the Oratorio; and, in connection with the latter, we may indeed notice it even as late as the closing decades of the 18th century. Scarlatti used rhythmic melody of this kind for those highly impassioned scenes which, in a spoken drama, would have been represented by the monologue, reserving accompanied recitative for those which involved more dramatic action combined with less depth of sentiment, and using *Recitativo secco* chiefly for the purpose of developing the course of the narrative—an arrangement which has been followed by later composers, including even those of our own day. Thus carefully planned, his Oratorios were full of interest, whether regarded from a musical or a dramatic point of view. The most successful among them were 'I Dolori di Maria sempre Vergine' (Rome, 1693), 'Il Sagrifizio d'Abramo,' 'Il Martirio di Santa Teodosia,' and 'La Concezzione della beata Vergine'; but it is to be feared that many are lost, as very few of the composer's innumerable works were printed. Dr. Burney found a very fine one in MS. in the Library of the Chiesa nuova at Rome, with 'an admirable overture, in a style totally different from that of Lulli,' and a song with trumpet obbligato. He does not mention the title of the work, but the following lovely melody seems intended to be sung by the Blessed Virgin before the finding of our Lord in the Temple:—



[The publication (1905) of Mr. E. J. Dent's exhaustive monograph on Alessandro Scarlatti enables us to have a much clearer idea of the composer than was formerly possible. His researches have not unearthed the music of the above-mentioned 'I Dolori di Maria sempre Vergine' and 'Il Sagrifizio d' Abramo,' which are ascribed to Alessandro Scarlatti by Fétis, Florimo, and others; possibly, however, the manuscripts may still be lying in one of the monastic libraries to which Mr. Dent was not able to procure access. Besides these two, three other oratorios are mentioned as having eluded his pursuit: but there remain eighteen ranging in date from a 'St. John Passion,' of about 1680, and 'Agar et Ismaele Esiliati,' of 1683, to an unnamed oratorio of 1717 which Gevaert has entitled 'La Vergine addolorata.' Their subjects vary widely: two are Passion-oratorios, two others works for performance at Christmas, one a Latin oratorio on the subject of David, and several hagiological—some of a modern character concerning S. Philip Neri or S. Casimir, king of Poland. Many, again, are based on librettos in honour of the Virgin Mary, 'La Santissima Annuntiata,' 'La Santissima Vergine del Rosario,' and so on; though the general style of the words varies but little throughout the whole group of oratorios. The librettos, indeed, are in many respects very much akin to those of the operas; and even the orchestration is sometimes very unecclesiastical, as in the above-mentioned Rosary oratorio, where 'Penitence' has an air accompanied by a toy-nightingale, played as the performer may please. As Mr. Dent remarks, 'except that the operas are in three acts and the oratorios in two, the only difference is in the absence of professedly comic characters, and of the formal statement in which the author protests that the words *Fato, Dio, Deità*, etc., are only *Scherzi poetici* and imply nothing contrary to the Catholic Faith'—occasionally, however, as in the 'La Santissima Trinità,' which is simply a string of theological disputations between various allegorical characters, Scarlatti comes very close to the original hortatory standpoint of the oratorio-performances of S. Philip Neri, on whose life one of the best of these works is based. They seem to vary much in quality; some are tedious, not through any complexity (there is only one fugal chorus, in the early 'Il Martirio di Santa Teodosia,' in the whole group), but through absence of sincerity of touch, yet usually, when human interest is derivable from the words, Scarlatti is able to meet the demand. And Mr. Dent quotes from the Assumption and Christmas oratorios some singularly delicate and fascinating music which gives rise to strong wishes that the complete works might be readily accessible: the air in which the hymns of the angels and shepherds in the stable at Bethlehem are depicted is particularly interesting as showing a close likeness, which can hardly be altogether accidental, to the 'Pastoral Symphony' in Handel's 'Messiah.']

Alessandro Scarlatti died in 1725, at the age of sixty-six. Among the most popular of his contemporaries were D. Francesco Federici, who wrote two oratorios, 'Santa Cristina' and 'Santa Caterina de Siena,' for the Congregation of Oratorians, in 1676; Carolo Pallavicini, who dedicated 'Il Trionfo della Castità' to Cardinal Ottoboni, about the year 1689; Fr. Ant. Pistocchi, whose 'S. Maria Vergine addolorata,' produced in 1698, is full of pathetic beauty; Giulio d' Alessandri, who wrote an interesting oratorio called 'Santa Francesca Romana,' about 1690; and three very much greater writers, whose names are still mentioned with especial honour—Caldara, Colonna, and Stradella.[1] Caldara composed—chiefly at Vienna—a large collection of delightful oratorios, most of which were adapted to the poetry of Apostolo Zeno and Metastasio. The most successful of these were 'Tobia,' 'Assalone,' 'Giuseppe,' 'Davidde,' 'La Passione di Gesù Cristo,' 'Daniele,' 'San Pietro a Cesarea,' 'Gesù presentato al Tempio,' 'Gerusalemme convertita,' and most especially 'Sisera,' which, as Zeno himself confesses, owed its reputation entirely to the beauty of the Music. Colonna's style—especially that of his Choruses—was broader and more dignified than Caldara's, and he did much towards raising the Oratorio to the noble level it attained in the 18th century. But in point of natural genius there can be no doubt that Alessandro Stradella excelled all the best writers of this promising though clearly transitional period; and our regret for his untimely death is increased by the certainty that but for this he could scarcely

[1] [Leo is sometimes grouped with these; but as practically the whole of his life falls within the limits of the 18th century, he may perhaps be better considered separately.]

have failed to take a place among the greatest composers of any age or country. There seems no reason to doubt the veracity of the tradition which represents his first and only Oratorio, 'San Giovanni Battista,' as having been the means of saving his life, by melting the hearts of the ruffians who were sent to assassinate him, on the occasion of its first performance in the Church of S. John Lateran; but whether the story be true or not, the work seems certainly beautiful enough to have produced such an effect. The most probable date assigned to it is 1676; but it differs, in many respects, from the type most in favour at that period. It opens with a sinfonia, consisting of three short fugal movements, followed by a recitative and air for S. John. The accompaniment to some of the airs is most ingenious, and not a little complicated, comprising two complete orchestras,—a *Concertino*, consisting of two violins and a violoncello, reinforced, as in Corelli's concertos, by the two violins, viola, and bass, of a *Concerto grosso*. These instruments were frequently made to play in as many real parts as there were instruments employed; but many of the songs were accompanied only by a cleverly constructed ground-bass, played *con tutti i bassi del concerto grosso*. Some of the choruses, for five voices, are very finely written, and full of contrivances no less effective than ingenious; but the great merit of the work lies in the refinement of its expression, which far exceeds that exhibited in any contemporary productions with which we are acquainted.



This quality is beautifully exemplified in the foregoing melody, sung by the 'Consigliero.'

Up to this point the development of the Oratorio corresponded, step for step, with that of the Opera. Both were treated, by the same composers, in very nearly the same manner; the only difference being that the more superficial writers were incapable of rising to the sublimity of scriptural language, while the men of real genius strove to surround their several subjects with a dignity which would have been quite out of place if used to illustrate a mere mythological fable. Earnestly endeavouring to accommodate the sentiment of their music to that of the words to which it was adapted, this latter class of writers succeeded, as we have seen, in striking out for themselves a style which was generally recognised as peculiar to the sacred music of Italy. But it was in Italy alone that this style prevailed. In Germany, the Oratorio started, indeed, from the Miracle-play, as its primary basis; but it travelled on quite another road to perfection. W. S. R.; with additions by E. W.

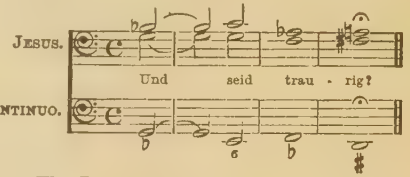
II. Modern Oratorio

The point that these investigations have now reached is indeed the pivot of the whole history of Oratorio. It had its artistic birth in Italy simultaneously with Opera; and it at once gravitated in the direction of the sister-form, and the two streams flowed side by side, their waters occasionally intermingling till at last they coalesced. Italian Oratorio has indeed an exclusive history of its own; it never spoke another language (though in its decay composers of other races handled it), and it never abandoned its intimate connection with Italian opera. But the spirit that animated the great 16th-century religious liturgical music passed out of Italy with the birth of Opera; it met in Germany the spirit of the Passion-music,[1] and the offspring of the two is modern Oratorio. All unconsciously, but without any break, Palestrina and Vittoria passed on the pure flame to Byrd and Gibbons, and they to Schütz. We may say that all Oratorio is religious recreation; but, though the great men rose above the conception, Italian Oratorio as a whole, from Cavalieri to Rossini, lays the stress on the recreation, while, though some of its exponents have fallen below their ideal, all other Oratorio, from Schütz to Elgar, lays the stress on the religion. Palestrina and Bach would cheerfully have persecuted each other as alien heretics, but they are spiritual brothers in their art; Palestrina and Rossini were of the same blood and professed the same faith, but there is not the slightest real tie between them. It is true that what we may call modern Oratorio was born long before what we may call ancient Oratorio had died; and at

[1] The earlier 'Passions' are merely arrangements of the traditional Church melodies.

times in the 18th century the path of the growing man came very near that of the dying child. But still the line of demarcation is there, and it is the central fact in the history of Oratorio.

The actual personal link between the great Italians of the 16th century and Schütz was Giovanni Gabrieli, who received Schütz at Venice as one of his pupils during the last three years of his life (1609-12). Gabrieli was a very remarkable composer of ruggedly sincere aims, who attempted to fuse the religious earnestness of the older generation both of Italians and Netherlanders with the technical methods of the operatic revolution, and produced in the process some most interesting works, though as he wrote nothing that can be called an oratorio, he remains outside the present investigation. Among his own countrymen he left no followers, but Schütz imbibed a large measure of his spirit; and the six works that we may call oratorios ('Historia von der Auferstehung Jesu Christi,' 'Die Sieben Worte Jesu Christi am Kreuz,' and four Passions, one according to each evangelist), which he produced at intervals after his return to Germany, are the real first-fruits of German music. The influence of the old mystery-play is no doubt present, as it was present in the earliest Italian oratorio; but the whole conception is, nevertheless, different. There is not the faintest thought of the stage or anything remotely connected with it, not the faintest attempt at anything like a tune, or at anything 'attractive'; the solemnity of the subjects is obviously the only thing present to his mind, and his sole aim is to represent them faithfully. His methods vary; in the four Passion-oratorios, for example, there is no sort of accompaniment indicated at all,[1] and the narrator and the various soloists have long stretches of quite unrhythmical music, which are nothing more nor less than a highly organised and very expressive development of plain-song 'intonations,'[2] interspersed from time to time with short choruses, contrapuntal and dramatic in character, which portray very simply but very successfully the utterances of the disciples or the Jews or the Roman soldiers. Alike in these four works and in the two others, there are opening and closing choruses of a usually rather more extended type, the first (except in 'The Seven Words') setting forth the subject of the work, the last an utterance of prayer or praise. In 'The Seven Words' all the voices, solo and choral, are supported by a figured bass, and there are two independent instrumental 'Symphoniae' besides; in the Resurrection-oratorio (which, though the earliest, is on the whole the most important of the six), the narrator is accompanied by four gambas, and the other soloists and the chorus by a figured bass for the organ, with four *ad libitum* violas in the last chorus. The use made of the chorus varies, and in the last-named work it is at a minimum; but in all we have the highly expressive archaic sort of recitative, though in 'The Seven Words' it becomes freer in style and, as we have seen, it is unaccompanied in four of the six works and accompanied in the other two. All of them, and indeed Schütz's many other works as well, are altogether of very exceptional interest; no more artistically reverent composer ever lived, and though, perhaps, we cannot avoid feeling at times a certain sense of monotony, yet this weighs lightly against his deep pathos and expressiveness, occasionally combined indeed with extraordinary modernity of chord-progression as in this—



from 'The Resurrection,' throughout which the voice of Jesus is (like those of some of the other characters) represented by a duet.

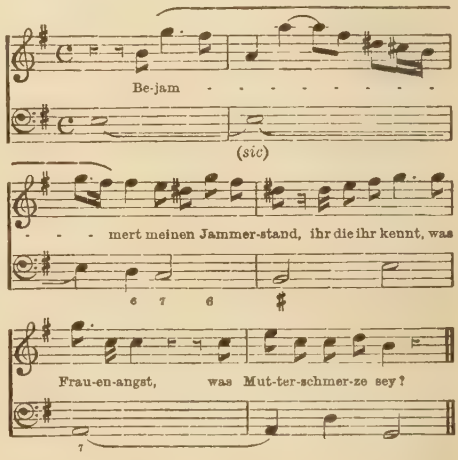
Schütz was the last composer who was at all strongly influenced by the traditional musical formulæ of the Roman Church; and in Germany the influence of the Plain-song quickly gave way before that of the Chorale, which was entirely an indigenous product, and was indeed being treated as the basis of comparatively elaborate artistic work of the motet type even before the time of Schütz, though his own oratorios show no recognisable traces of anything of the kind. In 1672, the year of Schütz's death, Johann Sebastiani produced at Königsberg a Passion-oratorio, in which all trace of the Plain-song had completely disappeared; and from that time onwards German music knew it no more, apart from passing purely artistic references, as in the *Credo* of Bach's Mass in B minor. But though it is certain that the noble Chorale tunes were more and more used by composers—sometimes in fairly plain, sometimes in highly elaborate settings[3]—yet we are often in the earlier times left without exact evidence as to the frequency of their introduction as congregational elements into the Passion-oratorio, in the manner exemplified later on in Bach and Graun. Thus the two oratorios which are by far the greatest sacred works by a German composer between Schütz and Bach—Keiser's settings of Brockes's favourite poem, *Der für die Sünde der Welt gemartete*

[1] Probably the chorus-parts were doubled on the organ, but all the long portions for solo voices were in all likelihood meant to be entirely unaccompanied—at any rate, they cannot have been treated in the same style as if they had been furnished with a figured bass. Breitkopf & Härtel's *full* scores are the only safe guide for Schütz; each of the only two vocal scores that the present writer has seen makes his music historically unintelligible.

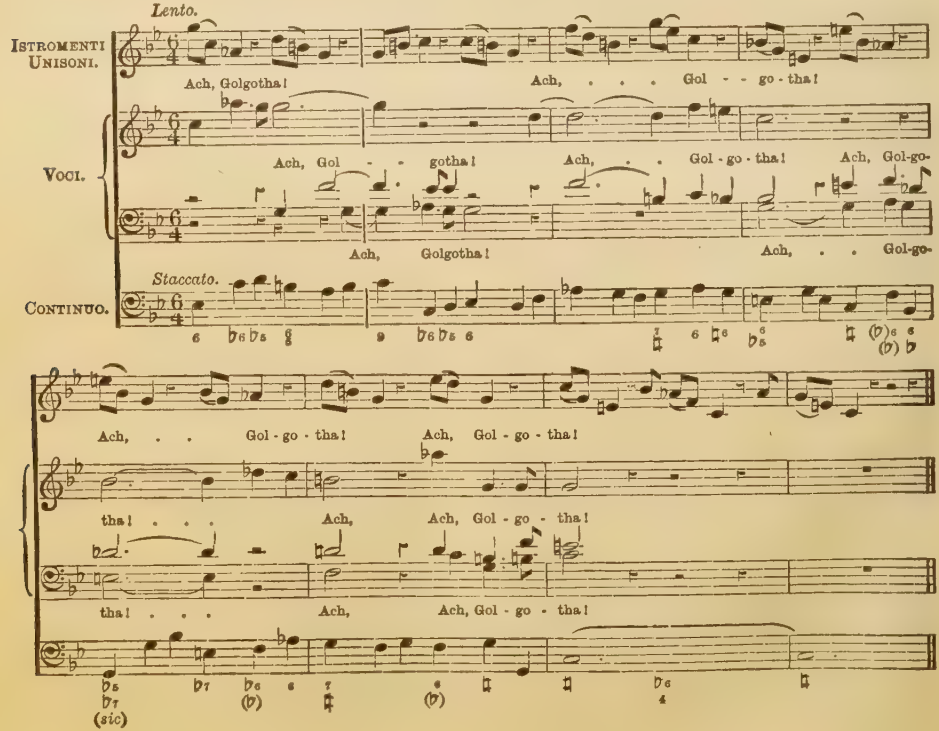
[2] The original Passion-music was a fixed plain-chant in a regular liturgy of the Roman Church.

[3] It must be confessed that Bach and all other adapters of Chorales were the reverse of purists. Luther and all his contemporaries and followers wrote their melodies in a flexible rhythm that is as innocent of any sort of bar-fetters as Plain-song itself; and a considerable torturing process was often necessary before they could be fitted to the more modern conditions which were (and are still) supposed to be indispensable.

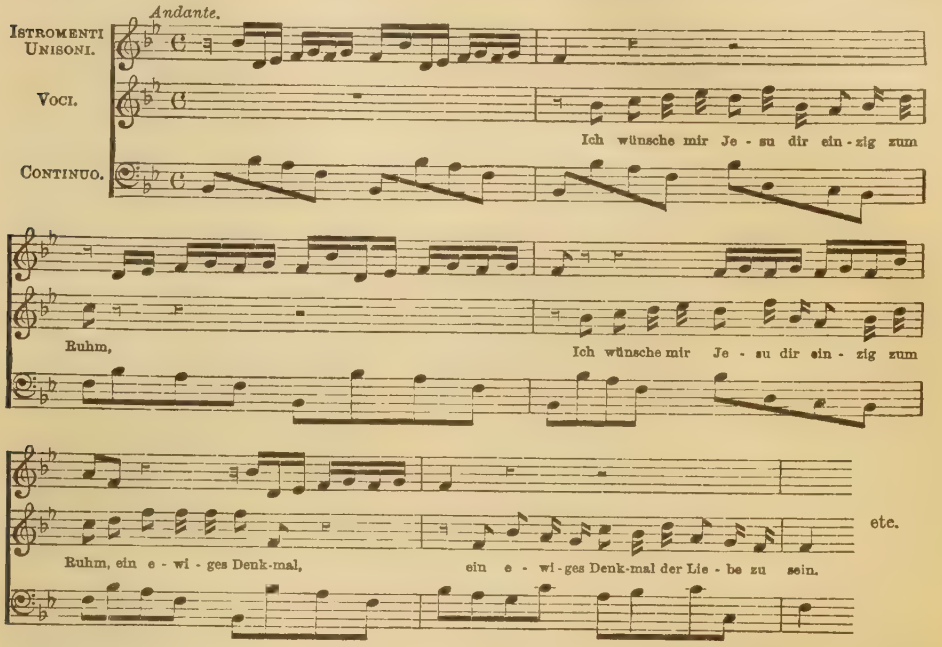
und sterbende Jesus, and König's poem, *Der zum Tode verurtheilte und gekreuzigte Jesus*, are extant only in selections entitled respectively 'Auserlesene Soliloquiae' and 'Seelige Erlösungsgedanken,' which contain merely the contemplative numbers and the recitatives of the evangelist-narrator. Keiser, who was born in 1673, the year after Schütz's death, and was consequently twelve years the senior of Bach and Handel, still remains a mere name to most persons: Schütz and Buxtehude, the two greatest of the other great early Germans, have recently come to their own so far as publication is concerned, but Keiser still lacks due recognition. The above-mentioned extracts from his two masterpieces were, however, published by the composer himself, and though they do not seem to have been hitherto reprinted, they undoubtedly express a very noble and very mature art. Bach's religious music is steeped through and through with the influence of these works, produced respectively in 1712 and 1715, just indeed at the time when he was passing out of his early rather stiff style into the enjoyment of his full powers; and though of course it would be the height of absurdity to make any real comparison between the total output of the two men, yet nevertheless there are pages in these works of Keiser which are quite worthy of the younger composer in some of his very finest moods. Indeed, we might really look all through the complete literature of music before we could find six bars more full of supreme pathos than these that open a 'Soliloquium Mariae' in 'Der gekreuzigte Jesus'—sung, no doubt, 'molto adagio ed espressivo':—



which are followed by a sort of 'accompanied recitative' and an aria 'con affetto,' the whole forming a most wonderful piece of the highest expressiveness and beauty. Or again, take from the same work the extraordinarily emotional close of the 'Chor der nachfolgenden Weiber und Verwandten des Herrn Jesu'—an 'aria a tre voci':—



or, in a totally different style, the air of the 'Gläubige Seele,' as fresh in its springlike devotion as anything of the kind in Bach:—


Andante.
Istromenti Unisoni.
Voci.
Continuo.
Ich wünsche mir Je - su dir ein - zig zum
Ruhm,
Ich wünsche mir Je - su dir ein - zig zum
etc.
Ruhm, ein e - wi - ges Denk-mal,
ein e - wi - ges Denk-mal der Lie - be zu sein.

or the air of the 'Fromme Schächer,' with its 'violette all' unisono, piano per tutta l'aria,' playing chiefly reiterated notes with lovely tranquil effect—or indeed crowds of other things. 'Der gekreuzigte Jesus' is on the whole considerably the finer of the two works; but the earlier 'Der sterbende Jesus' contains also some very beautiful numbers, such as the 'Soliloquium' for the 'Tochter Zion'—'Die Rosen crönen sonst der ranken Dornen Spitzen'—consisting of (*a*) a 'Cavata,' *cantabile*, in A major, (*b*) a recitative beginning in C and ending in A major, (*c*) a 'Larghetta' in B minor, (*d*) a 'Da Capo,' presumably the 'Cavata,' (*e*) a recitative beginning in F♯ minor and ending in A major, (*f*) an 'Aria,' *Canto cantabile*, in D major, (*g*) two concluding bars for the tenor-evangelist. Keiser shows several examples of this sort of extended solo scena (which really finds its closest parallel in certain works of Purcell); and though his oratorios are of course, in general scope and type, much smaller than those of Bach, yet in maturely artistic expression of notably fine ideas, the best work of the older man need not be ashamed of the comparison. One of his most modern touches is his great fondness for *nuances*, like 'cantabile,' 'con affetto,' and so on; in later years, it is true, German religious music degenerated into a good deal of mere sentimentality, but there is as little of that in Keiser as in Schütz or Bach.

We have now four oratorios from the pen of the man whose work is, as Schumann says, the musician's daily bread—three Passion-oratorios and a Christmas-oratorio: certainly a 'St. Mark Passion,' and most probably yet another, has disappeared owing to the delinquencies of Friedmann Bach, whose own fine music cannot atone for his sinful carelessness with regard to shoals of his father's manuscripts. Of the Passion-oratorios, that 'according to St. Luke' was regarded by Mendelssohn as spurious, but it is now generally accepted as a genuine, but very early work; it is of but slight importance, and demands little more than historical mention. Of the other two great works the 'St. John Passion' is the earlier, dating from 1724, five years before the 'St. Matthew Passion,' and is the more dramatic and the less reflective of the two; the latter indeed includes so dramatic a conception as the superb 'thunders and lightnings' chorus, but it can show hardly anything to correspond with the extended and organically developed choruses of Jews and Roman soldiers, while in it the portions of a purely contemplative character are both more frequent and more subtly beautiful than in the earlier Passion. But indeed it is hard, even if it were necessary, to make comparisons between these two magnificent works, in which all the German religious music of the previous century—the sincere outpouring of the spirits of great men as yet far too little known—comes to a climax: architectonic movements like the first chorus of the 'St. Matthew Passion,' or unfathomably pathetic airs like 'Erbarme dich' from the same

work or 'Es ist vollbracht' from the 'St. John Passion,' express in terms of perfect art a religious sentiment that is fully as exalted as the radiant mysticism of Palestrina and yet in a way more intimate and more human. Still, neither work is of steadily equal splendour throughout, and we should guard ourselves against the too facile supposition that because the 'St. Matthew Passion' has, since its virtual rediscovery by Mendelssohn,[1] been far more frequently performed than any other of its composer's religious works, it is therefore the unchallenged crown of them all. Leaving the B minor Mass out of the question, the one hundred and ninety-five church cantatas, each practically a short oratorio, the last of which was only published in 1894 (and perhaps half as many again have, alas, disappeared), contain dozens of things that can hold their own with anything in either of the Passions; some day, perhaps, we shall know them as we ought.

The 'Christmas Oratorio'—the title is Bach's own—is really not a whole singly-conceived work like each of the Passions, but a collection of six separate cantatas written for six separate holy-days, beginning with Christmas and ending with Epiphany; but though the church cantata is an art-form which has been purposely excluded from the present article as being, like the English anthem, a mere incident in an ecclesiastical service, yet the fact that Bach himself joined these six together and called the result an oratorio seems to necessitate some notice. The work (to which for practical purposes we may refer in the singular number) was written in 1734, five years after the 'St. Matthew Passion'; the dramatic element is practically non-existent, the exquisitely beautiful pastoral music which is heard both (as a purely instrumental introduction) at the beginning and, in fragments (in conjunction with the chorus), at the end of the second of the six divisions, being the only portion which is not, so to speak, evangelically mystical in outlook. But on the other hand, though a good many congregational chorales, set more or less plainly, are inserted, the splendid large choruses are none of them founded on chorale-melodies, as is so often (though very far from invariably) the case in the purely independent cantatas; and there is an organic unity about the design of the complete oratorio which makes it quite possible for us to imagine that Bach, while viewing each of the six divisions so as to serve as a separate work by itself, nevertheless simultaneously ensured that the six could be combined if necessary into one balanced whole. Certainly it would be very difficult for us to join together six of the other church cantatas with anything like so satisfactory a result as is produced by the combination of the six masterpieces which go to make up the 'Christmas Oratorio.'

It was Bach's very frequent habit to utilise old music of his own under new conditions, borrowing (as a rule) movements as wholes, but subjecting them to fresh technical polish in various deeply interesting ways; and the 'Christmas Oratorio' shows several striking instances of this transference. It is no doubt with a considerable shock to our feelings that we realise—to take merely two instances—that the music of the opening chorus in which the Christian world is bidden to rejoice in its salvation, was originally written for an ode for the Queen of Poland's birthday, and that the famous contralto air for the Virgin (or perhaps, rather, the personified Christian soul), 'Schlafe, mein Liebster,' comes from a secular cantata entitled 'Hercules auf dem Scheidewege,' where it is sung by Vice when endeavouring to seduce the hero. And we must confess that while in this latter case the lovely music fits both situations—astoundingly diverse though they are—about equally well, the vigorous unison phrases with which the first chorus opens are undoubtedly more pointed in the original version where they definitely depict respectively the drums and trumpets of the words, 'Tönet, ihr Pauken: erschallet, Trompeten.' Indeed, the music, considered as a polished setting of words, usually suffers to some extent in these transferences,[2] even if, as is also usually the case, it is in some respects technically improved; but the fact that Bach was frequently in the habit of doing such things, and that in most cases the music manages fairly well to fit both the old and the new words—at any rate so far well that there is no striking incongruity—cannot but cause us to reflect. And the only conclusion at which we can arrive is that to Bach the music was, beyond all comparison, the main thing. When the words offered any point of specially vivid emotion, Bach leapt to the occasion instantly; when they did not, he wrote magnificent music which fitted them well, but which could also—with almost always some but, as a rule, not very serious loss (never once, be it noted, with the slightest loss of dignity of style)—be tacked on to other words if the composer, when writing a new work, should be pressed for time. And, like Handel (as we shall shortly see), he apparently did not in the least mind adapting for the service of the Church, of which he was beyond all question a sincerely devout member, music originally designed for very different purposes. After all, what it probably means is that to Bach (as, by his own confession, to Beethoven) words were really on the whole a hindrance rather than a

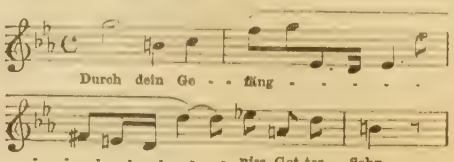
[1] It is positively astounding to think that not one single choral work of Bach's was performed anywhere for eighty years after his death, and that now, well-nigh eighty years later still, barely an eighth part of them (taking the most generous estimate) have been brought to public hearing in this country.

[2] To give instances would carry us too far from our main subject; the most salient example is the 'Kyrie' of the G minor Mass, which is a positively atrocious mangling of one of the most perfect choruses in all Bach's works, the opening number of the cantata 'Herr, deine Augen sehen nach dem Glauben.' Indeed, a large volume might be devoted to this question.

help; in his religious music it is not the religiousness of the words but the supremacy of the music that stirs our inmost being. 'Sacred music' as such is merely a *Chimaera bombinans in vacuo*; and it is only the music-lover whose hold on ultimate artistic principles is vague and uncertain who is really seriously upset, when listening in the 'Christmas Oratorio' to the great call to Zion to prepare herself for the coming of Christ, by the reflection that Bach, in all innocence and all piety, is using—most probably merely to save time—music that originally expressed Hercules' indignant rejection of Vice's allurements.

We need not dwell at any length on the oratorios of Telemann, who was Bach's senior by four years, and survived both him and Handel: perhaps no composer ever lived who was more indefatigably industrious—his works run literally into thousands. Apart from everything else, he wrote forty-four Passions, and hosts of oratorios on other subjects, among which 'Der Tag des Gerichts' and 'Die Tageszeiten' seem to have been the best known; he was a highly skilled contrapuntist and, according to an anecdote quoted by Schumann, boasted that 'a proper composer should be able to set a placard to music,' but his bland style lacks any sort of depth or solidity, and the shallowness of much of the subsequent ecclesiastical music in Germany—especially that designed for definitely liturgical use—is very largely traceable to his widespread influence. Very many of his works were published, while Bach's manuscripts were accumulating dust; and, anyhow, they were so much more easy and generally intelligible to the average church-goer of the period.

Handel's early essays in ecclesiastical music are, however, of different quality; they lack indeed the maturity of technical handling that we see in the great English oratorios, but as regards at any rate two of them we may perhaps say that on the whole they show more strictly religious earnestness of purpose, and that while we miss the spaciousness of the later works we miss also their careless conventionalities. In many ways both the 'St. John Passion' (1704) and the Passion set to the often-used poem of Brockes (1715) are distinctly interesting works; there are many numbers that are far closer to Keiser's and Bach's methods than anything else Handel ever wrote—notably the bass air 'Erschüttere mit Krachen' in the 'St. John Passion,' and in the other the solo for the 'Tochter Zion' with a 'Chor der gläubigen Seelen,' where the chorus says nothing whatever but 'Wohin?' nine several times, and the harmony is finally completed by the soloist answering 'nach Golgotha.' The 'St. John Passion' is much the slighter work of the two: the last chorus (the words of which are very similar to those of the closing number of Bach's 'St. Matthew Passion') is beautiful, but a good deal of it is, though very sincere in outlook, curiously elementary in handling, and in many details much less akin to Handel's ordinary style even than the 'Brockes-Passion' is—take, for example, the first phrase of the soprano solo 'Durch dein Gefängniss, Gottes Sohn':—



In an article in the *Musical Gazette* of Dec. 1900, Mr. E. D. Rendall argues very ably against the genuineness of the whole work, for which indeed even the external authority is none too certain; but Handel can anyhow only have been nineteen at the time, and though his contemporary opera 'Almira' is much more mature, we cannot very safely draw any particular deductions from internal evidence. No one has ever questioned the 'Brockes-Passion,' which is also very unlike its composer's simultaneous and later work; and the difference in technique is not more than the experience of the intervening eleven years would give. Handel had indeed a singular and chameleon-like genius for adaptation to his environment: to German words he wrote purely German music, while the English oratorios are totally different, as indeed again is 'La Resurrezione,' the oratorio written at Rome in 1708.[1] This is built on a purely Italian model, with recitatives of a purely operatic style, and pleasant cheerful dance-measures; there are three soprano soloists, the Angel, Mary Magdalene, and a 'Voice,' an alto (Cleophas), a tenor (St. John), and a bass (Lucifer). The work has a good deal about it that is very agreeable, but it is not equal to the best of the operas, which it resembles far more than anything else; there are some interesting orchestral experiments, notably the important part in the adagio chorus, 'Per me già di morire,' for 'tutti flauti e un oboe sordo'—all in unison.

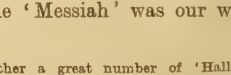
Judged at any rate by quantity of output, English oratorio is one of the most successful branches of musical art; yet its origin was entirely fortuitous. It sprang, fully-fledged, from the brain of a foreigner—there is nothing in existence that can by any stretch of language be called an English oratorio before Handel—and it owed its being simply and solely to a business speculation. Handel arrived in England in 1710, and wrote nothing in the nature of a public oratorio for twenty-three years; 'Esther,' the first English oratorio, was indeed written in 1720, but, like the Chandos Anthems it was designed merely for private performance

[1] 'Il Trionfo del Tempo,' composed at about the same time, was revised by the composer many years later, and will be discussed subsequently.

in the chapel at Cannons (near Edgware), the seat of Handel's patron, the Duke of Chandos. During these years Handel devoted himself almost exclusively to Italian opera; but, with the ever-increasing opposition of the rival faction that his jealous adversaries had created, he at last found his former popularity fast disappearing, and set about considering how he might best recover his old position of ascendancy. On Feb. 23, 1732—just four days after 'Sosarme,' one of his best operas, had been produced with considerably more artistic than financial success, 'Esther' was revived in a private performance by the children of the Chapel Royal, with scenery, dresses, and action; it took the popular fancy, an unscrupulous speculator announced a performance on his own account, and the composer, in self-defence, produced the work in public at the Haymarket Theatre (but without acting) on May 2, before an overflowing and vociferously enthusiastic audience, and it was repeated five times with equally brilliant success. The essentially practical mind of Handel instantly grasped the situation, and 'Deborah' and 'Athaliah' were both written in 1733 to meet this new demand that promised so well; then, however, there seemed to be a possibility that the opera business might be set on a better financial footing, and so the old love was renewed, and ten more stage works were produced. But things went financially from bad to worse, and in the spring of 1738 Handel was obliged, in order to pay his debts, to accept a benefit concert; he changed his mind again and in July, directly the opera season was over, he began to work on 'Saul,' and for the rest of his life (except for two unimportant productions in 1739 and 1740) bade farewell to the stage. Handel's honest frankness does him every credit—he had to get his living out of his adopted countrymen, and he never sacrificed the slightest particle of his self-respect either as a man or as a musician; but still it is as certain as anything in musical history can be that we would never have had the 'Messiah' and 'Israel in Egypt' but for the failure of their composer's career as a fashionable operatic impresario. He turned to oratorio because of the probability of its paying well, not because of any personal impulse either artistic or devotional; and now ninety-nine out of a hundred persons know his name solely in virtue of what he himself seems then to have regarded as a *pis aller*. After 'Saul' and 'Israel in Egypt,' both written in 1738, there was a pause while Handel turned for the last time, in 'Imeneo' and 'Deidamia,' to the scenes of his old triumphs; then he set his face steadily forward and the 'Messiah,' 'Samson,' 'Joseph,' 'Belshazzar,' 'The Occasional Oratorio,' 'Judas Maccabæus,' 'Alexander Balus,' 'Joshua,' 'Solomon,' 'Susanna,' 'Theodora,' and 'Jephtha' followed all in the succeeding ten years. He also twice revived his early 'Il Trionfo del Tempo,' with additions and alterations, in 1737, and (in English, as 'The Triumph of Time and Truth') in 1757, besides writing 'Semele' and 'Hercules' (1743 and 1744), which were called oratorios as being produced in the same manner and constructed on the same general lines, but are not in any way of a religious character, though they are serious in mood and thus differ from a work like 'Acis and Galatea,' which is entitled 'Serenata.'

Outside his adopted country, Handel's influence on the course of subsequent musical history has been extremely slight, almost non-existent: but in England it has been overwhelming. Even at the outset, however, his influence was confined to a certain section of his works; it is highly improbable, for example, that ninety-nine out of every hundred of his opera airs have been heard anywhere half-a-dozen times if at all since the operas themselves were last produced in Handel's lifetime, and many of them ran only for a few days. We shall see later on how the oratorios dominated over English music for a full century or more; and though now the influence is still more concentrated, and many of the finest things in the oratorios themselves are unknown except to the special student, yet still the 'Messiah,' at any rate, exercises in this country a sway of an almost unparalleled character. Handel is still a sort of national fetish with thousands of English people who could not for their lives, when listening to 'Israel in Egypt,' see any difference of quality between a stupendous effort of genius like 'The people shall hear' and routine hackwork like 'Their land brought forth frogs'; the 'Hallelujah Chorus' is part of their religious belief.[1] It is no doubt the case that the strictly musical world has within the last generation almost entirely freed itself from its shackling fetters, and is now in a position to look Handel in the face as a very great man, but by no means the greatest; but the weight of the dead hand is still heavy. Though we must indeed in fairness acknowledge that, if English music had to be crushed, it was as well that the tyranny should be so benevolently serious; it tolerated and even encouraged portentous dulness, but it set its face like a flint against mere frivolity. If it was necessary for us blindly to bow the knee for all that time to one single work, no doubt the 'Messiah' was our wisest choice.

[1] Handel wrote altogether a great number of 'Hallelujah Choruses' (there are two in 'Deborah'), but he could never make up his mind how to accentuate the word. The dominating (though still not quite invariable) version in the chorus from the 'Messiah' is that usually adopted by the English Restoration composers; but Handel far more frequently followed the incorrect accentuation ∪ — ∪ →. In 'Judas Maccabæus' he mixes up these two simultaneously; and in Part iii. of 'Deborah' we actually find this,



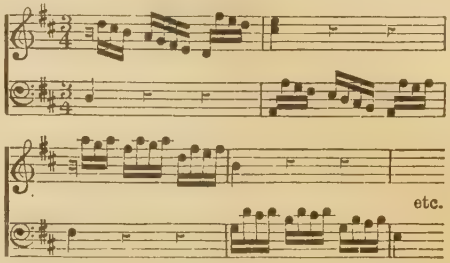
where it is obvious that Handel wanted this rhythm, and cared less than nothing about the words. Vocal scores, however, frequently 'correct' this sort of thing by the easy process of ruining the music.

But it is very curious that, with all this passion of Handel-worship, we should have treated our hero with such painfully scant respect; no other composer in the world's history has suffered anything like the indignities that we have heaped upon him. The score of the 'Messiah' is full of careful directions which nine hundred and ninety-nine performances out of a thousand blandly and totally ignore; and no anecdotes of Handel's unparliamentary violence of language towards all singers, male or female, who ventured to think they knew better than he did, avail to prevent our modern so-called 'great singers' from distorting his rhythm out of all recognition, and inserting top and bottom notes that would have driven him wild. We collect armies of people to take part in those quaint performances known as Handel Festivals, and never (till a cleansing process was set on foot by Sir August Manns) troubled even to see whether the orchestral parts used agreed with one another; though it is no doubt true that a good many hundreds out of a total of five thousand or so may sing or play anything they like without the keenest member of the audience being in the least degree the wiser. Something has been done in recent years by Sir Frederick Bridge and others to despatch the 'additional accompaniments' of Mozart and Franz and Costa and every one else to the limbo from which they should never have emerged;[1] but it would need a hundred-handed Hercules to cleanse thoroughly the Augean stable the disgraceful condition of which is chiefly due to our gross neglect of elementary scholarship. Almost all vocal scores but the latest contain chords the like of which Handel never wrote; and even yet only a comparatively small number of organists play the 'Dead March' in 'Saul' in a manner that is moderately faithful or even reasonably decent.

The reaction of modern-minded cultured musicians against Handel-adoration has progressed very rapidly, and has indeed gone rather too far; his greatness lies deep, while his faults are all on the surface, and leap to the eyes of every one not blinded by tradition and association. It is easy to recognise the extraordinary musical dulness of huge tracts of the oratorios, in which there is neither invention nor workmanship—nothing but the mouldy crumbs from an 18th-century table; Handel seems usually to have composed in a terrible hurry, and probably not very many members of his omnivorous and indiscriminating public knew his great work from the other. He was, indeed, far too easy-going about his own music; consider, for example, the passage in 'Joshua' where Achsah remarks—

O who can tell, O who can hear
Of Egypt, and not shed a tear?—

a sentiment which the orchestra immediately proceeds to illustrate as follows:—



And so on, and so on. It is true that almost all the great composers have turned out a considerable quantity of inferior work; but none of them wrote such reams of this sort of bald rubbish as Handel.

And yet the student of the oratorios lives in a state of continual excitement. He may, for example, be making a special examination of the instrumental movements, and steadily ploughing through the overtures[2]—all of which are practically (in spite of occasional structural differences) exactly similar in tone to those in the operas, and as a rule still more uninteresting and uncharacteristic—the childish martial interludes in 'Saul' and 'Joshua' and 'Belshazzar,' or things like the cheerful bustling that heralds the sacrifice of Jephtha's daughter; and then suddenly he comes across a flexibly balanced and vitalised movement like the sparkling march in 'Judas Maccabæus,' or the Dead Marches in 'Samson' and 'Saul'—the former extremely fine and the latter surely (as Handel wrote it) one of the greatest little things in existence. He may be studying the recitatives, and lamenting the almost entire absence of the living spirit that breathes through those of Purcell or Bach, and then he suddenly comes across 'Thy rebuke hath broken his heart,' or 'Deeper and deeper still,'[3] and his critical pen drops numbly from his hand. He may be reading through the second part of 'Israel in Egypt,' starting after 'The horse and his rider,' and gradually getting sleepier and sleepier, till he comes to 'The people shall hear,' when he wakes with a start to the conviction that the man who could write music like this was, in spite of all else, one of the supreme composers of the world. And, indeed, all the oratorios are full of surprises of a more or less similar kind, except the 'Messiah'; in this there is no doubt a good deal of ordinary Handelianism, but it is

[1] It is true that Mozart's arrangement of the 'Messiah,' like most German ones, was merely for a performance in a room that lacked an organ; but still he might have done the work with considerably more reverence for the original. Costa, who for so long ruled the oratorio world of England, had no other motive than to add to the noise. At the present time one and the same firm advertises four sets of orchestral parts for 'Acis and Galatea'—by Mozart, Mendelssohn, Costa, and (just as an unimportant alternative) Handel.

[2] The absence of overture to 'Israel in Egypt' is explained by the fact that at both the first two performances the noble 'Funeral Anthem'—one of Handel's very finest works—was given as an introduction.

[3] Which has no sort of connection, by the bye, with 'Waft her, angels,' which is now usually quite illegitimately tacked on to it.

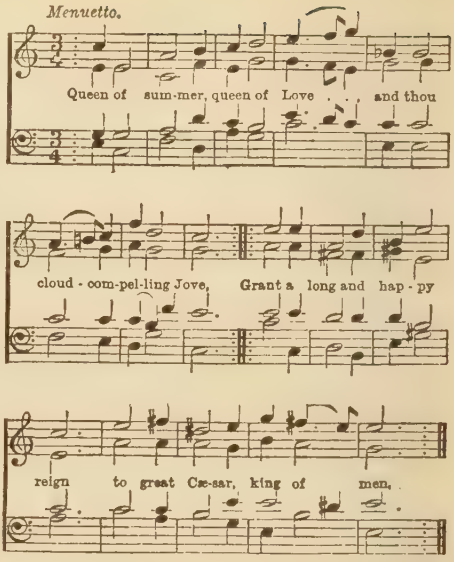
never worse than that, and the quantity of work on the very highest plane is considerably greater than anywhere else. After all possible allowances have been made for associations, the 'Hallelujah Chorus' remains one of the most colossal things in art, as 'He shall feed his flock' [1] remains one of the most beautiful; and there are not a few numbers that fall but little below this lofty level.

But though pieces like those we have been mentioning undoubtedly represent the high-water mark of Handel's genius, yet it is interesting to notice how in many cases he seems most at home with words that have non-religious associations.[2] We need not dwell on 'Semele,' though it is one of its composer's most unified and most attractive works, and contains some of his very best music; like its much less interesting companion, 'Hercules,' it is called an oratorio only by courtesy. 'The Triumph of Time and Truth'—a sort of allegorical though not exactly secular oratorio—has, in spite of its quite unaccountable neglect, a very unusual proportion of numbers full of striking freshness and real individuality; the choruses, 'Come, come, live with pleasure,' 'Lo, we all attend on Flora,' 'O how great the glory,' are all marked by exquisite grace, and in the airs, 'Happy beauty,' 'Lovely beauty,' 'Charming beauty,' and 'Guardian angels, O protect me' (just before the final Hallelujah chorus), comparatively slight though they all are, there is similar melodic beauty and real artistic polish not so very often to be found in the solo numbers of the more strictly religious works. But, leaving these aside, we may almost say that wherever in the oratorios heathens are set directly side by side with Jews or Christians, the music of the former will be the more striking. Compare, for example, in 'Saul' the picturesque power of 'Along the monster atheist strode' with the tame respectability of the succeeding 'The youth inspired by thee, O Lord' [3]; in 'Belshazzar' the music of Daniel has not a tithe of the living force that breathes through that of the Assyrian revellers, and in 'Samson' it would be hard to deny that on the whole Dagon's worshippers have artistically the best of it, so far as the choruses are concerned. And, yet again, many of the Christian choruses in 'Theodora'—on the whole one of the very best of the oratorios—are no doubt extremely fine; but there is something about such flawless little gems as 'Venus laughing from the skies' and 'Queen of summer, queen of love' that comes to us like a fresh breeze into a slightly stuffy room, bringing with it an unmistakable echo of the voice of the great Englishman who had

[1] Which should be sung by a single voice throughout; the absurd division between two voices is a tradition without the slightest authority from the composer.

[2] Indeed, most of the musicians who have read with equal dispassionate care through all the operas and all the oratorios would probably be inclined to assert that, on the whole, the musical value of the solo numbers in the former works is considerably the higher.

[3] Though this latter, indeed, is not altogether Handel's original work; it is one of the numbers connected with Urio's 'Te Deum.'

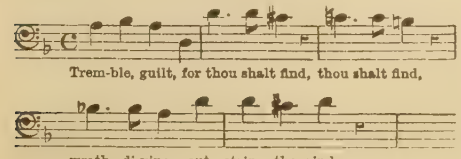

Menuetto.
Queen of sum-mer, queen of Love . . . and thou
cloud - com-pel-ling Jove, Grant a long and hap - py
reign to great Cæ-sar, king of men.

First strain repeated to conclude.

then been half a century in his grave. To trace the influence of Purcell on Handel is indeed a deeply interesting study; it is chiefly confined to music of this secular tinge (the very beautiful duet in 'Athaliah,' 'Joys before our eyes appearing,' and Delila's air in 'Samson,' 'My faith and truth,' are perhaps, with parts of the 'Utrecht Te Deum,' the only other noteworthy instances), and where it is at all visible it is curiously thorough. In 'Queen of summer,' for example, not only is the rhythm one of Purcell's most characteristic hall-marks, but there is perhaps no instance in the strict work of any great composer but these two of the progression in the fourteenth bar, which violates what seems (though it is not always mentioned in text-books) to be the most rigid of the generalisations that make up what we call the 'laws of harmony.'

But these more than half secular movements, brilliant and beautiful as they are, are usually comparatively slight in texture and design; for Handel in his really greatest moods we must look elsewhere. We can make what allowances we like for the frequent lack of any distinctiveness of thematic material, for the acres of complacent commonplaces, for the imposing effects that consist merely of massively reiterated tags; but beyond them all there is the great genius. When he was working in earnest, he possessed a mastery over a particular kind of choral technique that no other composer before or since has even approached; the part-writing is very simple, and yet no one else has been able to procure that extraordinary balanced clearness of sound. His chords ring like bells; and he can hurl himself straight through the rules of professorial orthodoxy with an effect astonishing in

its brilliance.[1] And he does not attempt to enter fields in which he is not at home: 'The mighty power in whom we trust' in 'Athaliah,' is the solitary and distinctly unsuccessful emulation of the typical German chorale-chorus, and in no other case did he venture on anything alien to his own natural style or unintelligible to the public on whose pulse he kept so careful a finger. But still, in his great choral work there is any amount of variety. He can be grandly stern, as in 'Envy, eldest-born of hell' in 'Saul,' or 'By slow degrees the wrath of God' in 'Belshazzar,' or 'Tremble, guilt' in 'Susanna,' with its glorious chief subject:—



He can be deeply pathetic, as in 'Fall'n is the foe' in 'Judas Maccabæus,' or 'Mourn, Israel' in 'Saul,' or 'And the children of Israel sighed' in 'Israel in Egypt.' If we wish for impressive strength, there are 'How long, O Lord' in 'Susanna,' 'How dark, O Lord, are thy decrees' in 'Jephtha,' or 'Earth, tremble' in 'Esther'[2]; if for rapturous brilliance, there are 'Praise the Lord with harp and tongue' in 'Solomon,' or 'Sing unto God' in 'Judas Maccabæus,' or 'Then round about the starry throne' in 'Samson.' And these are only a mere casual handful from a rich store, while we have not even mentioned the 'Messiah'; and if we seek further whether for delicate grace or dramatic realism, the 'Nightingale' chorus in 'Solomon' or the supreme 'Darkness' chorus in 'Israel' will give us all we want. And though as a general rule Handel never troubled himself to give any specially subtle rendering of his words, yet the sombrely impressive end of 'Theodora' (which is perhaps on the whole, after 'Saul,' the best of the less-known oratorios) shows that he could occasionally go deeper than the critics who have blamed him for the 'ineffective close'; while things like the 'Horse and his rider' chorus in 'Israel,' or 'Hear us, O God' in 'Samson,' in their massively simple treatment of situations where pictorialism might easily be carried too far, mark the difference between the sure judgment of Handel at his best and lesser men's vague attempts at dramatic accuracy. Probably most persons would agree that, taking them all in all, the general average of the solo music in the oratorios is inferior to that of the choral—indeed, there is perhaps no oratorio in which the individual airs are so nearly always distinctive as they are in secular works like 'Acis and Galatea' or 'Teseo'; but nevertheless Handel surely wrote nothing nobler than 'Angels ever bright and fair' or 'Total eclipse' or 'He was despised'—to take a mere haphazard selection. And, indeed, occasionally we find in the oratorios a sort of personal characterisation that is hardly ever—though there are exceptions—seen in the operas, though the secular concert works show it strongly; almost all the music of Jephtha's daughter Iphis is as girlish as Handel could well manage to be, Manoah in 'Samson' is a definite figure, and both Susanna and her attendant are portrayed with real distinctiveness. It is a pity, however, that some of the best and best-known solo music is hardly ever heard except when illegitimately detached from its context: in 'Samson' both 'Let the bright seraphim' and 'Return, O God of hosts' are integral parts of choruses, and in 'Jephtha' 'Deeper and deeper still' and the chorus 'How dark, O Lord, are thy decrees' form one united whole. Elaborate recitatives like this last are not at all common in the oratorios, but when they do occur, they are usually remarkable; there are several particularly fine examples in 'Saul' which strike a note of distinction that is practically unknown in Handel's ordinary introductory recitatives.

The Handelian English oratorio is something *sui generis*; it had no sort of precursor, and apart from some slight relics in the works of Beethoven and Spohr and some rather clearer ones in those of Mendelssohn, it has left no traces in the work of any great man. Kinship with the previous religious music of Handel's own countrymen is practically indiscoverable; it is far closer to the models of the Italians. Apart from the 'Messiah,' which occupies a unique position, the Handelian oratorio is an 'entertainment,' sometimes consisting, like 'Solomon' and 'Israel in Egypt,' chiefly of imposing choruses, sometimes, like 'Joseph' and 'Jephtha,' of a judicious blend of Biblical history and decorous 'love-interest,' sometimes again of vivid drama, like 'Saul' and 'Belshazzar'; but compared with Schütz or Bach, it is always 'of the earth, earthy.' The atmosphere of the theatres in which they were produced hangs round them all (certain pages indeed, especially in 'Joseph' and 'Susanna,' seem imperatively to demand gesture and movement); and yet they are sharply differentiated from the Italian oratorios by the enormous stress which they lay on choral utterance, not by any means exclusively as representing the sentiments of actors in the story but equally or even more frequently as representing the reflections of the religiously-minded listener. But still these reflections are always, so to speak, external; North German pietism found singularly little echo in the breast of the Georgian Londoner, whether Christian or Jew,[3] for whom Handel

[1] Perhaps the finest example of this is to be found, not in the oratorios, but in the ode 'L'Allegro' ('Mirth, with thee we mean to live').

[2] In the middle of the long chorus, 'He comes to end our woes.'

[3] 'Judas Maccabæus' and 'Alexander Balus' were specially written to please the Jews, who had aided Handel in his second bankruptcy in 1745.

wrote, who would probably have regarded the 'Matthäus Passion' as both intensely boring and indecently personal. Yet all our reverence for the greater, silent man at Leipzig, who had to suffer a century of well-nigh total neglect before he began to come to his own, should never blind us to the fact that Handel, with all his imperfections on his head, is also among the immortals.

A brief paragraph must be devoted to the still more or less burning question of the 'plagiarisms' in Handel's oratorios. We need not dwell on his adaptations of his own Italian secular duets in the 'Messiah,' or of his instrumental music in 'Israel in Egypt' and elsewhere, or on his frequent transferences of material from one large work to another; there are plenty of more or less close parallels in the work of other great composers. But he also 'conveyed' largely from the music of others, his appropriations ranging from mere quotation of melodic phrases or figures of accompaniment to virtual transcriptions of entire movements. A 'Te Deum' by Urio is laid under large contributions for the 'Dettingen Te Deum,' 'Saul,' and two or three other works; large tracts of 'Israel in Egypt' are very intimately connected with a 'Magnificat' by Erba, and the chorus 'Egypt was glad when they departed,' in the same work, is an almost exact copy of an organ canzona by Kerl; and scattered up and down the oratorios we find borrowings from a serenata by Stradella, some duets by Clari, harpsichord pieces by Muffat, and various other more or less distinct traces of works by many other composers of slightly previous or contemporary date. Many of these are no doubt mere quotations which Handel has fused so closely with his own work that there is no trace of incongruity of style, but all shades of the appropriating process can be traced right up to the penning of what are, practically entirely, non-Handelian movements, such as the above-mentioned chorus, which is pure Kerl, and (also in 'Israel in Egypt') 'He is my God,' 'Thou sentest forth thy wrath,' and 'The earth swallowed them,' which are virtually pure Erba. It is indeed an extraordinary instance of the force of traditional association that the suspicions of a scholar like Mendelssohn (who edited 'Israel' for the English Handel Society), were never aroused by the heavy lifeless part-writing of these movements, especially Erba's, which is quite unlike Handel's technical methods at any time of his life; and Hawkins actually printed Kerl's canzona in his *History* as an interesting example of that composer's style without, apparently, recognising in any way its Handelian bearings. Confronted with these startling facts, some ardent Handelian worshippers have been put to great shifts in order to preserve their hero's character,[1] while the extremists on the other side have indulged in rousing moral sermons; but perhaps after all a middle course is the most in accordance with a reasoned judgment. The primary thing to be remembered is the extraordinary prevalence at this period of Pasticcios, whether selections from the work of only one or of many different composers: the English ballad opera, which arose at this time, remained artistically an *olla podrida* to the end of its days, and Handel himself brought out several operas which were merely 'favourite airs' strung together, while having no apparent objection to interpolate entirely disconnected songs (sometimes in Italian) in order to secure the success of the oratorios, and producing large works that were little more than *réchauffés* of old music of his own. Before we blame Handel, we must remember that no other great composer ever lived in a society where it was considered interesting and important to advertise a work as 'new and original'; it was not in his nature to reflect on matters of artistic morality *in vacuo*, so to speak, and we may charitably recollect that he frequently wrote in a very terrible hurry. But still his unconscionable and quite unparalleled greediness is very deplorable; the case of the forced retirement from England of Bononcini is not altogether similar, as the madrigal of Lotti which caused the scandal was exhibited in a competition, and not under circumstances where the Pasticcio-idea could even remotely be entertained,[2] but still no doubt Handel's enemies would have made excellent capital out of the works of Erba and the rest, had they discovered them. It may be quite true that 'originality consists in the whole'; but a whole of which the chief parts are by some one else is somewhat of an anomaly. We can indeed distinguish five grades of unannotated musical borrowing (excluding the use of folk-music, in which, however, all can be traced); the quotations may be, from the composer's point of view, recognisable —firstly, by all his listeners without exception, as with the North Germans' use of chorale-melodies—secondly, by all musicians, as with Elgar's quotations from Mendelssohn in his 'Enigma' variations—thirdly, by all musicians of 'up-to-date taste,' as with Bach's adaptations from Dieupart in his English suites—fourthly, by the persons immediately concerned, as with Brahms's quotations from a song by Stockhausen in his 'Es liebt sich so lieblich im Lenze,' sent to the singer as a present on an occasion of family rejoicing—fifthly, as well-nigh invariably

[1] Much the most ingenious theory is that presented in the *Musical Times* of December 1905, by Mr. P. Robinson, who argues that the works of Urio and Erba are not by those composers but by Handel, having been written at the small towns of the same names in North Italy. But this seems more brilliant than plausible, and does not touch the question of internal evidence; and Kerl and the rest still remain.

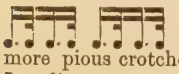
[2] It is, however, by no means certain (see the evidence collected by Hawkins) that Bononcini really meant to pass off Lotti's work as his own; and his proud refusal to say a word in his own defence is capable of more than one interpretation.

with Handel, and very regrettably, by probably no one at all.

As we have seen, Handel's Italian oratorios were merely echoes of the older type, and had no real influence on his English masterpieces. And, indeed, the whole subsequent history of Italian oratorio is that of the gradual extinction of the ancient type; strictly speaking, it is not modern oratorio, but ancient oratorio *in extremis*. But still, though its last days were brightened by no music worthy to be compared with Carissimi's for real subtle artistic insight, there are yet works that show glimpses of fine music, and several names seem to demand mention, if only as historical landmarks.

The traditions of the best features of the oratorios of musicians like Alessandro Scarlatti and Stradella lingered indeed for some considerable time. Lotti's work in this direction shows much that is of high value, and Marcello's curiously named 'oratorio a quattro voci'—'Il Pianto e il Riso delle quattro Stagioni dell' anno per la Morte, Esaltazione, e Coronazione di Maria sempre Vergine Assunta in Cielo'—contains some fine dignified music, and shows in the alto aria 'Maria, Madre d'Amor' a singularly beautiful Siciliano, which is really equal to all but the very finest of Handel's songs in that measure.[1] Leo's 'Santa Elena al Calvario' has also much of very considerable interest; some of its choruses (particularly 'Di quanta pena è frutta') show fine strong solid workmanship, though on the whole it can perhaps hardly compare with other definitely liturgical sacred music from his pen, nor with certain sacred cantatas for solo voices. Pergolesi produced a Christmas oratorio, and also a sacred drama entitled 'La Conversione di S. Guglielmo,' into which comic intermezzi—after the very curious fashion of those days (1731)—were introduced; and this marks the beginning of the decline. Too much has indeed been made of the mere fact that religious subjects were frequently given stage presentation—from the earliest mystery-play down to 'Parsifal,' such things have been done in the spirit of the very purest reverence; but the real cause of the decay was that there was not the least attempt at any elevation of style, and that these lapses from the true path were not mere occasional accidents (as had happened before), but settled habits that were frankly avowed by the composers, and frankly welcomed by their listeners. Porpora's 'Santa Eugenia,' one of the early works of his Roman period (the autograph is dated 13 8^{bre}, 1721), though not intended for stage presentation, does its best to look like an opera, with its twenty changes of scene in the first act, and seventeen in the second; and in spite of certain relics of sedateness and dignity (as in Eugenia's really pathetic 'Tu lacero esangue con pena infinita'), the work as a whole is thoroughly stilted and occasionally, as in the introductory sinfonia, simply vulgar. Men like Piccinni (whose 'Jonathan' is perhaps his best work) and Sacchini—who had both an inclination towards the serious in art—did, it is true, something to stem the current; and Jommelli's 'La Passione di nostro Signore Giesu Cristo,' which was highly successful, and had the honour of being reprinted in London, tried, with much address, to combine the 'elegance and taste' which the composer's patrons demanded with a certain sort of solidity of technique. But Jommelli's work, though one of the best of its age in this field, is painfully dull on the whole; and almost the only thing that is really noteworthy, is the remarkable ending of the last chorus of the first part on the unresolved dominant harmony to the words, 'pensaci, pensaci'—an emotional effect which anticipates by nearly a century Schumann's 'Im wünderschönen Monat Mai.' And the 'Assalonne' of Cimarosa, whose main line (for which he had a real genius) was comedy opera, gives the impression of being merely the refuse of Handel mixed up with that of Haydn, plus a very considerable amount of bouncing good-humour; the music frequently bustles about on a single harmony for pages on end, and the warrior Joab, who is a soprano greatly addicted to top C's, expresses the sentiment 'Lagrimate il cor nel seno' by empty twirlings on one syllable for fourteen bars at a time. The oratorios of Zingarelli and Guglielmi are similarly full of bald triviality; and Sarti, Salieri, and Paër, who were, especially the first-named, men of decidedly more mark, still produced in this field nothing that possesses any sort of vitality. Not indeed that they did not attempt to do things on a somewhat large scale; in the extracts from Paër's 'Il Trionfo della Chiesa' which are preserved in the British Museum, there is a very elaborate movement 'Dio pietoso, dio clemente,' with a bass aria for an Angel combined with two separate choirs, one of female voices 'coro d' eco celeste da lontano,' and the other an ordinary four-part choir of worshippers—the whole accompanied by a full soft orchestra, with clarinets and harp, but no trumpets and drums, and a great deal of wood-wind *soli*. But experiments of this kind, which were not uncommon, have hardly ever any real sign of vitality about them; Italian oratorio was indeed dying, and it expired in its absolute fusion with opera in Rossini's 'Mosè in Egitto,' which was originally written for the stage (and was so performed, with two different librettos on the subjects of 'Peter the Hermit' and 'Zora' respectively, at London theatres in 1822 and 1850), but was also, under the composer's own

[1] The MS. of this work in the British Museum has the word 'Originale' in large letters at the bottom of the title-page—presumably to show that it is not, like so many works of the period, a pasticcio. The name of the author of the words has been carefully erased, but the words 'della Compagnia di Gesù' can just be traced; is this perhaps a sign of a performance of the work in some country from which the Jesuit order was excluded?

direction, entitled 'oratorio,' and very frequently performed in the concert-room. This curious work marks the final extinction of any trace of the religious spirit, which still lingered very fitfully in Paër; and it is the grossest calumny to the race that has produced the most purely spiritual religious music in existence to place Rossini's antics to the credit of his Italian blood. He was indeed simply a keen man of business with a genius for a certain kind of light opera, who took his religious commissions as they came; and the vulgarity and triviality with which these pages teem rouse curious reflections as to the intelligence of the committees of the Sacred Harmonic Society and the authorities of Exeter Hall in the days when this production passed as devotional music. A good many numbers might indeed be made into quite pleasing ballets, and there is a certain amount of fair operatic work in other than dance-rhythms; but we can almost imagine Rossini with his tongue in his cheek, writing page after page of impressive-looking ensembles in crowds of parts (which, on investigation, prove to consist of mere childish doubling), and reflecting that, when the poor little phrase that forms the whole of the famous 'Dal tuo stellato soglio' has been repeated often enough, the audience cannot help thinking it fine when it blares out at last in the major. But the work is historically important as the last of its line, and as a monument of successful imposition; and the modern student may agreeably while away some short time in contemplation of the curious polka-like presentation of Moses' prophecy of the ultimate triumph of Israel over its sufferings, or of the display of the audacity of Pharaoh and his son Amenophis by their continual  rhythm in contrast to the more pious crotchet measure of Moses and the Israelites.

With 'Mosè in Egitto' Italian oratorio was practically silenced for seventy years; a very few works were indeed produced by composers of Italian race but cosmopolitan careers, which chiefly saw the light outside their native country, and anyhow are of very slight importance. But at the close of the 19th century it was revived, under the direct guidance of the Vatican, by Lorenzo Perosi, whose works were urged upon Europe for several years by the whole driving force of the Roman Church, which has since been directed towards another and much worthier composer. Perosi's work is of considerable historical interest; and he was perhaps somewhat unfairly handled by critics not in personal sympathy with his outlook.[1] His numerous oratorios—'The Resurrection of Lazarus' is as typical as any—remind us indeed, in one way, more of Haydn's works than of any others; there is the similar attitude of the religiously-minded child. Not indeed that Perosi is strictly musically worthy of mention in the same breath; he seems like a naïve southern boy, playing innocently with material that he cannot really handle. The music flows on anyhow, in aimless meanderings that suggest alternately imperfect reminiscences of Wagner and of Palestrina; it is almost always quite ineffectual, and sounds like the casual extemporisation of a musical dreamer, but it is also entirely inoffensive, clean, and sincere, and in its vague childish way not at all unattractive. But it is in all probability the only religious music produced by an Italian of any sort of note since the 16th century that is entirely free from the taint of secularity.[2] The pessimists of the Council of Trent may, according to the well-known story, have thought that they had discovered a firm bulwark in Palestrina, but the coming of the great flood was only delayed, not averted.

While Italian religious music was waning more and more, German oratorio-composers of the generation after J. S. Bach were torn by diverse forces; on the one hand was the influence of the Passion-music, on the other that of Italian opera, the fashionable amusement of all persons of proper culture and taste. This struggle between the national and the foreign strikes deeply across all the music of the 18th century in all countries north of the Alps; in Germany we see how Haydn and Mozart looked both ways, and it was indeed only the patriotic uprising at the fall of Napoleon that finally nationalised German music. Some were led more one way than the other, but others tried to keep the balance fairly even; Graun, for example, wrote both German and Italian operas, and though his style owed far more to Italian influence than to any other, yet his 'Der Tod Jesu,' by which alone his fame has survived, is in design a Passion-oratorio on the strict North German model. It starts at once, without any preamble, with the 'O Haupt voll Blut und Wunden' chorale-tune with which Bach's 'Matthäus-Passion' renders us so familiar; several more are introduced in the course of the work, and later on the Chorale with bass solo is obviously modelled on Bach's structures. There are plenty of numbers, such as the first and last choruses, the bass recitative immediately after the death of Jesus, and several other recitatives, which show much really pathetic expression and are thoroughly sincere and solidly good music; but at other times Graun writes merely very smooth and polished work which is attractive technically but not at all otherwise. He could indeed, as in the long bass solo scena, write dramatic and brilliant music which shows his Italian side at its best: but his quieter moods are those by which he most lives. Graun was not in truth anything

[1] Perosi's notable labours in purifying liturgical music in Italy lie outside the present investigation.

[2] Perhaps we may except Verdi's beautiful 'Laudi alle Vergine' for four solo female voices.

like a great genius, but the best things in 'Der Tod Jesu' leave a very satisfactory impression behind them; while the one oratorio of his famous contemporary Hasse that has survived complete, 'I Pellegrini al Sepolcro,'[1] is (apart from its one and only chorus, which is a vast improvement on the rest of the work) a singularly dull production, merely the ordinary adequately effective dry machine-made music, exactly like reams and reams of contemporary effusions. And this kind of oratorio lingered on for some time; Hasse was the great fashionable autocrat of his day, and pleasant as some of his secular music is, his influence in the oratorio-field weighed altogether on the wrong side. His traditions were carried on by men like Naumann, J. C. Bach, Winter, Weigl, Hiller, Dittersdorf, Himmel, and many others till they died from sheer inanition about the second decade of the 19th century: and few works are more hopelessly tedious than theirs, which (save in very rare instances) have neither soul enough to be sacred music nor backbone enough to be secular. Nor indeed have we even the relief that the sight of new librettos might afford, for the same poems were amiably handed over from one oratorio composer to another: Metastasio's 'I Pellegrini al Sepolcro' was, for example, set by Naumann as well as by Hasse, his 'Passione di Giesu Cristo' by Jommelli (as we have just seen), Paisiello, Salieri, and Naumann, his 'Santa Elena al Calvario' by Leo, Hasse, and Naumann, and so on *ad infinitum*. Some of the Italians, like Leo and Jommelli, were, as we have seen, above their school: Leo, indeed, was in some of his religious music a distinctly great man, but, apart from a very few exceptions, the decay of Italian oratorio, whether in its native land or elsewhere, leaves no regret behind it.

But while Hasse and his friends and followers were vainly trying to galvanise a dying art-form, one great composer, whose work has been, till of late years, far too much neglected, produced three oratorios which are of very high interest as well as of special historical importance; indeed, Carl Philip Emanuel Bach's 'Passions-Cantate,' 'Die Auferstehung und Himmelfahrt Jesu,' and 'Die Israeliten in der Wüste,' all, but especially (though it is the earliest) the last named, well requite close study.[2] Like all his contemporaries, he felt the pressure of the conflict of styles, and indeed is the one great man who best exemplifies them. Often he shows extensive traces of his father's influence, most of all perhaps in his recitatives and recitative-like movements in each of the three works, where he combines a large share of J. S. Bach's dignity and pathetic expressiveness with a power of dramatic word-painting that is his own great endowment. The setting, for example, of the words, 'Warum hast du den bittern Kelch getrunken,' from the recitative at the opening of the 'Passions-Cantate,' has an exquisite tenderness, and joins syllables with music in the style of a skilled reciter; and the great movement in 'Die Israeliten in der Wüste,' where Moses prays 'Gott, meiner Väter Gott' and the chorus cry at intervals 'Wir vergehn,' 'Wir sterben,' is most striking in its perfect dramatic instinct. And, again, he abolishes altogether the customary overture, which even with Handel (though his workmanship is far more solid than that of the ordinary writer of Italian oratorios) is a more or less perfunctory and anyhow entirely irrelevant production; instead he writes, in both the 'Passions-Cantate' and 'Die Auferstehung und Himmelfahrt Jesu,' very short movements (one to each part in the latter work) only a few bars long, but obviously aiming, and with considerable success, at the preparation of the right solemn mood, and in the 'Die Israeliten in der Wüste,' the little 'Symphonie, ouvertürenmässig,' that occurs some short way on in the oratorio, has a definite dramatic function. Often, again, he altogether turns his back on his father and looks out in a quite different direction; he introduces a choral 'Was der alten Väter Schaar' into 'Die Israeliten in der Wüste,' but the harmonisation is totally unlike J. S. Bach's style, and in some of the choruses in the same work and in 'Die Auferstehung und Himmelfahrt Jesu,' notably in the very long and elaborate finale of the latter, the whole handling of the voices and the brilliance of the orchestration, remind us strongly of Haydn, while the direction 'sciolto' over triplet semiquavers for violins in the aria 'Mein Geist voll Furcht und Freude lebet' in the last-named work is a striking index of C. P. E. Bach's modernity of mind and his urgent desire for flexible phrasing even of a quite ordinary passage. It is true that his genius is far less at home in lyrical reflectiveness than in dramatic action; but each of the three works is of singularly high interest, and not a few pages in them are really great. The one enormous drawback, however, is that C. P. E. Bach, of all foremost composers, was the most amateurish in technique; his dramatic feeling sometimes outruns his sense of artistic proportion, and we never feel quite certain that his powers will not give out suddenly and leave the music in the lurch. The fine solid contrapuntal chorus, 'Auf dass wir der Sünde abgestorben' in the 'Passions-Cantate,' loses much of its effect when immediately succeeded by a scrappy little movement in the poorest elementary harmonic style; finely expressive recitatives are mixed up with conventional orchestral passages, and very beautiful melodies (as 'Wende dich zu meinem Schmerze' in the 'Passions-Cantate') are just

[1] The original perished, with many works of Hasse, in the bombardment of Dresden in 1760; what we have is a German version published by J. A. Hiller as 'Die Pilgrimme auf Golgotha.'

[2] See especially *The Viennese Period* (*Oxford History of Music*, vol. iv.), by Mr. W. H. Hadow, for an admirable account of C. P. E. Bach.

spoilt for want of the perfect organic balance that a greater master would have furnished. Indeed, this sort of incurable amateurishness runs more or less through nearly all C. P. E. Bach's work; but for it he would have been one of the really great men, and as it is, he is a composer who well repays very much closer study than he has hitherto generally received.

The two great giants of the period, who enriched so many fields of music side by side, took very diverse views of oratorio. Mozart's work in this form is altogether negligible, and consists merely of two compositions. 'La Betulia liberata,' written to a libretto by Metastasio (also set by Jommelli, Naumann, and others), at the end of 1771 or beginning of 1772, was the result of a commission given him at Padua when he visited that city in the course of his Italian concert-tour; the oratorio is simply an 'opera seria' without action, and, though its composer had then (in his sixteenth year) written many very wonderful things, is of but little interest; one of its numbers contains the ancient 'intonation' introduced at the words 'Te decet hymnus' in the first chorus of the 'Requiem' twenty years later. The only other oratorio, 'Davidde penitente,' of considerably later date, is nothing but a pasticcio from the splendid C minor Mass, arranged to Italian words, and combined with a couple of incongruous and not specially noteworthy arias of a florid character. Mozart also wrote, in the very early 'sacred singspiel' 'Die Schuldigkeit des ersten Gebotes,'[1] an example of the kind of hybrid production which, as we have seen, was not uncommon at this time; but this again is of no importance, and the composer's genius for sacred music can only be seen in the 'Requiem' and in the many splendid and far too little-known liturgical works of smaller dimensions.

Haydn, on the other hand, put much of his very greatest music into his oratorios. His earliest, 'Il Ritorno di Tobia' (far the finest example of 18th-century Italian oratorio that exists), was written in 1774 for the Tonkünstler-Societät of Vienna, a musical club that had been inaugurated two years earlier; and its brilliant writing both for the voices and for the unusually large orchestra (including trombones and a couple of corni inglesi[2]) seems to show that the composer was anxious to display to the utmost the powers of the members of the ambitious young institution. The oratorio is laid out on a large scale, and, though it suffers by comparison with its composer's later work, is nevertheless of very great interest from first to last, and is unaccountably and undeservedly neglected at the present time, apart from the chorus 'Svanisce in un momento,'[3] which is well known as a motet furnished with singularly inappropriate words, beginning 'Insanae et vanae curae.' It is no doubt true that the libretto is of less than no literary quality, but in that respect it is little worse than the vast majority of others of the period; and the light-heartedness of most of the music is not more unecclesiastical than that displayed in Haydn's Masses or even in the greater part of the 'Creation.' The pages are crowded with delightfully melodious strains of a sort of wild-flowerlike innocence; and in many artistic essentials the music has a far maturer grip than the more dramatic and ingenious work of Carl Philip Emanuel Bach. The latter, as we have seen, had the instinct for word-expression very strongly developed, often at the expense of the music itself; Haydn went steadily on his serene way thinking primarily of producing as perfect music as he could, and letting the details of the words take very considerable care of themselves. Not indeed that he does not try to depict the general situation as far as is possible; when, for example, Anna relates how she sees ghosts in her dreams, Haydn does his best to be decorously shivery. But C. P. E. Bach's minute anxiety to be emotionally accurate never troubled Haydn; and it is interesting to compare some of the older composer's choruses—singularly right dramatically, but musically unequal—with a movement like the last chorus of the first part of 'Il Ritorno di Tobia,' where the singers beseech the Almighty to hear their prayers and tears in an allegro in D major, *forte*, with nice running fiddles and everything very charming and cheerful. Yet Haydn's gaiety never degenerates to anything remotely like frivolity; and in this oratorio there is plenty of broad solid writing built up with a learning that is never heavy, while the introduction (though the final modulation from the key of C to that of E flat, in order to lead into the opening chorus, rather upsets the structure) represents, at its date, the composer's largest orchestral manner.

In the year 1785 Haydn received a commission from the authorities of the Cathedral at Cadiz[4] to write seven instrumental adagios for use during Lenten services as interludes between sermons on each of the 'Seven Words on the Cross.' Originally composed for orchestra and afterward arranged for string quartet, they were yet again published in 1801 with additions and modifications and arranged for solo voices, chorus, and orchestra, with an explanatory preface; and in this form, which Haydn obviously considered the best, the work may fairly be ranked as a short oratorio. The composer in his preface refers to the difficulty of writing music on such lines without resulting monotony and weariness to the listeners; and it cannot be said that the effect is in any way really satis-

[1] Only the first of the three parts is by Mozart, the other two being respectively by Michael Haydn, and Adlgasser, the court organist of Salzburg, a personage otherwise unknown to fame.

[2] Serving in place of clarinets, which were then very rare; but corni inglesi were rarer still.

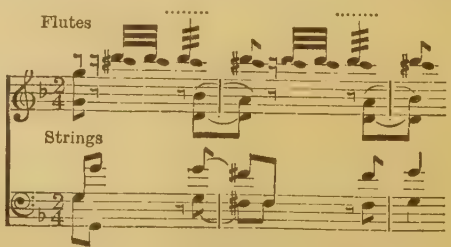
[3] An interpolation ten years after the first production of the work.

[4] His music seems to have been well known in Spain; Boccherini, who was resident at Madrid, was a warm admirer and propagandist, and the king had extended him his patronage several years before.

factory. There is a slow introduction; then come seven sections all similarly slow, each (except the fifth, the words 'I thirst' not being set at all) starting with the actual 'Words' set for plain four-part harmony in the general style of a liturgical 'Intonation' and entitled 'Choral,' followed by a chorus with soli, in which the sentiment suggested by the scriptural passage is developed. The fourth and fifth numbers are separated by an instrumental *Largo*, and the work concludes with a chorus, 'Presto con tutta la forza,' descriptive of the earthquake. The music is not altogether that of the great Haydn, and some of it is rather perfunctory, while the last section comes too late to secure real contrast and only rather upsets the emotional balance and disorganises the work as a whole; but still there is much very beautiful melody of a simply expressive character, and the earthquake is depicted with a fine fiery breathless sort of directness that produces a remarkable effect, without the very slightest sensationalism or abandonment of polished technique.

Haydn's next[1] oratorio was the great masterpiece known in England as the 'Creation,' which was written in 1797-98. The libretto (which Haydn had acquired during his last English visit) was written by Lidley on the general basis of *Paradise Lost*, and had been originally intended for Handel; it was turned into German, with considerable alterations, by Haydn's friend van Swieten, and the detestable and occasionally ungrammatical balderdash which has been sanctified by several generations of English choral societies is an attempt at a retranslation. It was the culminating success of its composer's life; and immediately on its publication in 1800 institutions were founded for the express purpose of performing it, while in this country rival managers fought for the honour of introducing it to London, and Worcester, Hereford, and Gloucester produced it at each of the 'Three Choirs Festivals' in the opening years of the century. And now, after more than a hundred years, all musicians who have, without any permanent ill effects, passed beyond the youthful fever for mere novelty and emotionalism as such, return to this perennially fresh work with continual delight. No doubt the third part is, taken altogether, inferior to the other two, and even these are not throughout of equal interest—few works are; but the whole is fragrant with the limpid purity of the 'great morning of the world,' and though music has done far deeper and wider things since, we have no more superseded the 'Creation' than painting has superseded the work of the men whose spiritual outlook was similarly that of the little child.

[1] The Mass in B flat written in 1796 is the main source of an unauthorised pasticcio called the oratorio 'Judah,' which was popular in England in the days when atrocities of this kind were common.

For the last great work of his life Haydn had again recourse to England, the libretto of the 'Seasons' being an adaptation by van Swieten of Thomson's poem of the same name. The title of 'oratorio' is Haydn's own, but it is what would now be called merely a cantata on a large scale; there is a little 'religious application' in the words of a few numbers in two out of the four sections, but otherwise the subject is throughout purely secular. It is a case of the same mistaken nomenclature that we have already noticed with regard to several works of Handel; but it is the last time that we find the word oratorio thus vaguely used, as with the spread of public music unconnected with either church or stage, other more adequate titles came into use, and the modern definite idea of oratorio as a non-liturgical work of religious character became firmly established. But still, as Haydn understood the term as merely implying a large choral and orchestral work connected neither with worship nor with acting, it seems fitting not to refuse the 'Seasons' at any rate a passing mention in the present review. And, indeed, the neglect of so beautiful a work is very regrettable; it is true that none of it reaches the level of the finest portions of the 'Creation,' but Haydn, though an old man of over seventy, still retained his full powers, and alike in 'Spring,' in 'Summer,' in 'Autumn,' and in 'Winter' there are pages and pages full of melody, picturesqueness, and vigour. And throughout the polished purity of style never fails; he can deal with the most diverse situations with equal serene freshness, and can walk across the dangerous ground of realism while keeping musicianship unsullied. Indeed, Haydn's treatment of words that demand some sort of attempt at realism is one of his most characteristic features; given the 'cheerful, roaring, tawny lion,' the 'flexible tiger,' the 'sinuous worm,' and all the rest of the menagerie of the 'Creation,' it is impossible to see how they could have been portrayed with more artistic innocence and perfectly congruous restraint. And in the 'Seasons' he can depict thunderstorms and hunting scenes, and all the rest of the objects that made up Thomson's view of nature, without ever sacrificing organic structure or musical beauty; while, in the imitation of the grasshopper in 'Summer'

he, with his not infrequent curiously prophetic modernity of touch, shows, as clearly as

Richard Strauss (and perhaps there is no other example in the intervening century), how notes can occasionally be used not as harmony but as mere points of colour, like the clang of triangles or cymbals.

Haydn's work forms a sort of bypath in the history of oratorio; and we can see no reflection of it in sacred music till we come to the wonderful 'Stabat Mater' and 'Biblische Lieder' of Dvořák,[1] who, though a modern of the moderns, is the only other composer of such music who was similarly a Slav by blood and a Roman Catholic by faith, and also, like Haydn, steeped through and through in his national folk-tunes. We see in Haydn's oratorios, as in the best sacred work of his successor, a sort of splendid large unconsciousness that has perhaps not been attainable save by a genius springing from a race intellectually backward and moved by childlike emotional impulse, but in these cases kept within artistic bounds by the gentle but firm hand of the religious traditions of the Latins. It is true, indeed, that we should always remember that all music stands or falls solely by its own innate artistic merits or demerits, and that, especially in these latter days, criticism of religious art is hampered to a quite incalculable extent by wilful forgetfulness of this fact; nevertheless, while Haydn's music (and Dvořák's too, for that matter) would still remain exactly equally beautiful whatever its composer's blood and faith had been, it is still of considerable historical interest to note the divergence from the main current. It seems practically certain that Haydn can have known nothing of John Sebastian Bach's choral music; but had he done so, what would he have thought of the longing of Bach's prayers, or the radiance of his praise? He could only have, so to speak, emotionally stared at them as a child who cannot read stares at a printed page. And Bach himself was, as we have seen, in the direct spiritual line of descent from Palestrina and his great contemporaries both in Italy and England, through men like Schütz and Keiser; and this is the one and only line of the greatest religious music down to Brahms. And even Handel, who himself represents a divergence, comes nowhere near Haydn's attitude: his bluff downrightness has nothing in common with the other's quiet cheerfulness. Mozart, in his 'Requiem,' comes indeed closest, but even here the tone is far more reflective, the mood far less tranquil; and Haydn's work remains the crowning musical example of something that the world's artistic current has almost passed by—the spirit of the little child. And, to return to strictly musical criticism, it is wonderful how the great simple beauty of the chief numbers of the 'Creation'—that look as if any one could imitate them until one tries—survives untarnished through all changes of fashion: 'With verdure clad,' 'In native worth,' 'Rolling in foaming billows' pass indeed with but little damage through the appalling ordeal of forty or fifty or more consecutive performances at 'Competitive Festivals'—a test before which all but the greatest music melts like driven snow. None of the solo numbers shows any trace of that perfunctoriness so painfully common with Handel, but on the other hand Haydn's choruses, though absolutely fulfilling their proper function, do not aim at the same technical height as the best work of the older composer. Haydn was in every way quite as good a contrapuntist as Handel, and when he chose could write as fine fugal work as any one; but his natural love was rather towards instrumental than towards choral expression, whereas with Handel the reverse is overwhelmingly true. In Haydn's day the orchestra was just coming into existence as a thing in itself with its own natural speech full of all sorts of infinite possibilities; and Haydn himself was one of the very foremost leaders in the new paths. And so, whereas with Handel the orchestra is the merest uninteresting support, Haydn does his best to keep the balance even, and perhaps, beautifully smooth, broad, and effective as his choral writing is, occasionally seems to show more interest in the orchestra than in the voices, while at no place whatever in all the works we have been discussing does the libretto afford the slightest chance for anything like that large declamatory style that inspires the finest of Handel's choruses—except in the last chorus of 'The Seven Words from the Cross,' where Haydn quite rises to the occasion, though his strokes are less hammering than Handel's might have been.

Though not published till 1811, Beethoven's 'Christus am Oelberge'[2] seems to have been written between the 'Creation' and the 'Seasons'; but the world to which it introduces us is altogether different. Beethoven jokingly compared his own very successful 'Prometheus' ballet-music with Haydn's masterpiece[3]; and it is very possible that it was the extraordinary reception of the 'Creation' which suggested to Beethoven the composition of an oratorio, though for some reason the work, while completed in 1801—apparently before or at any rate only a short time after the 'Prometheus' music,—was not performed in public till April 5, 1803, when it was produced at the Theatre 'an der Wien,' and apparently met with considerable though not exceptional favour. It is Beethoven's only sacred work, apart from the two masses, though late in his life he seems to have contemplated a sort of sequel, to be entitled 'Die Höllenfahrt des Erlösers'; and the pro-

[1] 'St. Ludmila,' Dvořák's only oratorio, is, as we shall see later, not altogether characteristic of his usual style.

[2] Known in England firstly with a substituted libretto (after the barbarous fashion of older days) on the subject of 'Engedi, or David in the Wilderness,' and now as 'The Mount of Olives.'

[3] The pun on 'Die Schöpfung' and 'Die Geschöpfe des Prometheus' is obvious; but it has been sometimes unwarrantably supposed that the comparison was a piece of mere conceited impertinence.

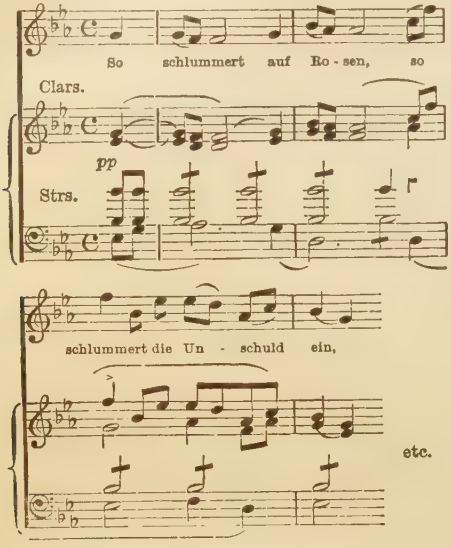
blem it raises is very curious. Many years subsequently Beethoven expressed to his friend Schindler his dissatisfaction with the work, and especially his regret that the part of Jesus had been treated in too operatic a style ; and undoubtedly there is a very considerable flavour of the footlights about these now very seldom-heard pages. A considerable portion—most notably of all the trio for the Seraph, Jesus, and Peter—is indeed simply sparkling, and not with the innocent light-heartedness with which Haydn's angels welcome the 'new-created world,' but with a theatrical triviality coming, as far as the work of a man like Beethoven could, perilously near Rossini's astounding attitude towards the mysteries of Christianity. Occasionally again, as in the setting of the words of Jesus, 'Meine Qual ist bald verschwunden,' we find a kind of exaggerated melodrama ; and between these two poles Beethoven wanders in a manner that is decidedly vague. Huber's libretto no doubt does nothing to help him ; besides being most inappropriate, it is poor in construction, and without any suggestiveness. But still we feel that Beethoven's heart, anyhow, was not really in his work ; it was his first choral composition since his boyish days, and he may have felt his powers in that direction still uncertain, and again, as has been already suggested, the impelling motive may rather have been emulation of Haydn than anything more intimately personal. And, in that sort of dimly tentative way that we see paralleled in a few of his early works,[1] he seems to seek to show his originality and his modernity by a large admixture of sheer virtuosity of a kind that his maturer music never displays ; and thus, for example, the soprano soloist personating the Seraph is favoured with brilliant scale-passages rising to the topmost E and regular cadenzas as intellectually empty as those of Liszt. But when Beethoven gets rid of this sort of bastard operatic influence and straightens out his apparently somewhat muddled frame of mind, he writes much extremely beautiful music—immature indeed in a sense which makes it sound considerably more old-fashioned than the great work of the two older Viennese composers, but still full of point and grace and not without decided youthful dignity of a very pleasant kind. There is, for example, a great deal that is very charming and permanently interesting in the long soprano solo and chorus, 'O Heil euch, ihr Erlösten,' the duet for the Seraph and Jesus, 'So ruhe denn mit ganzem Schwere,' has a fine broadly flowing melodiousness, and the last chorus is strong vigorous work, owing a good deal technically to Handel, but still showing very unmistakably the hand of Beethoven. He can never really get rid of his genius for long, however much he may occasionally stray into a sort of thin theatricalism and however much he may work against the grain with uncongenial words ; sooner or later, even in this work—one of the least among his larger efforts—the 'grand style' emerges. And, from the purely technical point of view, the oratorio is extremely interesting as being its composer's first essay in orchestral writing on a large scale (trombones, rarely used down to Beethoven's latest days, here appear for the first time) ; he may owe this early choral technique largely to Handel, but his orchestration is already singularly firm and individual, full of life and colour and very rich in sound. The work altogether is plainly one of ambition ; the young composer plunges ahead with buoyant and occasionally regrettably careless vigour, and although his solitary oratorio is on the whole considerably less serious than his solitary opera, still it marks a stage, and he managed to grasp with both hands a large proportion of the things at which he aimed.

Schubert's essays in oratorio-writing are two : 'Miriam's Siegesgesang' (1828), and 'Lazarus' (1820)—the latter, for some reason which is unknown, left unfinished, like two other great works of only slightly subsequent date, the B minor Symphony and the C major pianoforte sonata. 'Miriam's Song of Victory' is a short work that might fitly be called an 'oratorietto,' and is designed for soprano solo (with a range of over two octaves, and very important notes at either extreme) and chorus, with only a provisional pianoforte accompaniment, after the composer's not infrequent fashion ; without being great, it is very pleasant and often very picturesque music, full of Schubertian melodiousness, but not in his most inspired style. 'Lazarus' is, however, merely a fragment of what was designed to be an oratorio on apparently a very large scale ; the libretto is laid out in three acts, but Schubert comes to an abrupt end in the middle of a number in the second of these three—merely, as far as we can judge, owing to some accidental circumstance which diverted his thoughts and his pen elsewhere.[2] The work is called a 'religious drama,' and is indeed furnished with regular scenic directions ; but it seems in the highest degree unlikely that it can ever have been meant for stage performance, and in all probability the acting indications were (as in many concert-room works by various composers of both earlier and later date) merely designed to give *vraisemblance* to the situations. It is strange that only one number from this beautiful work—the very fine and passionate lengthy scena for the Sadducee Simon with which the second act opens—seems to have found its way into public notice, and that only seldom ; though it could not be performed as a whole, there are many other

[1] The most notable case is the pianoforte solo sonata in C major, Op. 2, No. 3.

[2] There is nothing in all artistic history more curious and irritating than Schubert's attitude of lazy indifference to his masterpieces ; throughout his life he seems to have been utterly incorrigible.

things in it of the greatest interest. Maria's tender air, 'Steh im letzten Kampf der Müden,' her long scena, 'Der Trost begleite dich,' Lazarus's short but very lovely 'Viel selige Stunden,' and perhaps more than all these the exquisite air for Jemima, the daughter of Jairus, 'So schlummert auf Rosen,' from which we quote the beautiful strain that recurs often in its course—

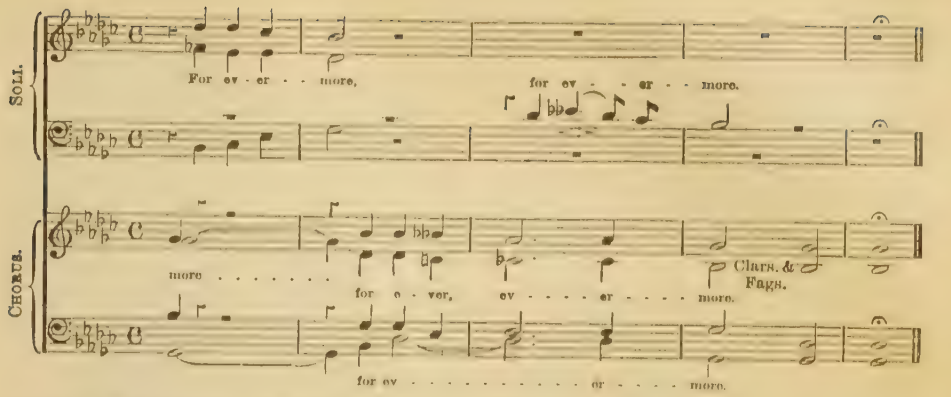


—all these are in the highest degree worthy of intimate knowledge, and the splendid passionate soprano solo for Martha, in the middle of which the oratorio breaks off, bade fair to be at least equal to any of them. It is true that, as with nearly all Schubert's work of this date, there is occasionally a considerable lack of balance and organic structure; the music often flows along in the kind of half-dramatic rambling way so frequently exemplified in the earlier songs—no firm divisions between sections, and no particular key-system, but merely a sort of vague and not very satisfactory 'melos.' But the numbers that have been mentioned above are in most respects unusually well designed; and one can (as so often with Schubert) very readily forgive the somewhat lop-sided structure of the movement in the second act headed 'Chöre der Freunde Lazarus' in admiration for its wonderful beauty of sound. Choral work is indeed almost at a minimum, though perhaps in the unset portions of the libretto there may have been a larger proportion; there are several solo characters, but all that we have for chorus, apart from the movement just mentioned—which starts with the voices divided into four-part sopranos and altos and four-part tenors and basses, but soon diverges into very vaguely indicated alternation of ordinary four-part chorus with *soli* passages—is an exquisitely delicate little movement at the end of the first act, immediately following the scene of the death of Lazarus, which is portrayed with great impressiveness and finely quiet restraint of style. The trombones are here used in a way that was certainly absolutely original in the year 1820, and indeed throughout the whole work the orchestration is full of Schubertian beauty; had the oratorio been completed, and had Schubert (as he did in the case of one or two of his works, to their astounding improvement) conquered his ordinary habits sufficiently to revise his first thoughts, the literature of sacred music would have been enriched with a very great masterpiece.

Neither of Schubert's oratorios was performed during his lifetime, and, as we have seen, one of them was a fragment and the other (as regards the accompaniments) a mere temporary makeshift; but far different is the case with Spohr's works in this field, to which we must now turn. Excluding the early and altogether unimportant 'Das jüngste Gericht'—written for the 'Fête Napoléon' at Erfurt in 1812—he wrote three oratorios, 'Die letzten Dinge' in 1826, 'Des Heilands letzte Stunden' in 1835, and 'Der Fall Babylons' in 1842; on each of them he lavished all the resources of his art, and each met with enormous success, alike in Germany and in England. The composer himself, in his autobiography, refers to the performance of 'Des Heilands letzte Stunden' (known in England first as 'The Crucifixion,' afterwards as 'Calvary') at the Norwich Festival of 1839 as—in spite of the opposition raised by some of the clergy to the libretto—the greatest triumph of the whole of his life: and when three years later he was unable to secure leave of absence from his duties in Germany in order to come to conduct his next oratorio, a monster petition of his English admirers, backed by no less a personage than the Prime Minister in his official capacity, was forwarded (but without success) to the Elector of Hesse-Cassel. But with the rise of Mendelssohn-worship his star gradually waned; and at present, at any rate in this country, 'Die letzten Dinge' ('The Last Judgment'[1]) is the only one that seems to have kept the field. Yet these three works form an important chapter in the history of oratorio, and demand some detailed notice.

It is somewhat difficult to know why 'The Last Judgment,' the earliest, and on the whole certainly not the best of the three, should have retained its popularity the longest; it has considerably more of what may be called the second-rate anthem style about it than the others, and in it Spohr's typical sugary chromaticism is effusively rampant—indeed, all that we are capable of feeling at the end of the quartet 'Blest are the departed'—

[1] It seems most convenient in this article to refer to Spohr's music (and similarly to Mendelssohn's later on) by the English



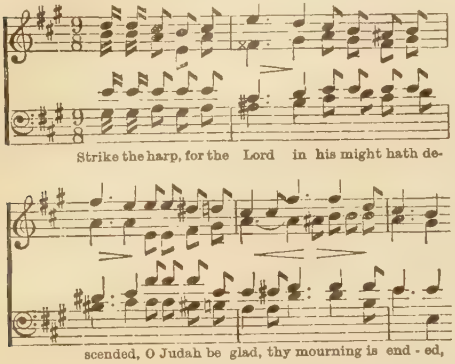
is a sigh of relief that the mawkishness has not been rendered altogether intolerable by the substitution of a B flat for the penultimate note of the sopranos. And as the composer's own metronome indication is only ♪=72, there is very ample time for the honey to produce its full effect; in the first English edition, indeed, many of Spohr's tempi were by some misunderstanding exactly doubled—a tradition which still survives to some extent, and generally causes 'All glory to the Lamb who died' to sound like a dance-measure. But alike in 'The Last Judgment' and in the other two works, Spohr, whenever the words afford any chance, almost always gives way to this sickly sort of emotionalism that, reinforced in later years by the influence of a much inferior musician in the person of Gounod, has left a deep mark on English church music. Things like 'Holy, holy, holy' in 'The Last Judgment,' or Mary's 'When this scene of trouble closes' in 'Calvary,' are really not very much better than what (with all due apologies to all the ancients and some of the moderns represented in the collection) has been—at any rate before the recent partial cleansing—generally known as 'Ancient and Modern' music; and though occasionally, as in 'Lord God of heaven and earth' in 'The Last Judgment,' he may pull himself together by sheer technical ability, yet the sentimental mannerisms of Spohr remain among the things that music might very well have done without. But the pity is that selections like these, which certainly do not represent their composer at anything like his best, have come to be regarded as specially typical. It is true indeed, that, so far as harmony is concerned, he is very astonishingly partial to sliding chromatic semitones, of a kind which all other standard composers in the history of music have reserved for very special and rare occasions—

names, as the original libretti are quite unknown here. 'The Fall of Babylon' was indeed an original English libretto by Edward Taylor, Gresham Professor of Music, but Spohr composed the music to a German translation. 'The Last Judgment' is a somewhat unfortunate version of 'Die letzten Dinge'; it does not adequately express the subject-matter of the oratorio, and is very liable to cause confusion with the early 'Das jüngste Gericht'—a totally different work.

Wagner, for example, never, except in his very earliest works, employs Spohr's system, largely chromatic as his harmony is; but still, when the music goes at a fair pace, the weakness is very passing, and in a certain number of instances the effect is legitimate and pleasant enough in its way. And sometimes, even in slow numbers, Spohr can brace himself up to a certain sort of tender dignity that, without being exactly strong, is yet far removed from sentimentalism. The last chorus of 'Calvary,' for example, though it has a few mannerisms about it, is yet very restrained and quietly solemn, and the pianissimo end, with the very striking use of the chorus in unison and octaves, is extremely beautiful—in its way indeed it is not unworthy of a sort of comparison with the last chorus of Bach's 'Matthäus-Passion,' in which very similar words are set in what, making allowance for the difference between the two men in genius, is a very similar spirit. Spohr really seems to have tried a good deal from time to time, especially in his later works, to avoid his besetting harmonic sins; but the pity is that frequently, when he succeeded fairly well in doing so, the consequence was that he became merely dull. Yet when the words demand specially vigorous treatment, he can usually rise to the occasion; the chorus 'Destroyed is Babylon the mighty' is certainly far the best number in 'The Last Judgment,' and is full of fire and dramatic effectiveness. The elaborate earthquake chorus in 'Calvary' is even more successful, with its continual broadly picturesque touches and its real brilliant vitality; and again, in 'The Fall of Babylon,' the chorus, 'The lion roused from slumber' swings along with fine energetic dignity, and the rhythm, though rather lacking in subtlety, has a hammering effect which undeniably enhances the vigour of the words.

Spohr's rhythm is, however, usually one of his least satisfactory points. In countless cases it is as mechanically square and rigid as that of the ordinary inferior anthem; the composer seems to get tied up in certain hard-and-fast

measures, and to be quite unable to bend them to his will. Monotonous ambling like this from 'The Fall of Babylon'—



is only too frequent in his works, and often spoils pages where there is otherwise much to interest. He tries sometimes to gain varied rhythms by combining diverse emotional expressions, as in the chorus 'Haste to the banquet' in 'The Fall of Babylon,' where a male voice chorus of Jews is blended with the voluptuous dance-music of the Babylonian women, but the complexity is only surface-deep, and no real contrast is audible. In this oratorio however, especially, Spohr does his best to secure adequate characterisation; the choral music of Jews, Assyrians, and Babylonians has each its own features, though occasionally the lines of demarcation become thin and faint. And in the two later works at any rate he displays a very considerable, though not always consistent, dramatic instinct; his recitative is, indeed, as a rule, quite lifeless, and the attempts in 'The Last Judgment' to portray all the shifting many-coloured imagery of the words are, as a rule, dull and ineffectual. But, as we have seen, he can here rise to the picture of the destruction of Babylon; and in the later works he can make very good dramatic use of the softer tints also. The 'Vision of Daniel' in 'The Fall of Babylon' has touches of real marked distinction, while the scene of the trial of Jesus in 'Calvary,' especially its earlier portion, is set forth with a restrained and sombre touch that is of high dramatic value; and again in the same work, the short solo-quartet with chorus of disciples that follows the words 'It is finished,' is strikingly effective, with its accompaniment of dull drum-rolls and nothing more. It is true, however, that frequently, as in Judas's solo air, there is little worthy thematic invention at the back of the dramatic instinct; and generally one cannot avoid a sense of great inequality in the flow of inspiration. The man is a real musician with real reverence for his work; but one has a sort of uneasy feeling that, in spite of all his ingenuity, there is no artistic stability about him.

In some ways, indeed, he is a curious mixture of the old and the new. On one side he was an undoubted pedant,—his fugal writing is very smooth and academically flawless, but singularly little more; yet he does not scruple to write passages which break, and break very successfully, elementary 'rules of harmony,'—there are barefaced and admirable consecutive fifths both in 'The Last Judgment' and in 'The Fall of Babylon.' The purely orchestral movements in the oratorios are as a rule—those in 'The Last Judgment' most of all—merely strings of old-fashioned conventional phrases, and his accompaniments are sometimes mere guitar-figures; yet, in other cases, the orchestration is very original and of very high interest—in the earthquake chorus in 'Calvary,' for example, there are no fewer than six drums needed, tuned so as to supply chromatically moving basses, chord-effects, and all sorts of picturesque touches that still seem strikingly fresh, and in 1833 must have been unimaginable to any other brain but that of Berlioz.[1] Again he anticipates, in a somewhat crude sort of way, the 'leit-motif' system, as, for example, in the forecasting at the opening of 'Calvary' of Joseph of Arimathea's final acknowledgment of the divinity of Jesus; but to situations like this, that call for real spiritual impressiveness, he somehow cannot musically rise. Indeed, in studying his oratorios we are alternately fascinated and repelled; but it is, nevertheless, a misfortune that much of his best work should be less generally known than much that more justly deserves oblivion.

About this time there were signs that Germany, like contemporary England, was passing through a period of oratorio-worship for its own sake; it hardly seems possible on any other supposition to account for the extraordinary popularity of the oratorios of Friedrich Schneider, who between 1810 and 1838 turned out no fewer than sixteen, all of which were apparently welcomed with enthusiasm, but are now probably never heard, even in their own country, from one year's end to another. Like Lindpaintner's 'Abraham' and 'Der Jüngling von Nain,' Schneider's 'Das Weltgericht,' 'Die verlorene Paradies,' and 'Salomonis Tempelbau' belong to that great company of musical works which, successful as they may be at the time, have no root in themselves and presently wither away. And a similar neglect has overtaken the 'Mount Sinai' and 'David' of Neukomm, a cosmopolitan composer who, after studying under Haydn, spent the rest of his life in Paris and London, with intervals in Russia and Brazil; especially in England his works were held in very high esteem, and 'David' was specially written for the Birmingham Festival of 1834. But the music of the 'King of Brummagem,'

[1] It is very strange that so few text-books refer to this most remarkable writing for the drums.

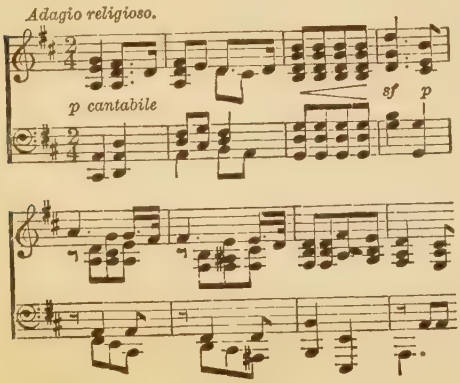
as Mendelssohn playfully called him, is probably now never heard in his realms or indeed anywhere else.

Very different has been the fate of the oratorios of Mendelssohn himself. 'St. Paul,' 'Elijah,' and the 'Hymn of Praise' (which is more fitly grouped with the oratorios than with anything else) are all still household words, and the unfinished 'Christus' shows enough of the same characteristics to warrant the supposition that, had its composer lived to finish it, it would have equalled the popularity of the others. Yet no musician who lives in touch with the artistic world of to-day would deny that over against this popular adoration and in sharp antagonism to it there is a powerful body of opinion which will only tolerate the most qualified appreciation of works that to others seem unsullied perfection. The present-day revolt of nine out of ten modern-minded musicians is a probably inevitable reaction from the old blind worship by profession and public alike; and as usually happens in such cases, the reaction has gone to an extreme which is very unfair, and has included very different things in a general indiscriminate condemnation. Perhaps it may be best first to discuss the works and their place in oratorio history in some slight detail, and then to attempt to gauge the rational grounds of the popularity which at any rate in England they continue to enjoy.

'St. Paul' was first performed at Düsseldorf in May 1836, and was introduced to England in the following October. The subject had been suggested to Mendelssohn five years before by the Frankfort Cäcilien-Verein; the libretto was chiefly the work of the composer himself, Marx, who had been originally approached, having declined on the ground that the introduction of chorales, which Mendelssohn specially desired, was inappropriate. But in the way in which they are here employed this objection seems baseless; while the chorales are not meditatively devotional, as with Bach, yet they have a perfectly right function as, so to speak, spiritual comments on the situation, and indeed Mendelssohn's libretto is structurally very thoughtfully arranged. In spite of the very wide differences it is easy to see throughout how the design of Bach's 'Matthäus-Passion'—the revival of which, with, incidentally, the publication of Bach's complete works, is the greatest of all debts that music owes to Mendelssohn—exercised a deep influence; there is the same constant reflective attitude and the same fusion of dramatic action with what are really direct appeals to the personal religious emotions of the individual listener. The narrative element is really secondary; the composer's attitude is, in essentials, that of the preacher taking for text a portion of history different in kind from all other history, and applying the lessons he desires to draw from it in the form of a direct sermon, with just so much scenic background as will make the sermon interesting. And in 'Elijah,' written for the Birmingham Festival of 1846, we can see the same main idea, though the subject naturally demands more drama and less exhortation; whenever there is the slightest opening, the libretto (which, though the work of Schubring, was written under Mendelssohn's close supervision) points the story with the appropriate personal moral. This conception of oratorio is a perfectly logical and consistent one, and the books of 'St. Paul' and 'Elijah' strike a very skilful balance between the subjective pietism of Bach, who deals with outward events only as a framework for the experiences of the individual soul, and the objective 'sacred opera' attitude of Handel, to whom—or to whose librettists anyhow—religion is a straightforward matter of hard fact. But nevertheless there is always the risk that the two elements may not satisfactorily cohere; and as a matter of fact Mendelssohn is the only composer of the front rank who has attempted to balance them so exactly, and all the greatest purely religious music in existence has, there is no doubt, been the work of men who have concerned themselves with the objective side even less than he did. But all Mendelssohn's sacred work is throughout as sincere as any one could desire; and however much we may criticise the musical results, the purity of the aim is beyond question.

But after all, we must never tire of remembering that a musician is to be judged by his music, and not by anything that is not directly deducible from it; and a generation that has passed out of the glamour of Mendelssohn's personality cannot avoid recognising how soon, in almost all his religious music, his technique and his temperament alike gave out. He was never technically careless; on the contrary, he polished indefatigably, and frequently made great alterations even after the work had been performed. But the extraordinarily subtle and refined workmanship that is visible in masterpieces like the 'Hebrides' overture and the superb scherzos is non-existent in the oratorios; somehow or other the fire of inspiration burns less brightly and the tools seem blunted. Contrasted with the unfaltering certainty with which he treads the realms he created and made his own, the handling of the great bulk of the oratorio-music is that of the merely second-rate workman. Apart from his handful of flawless masterpieces, his technique indeed is never quite up to the level of the great men; even Schubert, grossly careless as he was, often saw really much farther into the deepest principles of organic form than did this neat and accurate but irredeemably circumscribed talent. Not that circumscription in itself lowers an artist; Mendelssohn's place among the great composers is assured for all time in right of the perfect, unchallengeable works that issued from his pen,

But he seems, unfortunately, to have been unconscious of what we can see now, that he was lord only of one kingdom.

And as in technique, so in temperament, the oratorios very rarely show the really great Mendelssohn. They express, very sincerely and adequately, the religious emotions of the Protestant world of the mid-nineteenth century, not those that know neither period nor place. The 'light that never was on sea or land' rarely shines over these amiable pages, many of which are redolent of a sort of spiritual 'bourgeoisie' that to any one fresh from reading or hearing Palestrina or Bach or Beethoven's 'Missa Solemnis' or Brahms's 'Deutsches Requiem' would seem almost unbearable, were it not so obviously well-intentioned. It is true that Mendelssohn himself seems to have had momentary visions of his limitations: 'O rest in the Lord' was only saved from the fire by the intervention of unnecessarily officious friends.[1] But many members of that company, still further removed than this from the great ideals, never seem to have been in any sort of danger of destruction; and anyhow the composer who could pen music like this from the 'Hymn of Praise'

and then write 'religioso' above it, places himself, by his own act, outside the goodly fellowship of the prophets.

But we must beware lest we ourselves fall too much under the sway of the reaction which is just now leading so many musicians who have cast off the old spell to rush into hasty injustice. All the things of which 'But the Lord is mindful of his own' or 'Look down on us from Heaven' are types, must probably be thrown to the wolves; few modern musicians with artistic reputations to lose would venture to defend them. But enough and more than enough can be saved which will keep at any rate 'Elijah' as a great work, the great things in which will seem all the greater because we have given up the dull and weak pages that adjoin and hamper them. The man who could write 'Is not his word like a fire,'[2] or 'Thanks be to God,' or the first part of 'Behold God the Lord passed by' was a very great genius, even if we still cling to our belief that his real kingdom is elsewhere: and there are many other pages instinct with dramatic picturesqueness or delicate grace. It is hard, however, to rescue so much of 'St. Paul' and the 'Hymn of Praise'; heavy monotony broods over large tracts of the first,[3] and the second, apart from the scene of the watchman and things in the first two numbers of the introductory symphony, shows Mendelssohn's religious music at its weakest. Too little is left of 'Christus' to enable us to judge what it might have been; it is interesting, however, to note that the composer again had recourse to chorales, as in 'St. Paul' and the 'Hymn of Praise'—the work as we have it ends with one, —and 'Wie leuchtet schön der Morgenstern' is introduced into the chief number that remains as an integral part of the movement. It seems to have been a fixed principle with him for all oratorio-music except that dealing with Old Testament subjects; sometimes his harmonisations are after the pure Bach models, but on other occasions he diverges into rather unbalanced modernity. Somehow, in his religious music, all his careful revisions seem to have been unable to guard him from these strange inequalities.

A comparison of Mendelssohn's oratorios with those of Spohr is not without considerable interest. Both men enjoyed unbounded popularity, and we in England welcomed them whole-heartedly as twin kings of religious art. But now nearly all Spohr's works are rapidly accumulating dust, and how long will Mendelssohn's religious music outlast the decline of most of his other compositions? Yet no doubt it has been fitting that the latter should have had the longer lease of life: Mendelssohn's touch is much the firmer, and his command over varied resources much the greater. His music may not often clutch at the throat, but a few things in 'Elijah' do so very unquestionably; and we may look in vain through Spohr's pages for anything that really causes our pulse to beat quicker. Again, apart from a few things like 'Be not afraid,' the younger composer's oratorios are free from that irritatingly square rhythm that is so marked a characteristic of the elders; and the delicate polished grace of the best of the quieter choral numbers in 'Elijah' is as far beyond anything in Spohr's oratorios as Mendelssohn's great secular master-

[1] 'It is too sweet,' was the composer's own criticism; he only reluctantly, and at the last minute, consented to retain it.

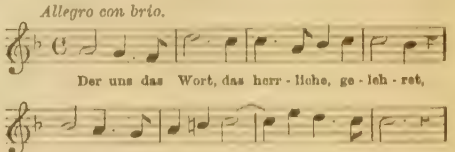
[2] It is a thousand pities that the very fine hammering *più lento* phrase with which this air ends is but rarely sung as the composer plainly directs. Most Elijahs, following that odd will-o'-the-wisp called 'oratorio tradition,' ruin it by a ridiculous *accelerando* in the last two bars.

[3] It is curiously typical of the secular bent of Mendelssohn's genius that one of the freshest numbers should be the heathen chorus 'O be gracious, ye immortals,' which is musically much more individual than the rebuke that it calls forth: exactly the same thing can be seen also in 'Elijah.' And we have previously noted similar instances in the works of Handel.

pieces are beyond anything the other ever wrote. But yet sometimes, in an uncertain vague sort of way, Spohr seems to have had a glimpse of depths unknown to the serene conservatism of the other; his visions of 'far-off things' are dim, and are inextricably mixed up with much that is weak and altogether transient. But Mendelssohn's religious music gives the impression that he lived in untroubled unconsciousness of anything outside mid-nineteenth century Protestantism.

And this would seem to be the real secret of his vitality in this country. He appealed directly and with absolute sincerity to a particular form of religious sentiment which, from early Victorian days, has lain deep in the heart of the average Englishman and Englishwoman; he is the only great artist, in words or colour or music, who has ever touched this emotional spring, and he has had, and still has, his reward. The modern anti-Mendelssohnian may vent strong language about 'shallow respectability' and so on; but the fact is really deeper than that. We may perhaps find it hard to deny, from the purely artistic point of view, a certain accuracy in the hard epithets, or to avoid realising that the only portions of the oratorios which promise to live on their own merits are those over which the breath of Mendelssohn's secular genius has passed; but the dulness of the choruses of 'St. Paul' is not the dulness of an inferior man, but of a great man working under cramping conditions. And we can best realise his position when we reflect on the countless sacred works written by all sorts of composers to satisfy this particular sentiment, that has always craved for artistic expression; they have all gone down to decay, but 'Elijah' survives, because it makes this appeal as being the work of a great musician. But it cannot, as a whole, survive for ever, and it is only to be hoped that its fall will not drag Mendelssohn's real masterpieces with it. The whirligig of time in the long run puts down the things which have got no business to be at the top, but it does not at all follow that it will raise the things that have got no business to be at the bottom. Who, for example, of the thousands of English people who melt over 'If with all your hearts' know anything of their countryman William Byrd?

In 1843, half-way between the productions of the 'Hymn of Praise' and 'Elijah,' Wagner's 'biblical scena' 'Das Liebesmahl der Apostel' saw the light; it is his solitary piece of sacred music, and, as being entirely non-liturgical in character, seems to find a place in this article. It is a comparatively brief work, written for a 'Male-chorus festival' at Dresden, and consists of two sections of contrasting character; the first part, comprising some two-thirds of the work, is entirely *a cappella*, but the second part, into which it leads without break, has an independent and elaborate orchestral accompaniment. The voice-parts are tenors and basses alone; there is a main choir of disciples, sometimes divided into three separate groups, and a choir of apostles (twelve voices), while a short passage is directed to be sung by a supplementary choir 'from above.' The unaccompanied portion is considerably the finer of the two; it is chorally very effective, and contains some striking music, though a considerable amount is indeed rather monotonous, as much of its composer's work of the period is—strong but not specially inspiring. The possible failure of the singers to keep exact pitch is ingeniously met by the introduction of the orchestra on a long drum roll with a very gradual crescendo, three drums being tuned to the same note, and entering one by one; this portion is, however, far less interesting, and its very commonplace Rienzi-like main tune,



surrounded by brilliant semiquaver scale passages, consorts very oddly with the solid ecclesiastical style of the earlier section. The work as a whole is one of Wagner's mildest, and would hardly require notice were it not the solitary contribution to the oratorio-field of one of the greatest of composers; the dramatic element is indeed shown in the orchestral introduction which represents the 'rushing mighty wind,' but musically this does not amount to much.

The contribution of the other great modern German to the literature of non-liturgical religious music is, however, of a very different character. Brahms's 'Deutsches Requiem' is not styled an oratorio, but it is far more that than it is anything else; it has no sort of connection with any ecclesiastical service, and its whole being is religious.[1] Indeed, it represents the supreme religious emotions in the language of the modern world, as Palestrina represents them in that of mediævalism and Bach in that of the Reformation; and, like them, Brahms speaks for all time, while to us, merely because we are his contemporaries, his appeal is in a sense even more intimate than theirs. All the stern nobility and passionate tenderness at his command were lavished on these wonderful pages; and the religious music of Brahms will stand as alike the permanent and the solitary artistic memorial of the highest aspirations of his generation.

Modern German composers have indeed ventured but little into this field; Schumann never attempted anything that could even approximately be called an oratorio, and his

[1] The gorgeously massive 'Triumphlied' might conceivably be considered an 'oratorietto,' just as much as Schubert's 'Miriam's Siegesgesang,' but for its avowed political undercurrent.

reluctance seems to have spread to nearly all who can in any way be called his followers. Individual works there have no doubt been, but their importance, whether artistic or historical, is very slight; and on the whole the younger generation of German composers do not seem to be turning their attention much in the direction of religious music in the concert-room, though there is a large output of works intended for liturgical use. Mention might perhaps—among the productions of the older men—be made of Raff's 'Weltende,' one of his last compositions; but the oratorios of Bruch are deserving of more detailed notice. Well-known as is much of his violin and violoncello music in this country, Bruch's choral compositions are not at all generally familiar to English concert-goers; among his religious works the oratorios 'Arminius' (op. 43) and 'Moses' (op. 67) are the most important. The latter is a 'Biblical oratorio'—so styled probably to differentiate it from the earlier work—designed on a very large scale, and showing its composer's talent in polished technique and much interesting material, joined to a certain lack of real distinctiveness and vitality; however, both it and the earlier, and rather more spontaneous 'Arminius' are well worth knowing by the admirers of the G minor concerto and 'Kol Nidrei.'

We may now perhaps briefly mention a few oratorios by composers not of German blood, but largely influenced by German methods. Gade, for example, though a pure Dane, is in all but his very earliest works a German composer. His short oratorio-cantata 'Zion' shows many traces of his intercourse with the Mendelssohn school, but still has a certain individual fragrance about it that is distinctly attractive, and it is, so to speak, the work of a musician and a gentleman. It consists merely of three choruses followed by a finale consisting of a bass solo and chorus; the last is considerably the least interesting portion, but the second and third sections, entitled respectively 'The Departure from Egypt' and 'The Captivity in Babylon,' contain some of their composer's strongest work, and in the third especially there are some really rather fine pages. Gade's talent was never capable of very powerful flights; but his writing is always refined, and in 'Zion' the thematic material is, as a rule, considerably firmer and more individual than is often the case in his works.

No really national Scandinavian composer seems to have produced any noteworthy work in the field of oratorio; and Slavonic composers also have almost always turned their energies in other directions. Rubinstein, though musically he was really a quite denationalised Russian, nevertheless attempted no concert-oratorio, though his sacred opera, 'The Tower of Babel,' was once performed at a Crystal Palace concert under its composer's direction, and proved to be a somewhat dull attempt at a realistic expression of its title; and his later strictly national compatriots seem to have done nothing even of this hybrid nature. The two oratorios of the other great modern pianist deserve, however, a few words: 'Christus'—a Latin oratorio containing complete settings of the 'Stabat mater dolorosa,' the 'Stabat mater speciosa,' and much more—seems to be very little known in England, but 'St. Elizabeth' was performed in London several times during Liszt's last visit to this country. The former is, as is natural, the more subjective and mystical of the two, mingling occasional sincerely expressive feeling with curiously stagey realism, and showing many traces of the influence of the traditional modal church melodies combined with typical modernities, the juxtaposition being most of all marked in the settings of the Beatitudes and the Lord's Prayer: the shepherds' music and some other numbers are picturesque, but there is an aspect of rather tawdry tinsel about the greater part of the long work. The latter is more dramatic and spectacular, and contains (like most modern oratorios or hagiological subjects) a certain amount of pure 'secular' music—a chorus of children at play, a march of Crusaders, and so on; yet in almost the whole of 'St. Elizabeth,' even some of its most secular movements, we see constant traces of Liszt's partiality for fragments of old Gregorian intonations, and the principal 'St. Elizabeth motive' itself, which is worked up and down on three flutes at the very start of the oratorio, and is continually employed in various metamorphoses down to the very last bars, is nothing but a liturgical formula.[1] But in spite of this uniting thread, the impression created by the whole long work is the reverse of organic; the composer's favourite system of piecemeal thematic development always looks at a casual glance so much more elaborate and interesting than it really is, and, apart from a few pleasantly picturesque pages, 'St. Elizabeth,' like 'Christus,' shows no exception to the curious poverty of invention and lack of anything like solidity of style seen in so much of Liszt's work, most of which has become hopelessly old-fashioned a generation after it was written. Pious friends and virtuoso pianists may succeed in galvanising his name for a little longer, but, however much he may live in the works of his artistic children, it is improbable that the oratorios, at any rate, will have much vitality either direct or indirect.

Dvořák's 'St. Ludmila' is also an oratorio on a hagiological theme, and, like 'St. Elizabeth,' includes in one and the same work hunting choruses and solemn cathedral ceremonials. It was written on commission for the Leeds Festival of 1886; but failed to meet with the same success as had been won by his 'Stabat Mater'

[1] It has been used, in the same rhythm, by Brahms in the second of his two songs with viola obbligato ('Geistliches Wiegenlied,' op. 91, No. 2).

and 'The Spectre's Bride' in the years immediately preceding. These works had aroused in England a widespread interest in the Bohemian composer—our latest epidemic of foreigner-worship, and certainly one of the most justifiable; and there can be little doubt that 'St. Ludmila' was written with rather special desire to meet the wishes of the friendly patrons who had been really the first adequately to recognise him. But the result was as unsatisfactory as usually happens when an artist tries to please others rather than himself; and Dvořák's solitary oratorio does very little to add to his fame. Not indeed that he definitely copied the style of Handel and Mendelssohn, whom he understood to be the chief objects of worship at Leeds, nor even that, save in a very few passing cases, the music shows anything worth mentioning of their influence; the touches of Handelianism and Mendelssohnianism are rare and very transient, and they are mixed up with much that is quite alien. But undoubtedly 'St. Ludmila' shows its composer in a confused state of mind, trying largely to denationalise himself and to be orthodox and cosmopolitan; and at any rate the whole of Parts II. and III. (apart from the picturesque little hunting chorus in the former) are singularly monotonous and lifeless. In some of the earlier choruses of Part I., and in the adjacent tenor song and Ludmila's first air, there are, however, plenty of pages which show the real Dvořák; but these, fine as they are, are not sufficient to counteract the somniferousness of the rest of the long work, which will stand in musical history as the miscalculation of an innocent-minded genius. Dvořák did not succeed in producing an oratorio which would in the very least remind his English friends of the 'Messiah' or 'Elijah'; he only succeeded in being a dull and confused imitation of the inferior side of himself.

French oratorio has always been a plant of uncertain growth. Lulli's contemporary, Charpentier, brought back from his studies in Italy ideas about oratorio-writing which took shape in many works—'David et Jonathan,' 'L'enfant prodigue,' 'Le sacrifice d'Abraham,' etc. etc.—which are now buried in obscurity, and hardly seem anyhow to have shown in any special measure the many admirable qualities which mark their composer's secular music. The fine motets of Lalande and Campra, at the beginning of the 18th century, are as exclusively intended to be portions of an ecclesiastical service as are the contemporary English anthems, to which in many ways some of them, especially by Lalande, bear a close resemblance; and composers who desired to treat Biblical subjects outside the church resorted frankly to the stage. Rameau wrote an opera on the subject of Samson, and though it does not seem to have come to performance, the contemporary production of another on the subject of Jephtha by Montéclair shows that there was no rooted censorial objection to Biblical drama with costume and scenery. Later on, another example is visible in Méhul's 'Joseph'—the masterpiece of a remarkable composer far too neglected at the present time: also Meyerbeer, who for practical purposes may be counted as a Frenchman, made his first boyish essay in opera with a libretto on the same story as that used by Montéclair. There were, no doubt, concert-oratorios written now and then, chiefly more or less strongly influenced by Italian methods, though not to the extent (as with contemporary Germans) of the abandonment of the native language. Gossec's 'Saul' seems to have had considerable success, and Lesueur produced a good many works of the kind—a Christmas oratorio, two Passion-oratorios, three Coronation-oratorios, 'Debora,' 'Rachel,' etc. etc.—of which his pupil Berlioz can speak with respect. Cherubini, however, though the list of sacred works produced by him in Paris is a long one, used exclusively liturgical words; and it was reserved for the wayward pupil of these two pillars of the old régime to produce, in the year 1854, what is really the first French oratorio of lasting artistic importance that exists.

The sub-title of Berlioz's 'L'Enfance du Christ' is 'trilogie sacrée'; and as a matter of fact the work is a mosaic. The second section, 'La Fuite en Égypte,' was written several years before the others, and was published by itself as a 'mystère': the original score bears the words 'attribué à Pierre Ducré, maître de chapelle imaginaire,' in repentant recollection of the composer's practical joke in successfully foisting the work on the Parisian public as a 17th-century composition disinterred during excavations at the Sainte-Chapelle.[1] The two other sections were attached on either side of this, but the work as a whole hangs together very fairly well, in spite of its piecemeal construction. The libretto is from Berlioz's own pen; it is not without a good deal of literary point, but, as was indeed invariably the case with him, the composer resorts to the quaintest devices in order to introduce movements that will display his genius for picturesque orchestration. Just as in 'La Damnation de Faust' the hero is suddenly transported to Hungary for no other reason than that Berlioz may have a chance of introducing his arrangement of the Rákoczy March, so here all sorts of stage devices are forcibly dragged into the service—the night patrol-march of the Roman soldiers through the streets of Jerusalem, the incantation-music of the Jewish magicians summoned by Herod to explain his dreams, the serenade for two flutes and harp by the children of the household at Saïs that receives the fugitives—all these are brought into the work without any sort of adequate artistic reason. But the oratorio as a whole is of singular

[1] See Berlioz's *Les grotesques de la musique* (pp. 169-74). The chief point of the joke is that the music bears not the faintest resemblance to anything written during the 17th century.

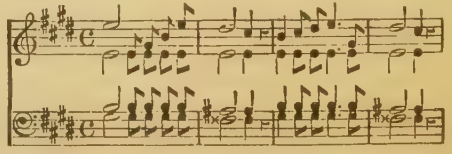
beauty, and shows Berlioz in an almost unique light; it seems, indeed, at the time of production, to have much astonished many who had looked upon its composer solely as an eccentric with an insatiable appetite for huge orchestras and general *bizarrerie*. Not indeed that Berlioz can altogether divest himself of theatricalism, even in this least theatrical of his large works; the incantation-music is poor and empty, and charming as is the music of the angels at the end of the first part, one cannot read without a smile the elaborate directions that a curtain must be dropped first to the faces and then to the feet of the singers, who are finally told to turn round and sing into the wall. The first part is indeed considerably the least interesting; the long meditatively sombre solo for Herod is full, as are so many pages of its composer, of fine things which somehow never quite convince the listener, and the scene in which Herod and the magicians vow vengeance on the innocent children of Bethlehem is for the most part the ordinary Berliozian sound and fury. But even in this section a singularly beautiful placid duet for Mary and Joseph, and the unseen angels' short 'Hosanna' chorus strike the dominant note of the oratorio, and the whole of the second section, and the greater part of the third, are full of a sort of tender fragrance that is in a very high degree distinctive and lofty. 'La Fuite en Égypte,' indeed—with the assembling of the shepherds, their simply strophic farewell chorus, and the movement depicting the repose of the Holy Family, dying away with a few meditative bars for tenor solo and a pianissimo angels' call—is one of the most perfect things in French music; and the same singularly delicate spirituality is shown in the final chorus of the third section (unaccompanied, and with a tenor solo part added), which is full of a curiously subtle simplicity expressed in music of rare charm. The rest of the last section is hardly equal, beautiful as is the music in the opening number, and in the scene where Mary and Joseph seek in vain for shelter; occasionally there is a certain amount of mere mannerism, and the serenade is rather too clever to be perfectly satisfactory. But it is strange that the work is so neglected in England; there is very little that grates on the ear as so much from Berlioz's pen does, and the finest portions are, in their subtly childlike spirit, as pure and tender as anything in modern sacred music.

Of all later French oratorio composers, César Franck is certainly the one who has inherited most of Berlioz's spirit, though his great sacred work 'Les Béatitudes' is not entitled an oratorio, and is not Biblical in subject; but, as we so often notice, the mere label that a composer may choose to give to his work is of but little importance in broad classification of art-forms. Besides this Franck also produced several 'Scènes bibliques,' or short oratorios; of these 'Rebecca' is a typical example—a somewhat slight but very fragrant and picturesque work, except where, as in the final chorus, the composer tries rather unsuccessfully to be orthodoxly ecclesiastical and grandiose. 'Les Béatitudes,' however, is, no doubt, the masterpiece in this field; some portions may seem slightly exaggerated and undistinguished, and the technical handling of the material is occasionally rather vague and uncertain, but there are many very subtle and striking pages in the score, and the music is in all respects emotionally sincere and finely felt—qualities by no means always to be found in French sacred art. Franck's fame is, in England, of such recent origin that it is sometimes forgotten that he really belongs to a past period: 'Ruth,' one of his most poetical works, dates in its original form from 1845, and his 'Rédemption' preceded its better-known namesake by half a generation.

Before dealing with Gounod's oratorios a few words may be given to those of Massenet and Saint-Saëns, most of which are of earlier date—though their composers were born later—less for their intrinsic merits than for their interest as typical examples of a particular kind of religious music that still has great influence in France, and, to some extent, in other countries also. Massenet's 'Eve' and 'Marie Madeleine' and Saint-Saëns's 'Le Déluge' all represent in very clear and definite shape what we may perhaps call the 'salon' idea of oratorio, though the two composers approach their goal from different sides. Massenet in his oratorios gives, on the whole, the impression that he is satisfied if he can be, so to speak, fashionably Parisian—a quality which is shown as much in the 'Curse' section in 'Eve,' with its stage thunders and lightnings, as in the voluptuous duet that immediately precedes it; and it is curious that, though the words give ample scope, the lyrical feeling that often manifests itself in smaller works here seems dulled and blunted. But he has the merit of recognising his limitations, and makes practically no attempt to be impressive: the only exception in these two works is the singularly painful and altogether objectionable picture of the death of Jesus in 'Marie Madeleine'—tam-tam strokes, shrieks of 'Ah!' on diminished-seventh chords, and the general melodramatic stock-in-trade. Saint-Saëns does not do this kind of thing, and his technique is cleverer; but 'Le Déluge' cannot be called a satisfying work.[1] All musicians whose paths lie among schools have come across piano pieces 'dans le style ancien,' curiously stiff in pose and ostrich-like in their innocent attempts to deceive; *mutatis mutandis*, the same atmosphere pervades much of Saint-Saëns's work, and in many pages of 'Le Déluge' traces of it can be felt. And when this sort of pseudo-classicism

[1] The considerably superior 'Samson et Dalila' is, like Massenet's 'Hérodiade,' an opera, though it has only been performed on the concert-platform in England.

is mixed with modernity not of the strongest kind, the result is a sort of blend that is not specially attractive; while it is somewhat unfortunate that the chief tune in the Prelude, which might pass once in a way without very much notice, is introduced in the course of the work so very many times that its deficiencies become palpably obvious. Indeed, the gap in what one might call spiritual elevation of style between these works and those of Berlioz and Franck is very noteworthy, and cannot be ascribed to mere 'difference of taste,' that favourite loophole for amiable indifference to vital things; and the worst of it is that (though there are some signs of an emergence in the last few years) modern French religious music, except that of a few stronger spirits, has been honeycombed with the facile sentimentality arising from works like these and like those of the still more famed composer to whom we now turn.

In the musical career of Gounod operatic composition is a long interlude of some thirty years or more, religious subjects chiefly engrossing his pen both in his early youth and also towards the close of his life. The St. Cecilia Mass (the first 'Messe Solennelle') was the earliest work to give him fame in England; and more than thirty years afterwards 'The Redemption' was produced at Birmingham, in 1882, and was followed at the next festival three years later by 'Mors et Vita.' These two latter works, as the only compositions of Gounod that can be called oratorios, are all that concern us here; but it may be noted in passing that, as regards essentials of outlook, his religious style never changed. He was by nature attached to religious mysticism, and there is no denying that his music, regarded purely from the devotional standpoint, gives an impression of personal sincerity that is lacking in that of many who are his artistic children; but (as has been said before, though so vital a point can scarcely be too frequently reiterated) the non-artistic aspects under which a work of art may conceivably be regarded should never be allowed to influence the purely artistic judgment of the same. 'The Redemption' leapt at once into extraordinary popularity in this country; but though the British public has taken many curious works to its ample bosom, and will, no doubt, take many more, it seems now fairly certain that this is not among its permanent loves. And it is indeed very difficult to see the causes of its enormous success—a success which the great majority of serious musicians regarded with a sort of hopeless amazement; for 'The Redemption' in many respects broke completely with the traditional popular oratorio style. Choral writing, in the sense in which Handel and Mendelssohn understood the term, is practically non-existent; and there are hardly any 'tunes' at all. The most that can be said is that (with one or two notable exceptions, such as the 'Trio of the Holy Women') the work possesses, according to its lights, a certain sort of not undignified sincerity; and it is no reflection on its single-mindedness if it sounds to us rather like the work of an ascetic in an atmosphere of artificial flowers. But to criticise it from the strictly artistic standpoint is rather like aiming at a target that has been riddled nearly to invisibility, though its historical importance as the crowning specimen of its type and as a sign of its times is too great for it to be passed over in silence. We may probably say, without any paradox, that Gounod deliberately set himself to produce the particular 'religious' impression at which he aimed by the method—for which ecclesiastical history shows many a parallel in other spheres—of consciously sacrificing everything of the slightest artistic interest, either in material or in technique, in order that, so to speak, the mind of the listener might be swept and garnished for the reception of the religious message. On no other theory is it possible, charitably, to account for the extraordinarily poverty-stricken nature of this curious score; but still we cannot divest ourselves of the reflection that other composers have produced equal (or we should prefer to say, immeasurably greater) religious 'effects' without this self-abnegation. And, however much he may strive against the flesh, Gounod's operatic methods show themselves in the passages of cheaply pretentious sentiment; and, in a curiously half-hearted way, in the harmonic 'originality' gained by fastening the head of one platitude on to the tail of another, examples of which can be seen on almost every page. 'The Redemption' is indeed well worth the study of artistic psychologists, just as to the serious literary critic the enormously though temporarily popular novel affords a field for interesting analysis: the man who, with (in its way) a European reputation behind him, could write bars like these

set to some of the most solemn words conceivable, is a very remarkable phenomenon.

'Mors et Vita,' produced three years later, is a trilogy which is, according to the composer's preface, the continuation of 'The Redemption.' The first section is a setting of the Requiem liturgy, and the second, 'Judicium,' and the third, 'Vita,' have words selected from various portions of the Latin version of the New Testament, chiefly from the Apocalypse. All the salient qualities of the earlier work are seen here again in very considerable force, though 'Mors et Vita' is on the whole decidedly the better of the two,

and contains a few rather pretty things of a slight type; but when Gounod tries to work himself up to the great occasions, all he can secure is the ludicrously commonplace hideousness of the 'Tubae ad ultimum judicium,' or 'impressive' harmony consisting of major thirds in contrary motion and other novelties which have been prevented by their obviousness and ugliness from adoption by any one else.

Gounod's two oratorios are of great historical importance to English musicians, inasmuch as they represent the latest (and, it is very possible and devoutly to be wished, the last for ever) attempt at foreign domination of English music—a domination which, unlike those previously swayed by Handel and Mendelssohn, was an unmixed bane. While it lasted, it was a very serious menace to English music; and we may be thankful that we have escaped with nothing worse than a deep mark on Anglican hymns and anthems—a legacy which, though very regrettable, is without any far-reaching artistic import.

A brief paragraph may perhaps be given to the modern Belgian school of oratorio, the chief names in which are Peter Benoît (1834-1901), and, in the younger generation, Edgar Tinel. Franck, whom we have already mentioned, was indeed a Belgian by birth, but he was a Frenchman by long residence; and his works show no sympathy with the school founded by Benoît, the leading principle of which was the employment of the Flemish language in all vocal music. The list of Benoît's works includes several oratorios, 'Lucifer,' 'De Schelde' (more properly styled a cantata), a 'Children's Oratorio,' and others; but the first named, written in 1865, seems to be the only one that has ever received a hearing in England. It was produced in London in 1889, without much success; but it is nevertheless a work designed on broad and powerful lines, with much that is picturesque and legitimately effective. The opening scene—two long double choruses, the first a portrayal of the stillness of the sea, the second a violently exciting storm-scene and 'invocation of Lucifer'—gives great opportunities for choral effect, and is not without considerable impressiveness of a not particularly subtle or individual kind. Indeed, Benoît's music is that of a very clever musician with high ideals, but not any special distinctiveness of style or real polish of utterance; his numerous propagandist writings lay great emphasis on artistic nationalism, but, apart from the Flemish words, his oratorio music has no racial mark of any sort. And the same lack of vital originality of style is also found in the 'Franciskus' of Tinel, though the oratorio—which is laid out on a large scale so as to include musical treatment of all the salient features in the life of St. Francis of Assisi, both before and after his conversion—has much that is marked by charm of material and interest of handling. Indeed, neither Benoît nor Tinel can reach anything like the level of their self-denationalised compatriot Franck; and very possibly their enthusiastic attempts to galvanise an artificial music-school hindered their really natural freedom of utterance, though still Franck would have remained as inherently far the greatest talent.

We may now in conclusion turn to the English school of oratorio-composers since Handel. The great Anglo-German impresario achieved his most brilliant *coup* in his discovery that, although there had not been the very faintest trace of any such thing as English oratorio before he wrote one himself, yet the art-form was, above all others, the one to which the average English person would cling with the most tenacious affection. Directly after the success of 'Esther,' Greene rushed into the field with 'Deborah' (1732) and 'Jephtha' (1737); but neither these nor Boyce's 'David's Lamentation' (1736) nor the 'Judith' (1733) of the much inferior Defesch, a Fleming just then settled in London, seem to have secured more than transient fame. Arne's first oratorio, 'Abel,' dates from 1744, and his second and more important, 'Judith,' from twenty years later; his technical equipment was never of the most complete kind, but he was saved from complete submission to the Handelian domination by his artistic kinship with his native folk-music, the strong influence of which can often be traced in the straightforward manly sweetness of his tunes. Sometimes, indeed, he achieved subtler things—the air 'Sleep, gentle cherub,' in 'Judith,' is full of exquisitely delicate and polished beauty; and he could often be breezily energetic in a most pleasant manner. But, as a rule, his melodiousness runs in decidedly narrow channels; and both 'Abel' and 'Judith' are crowded with merely decorous work—essentially superficial though never at all otherwise objectionable, and retaining anyhow a certain sprightliness of touch. But with Arne's death in 1775 English oratorio-music entered on a century of artistic darkness, over which brooded from first to last the elephantine shadow of Handel, to which was added in the final thirty years the almost equally universal though less ostentatiously ponderous shadow of Mendelssohn. This is, indeed, the period of *Kapellmeistermusik in excelsis*. The composers of these tons of oratorios were 'all honourable men'; their visions of things outside the organ-loft were usually fitful and reluctant, but they worked hard and conscientiously, and their music is nothing worse than intolerably dull. They set, with apparently absolute indiscrimination, well-nigh every word of the Bible; and when they were not writing oratorios of their own, they were still making them out of the mangled remains of other men's music. Operas of

Handel, masses of Haydn, instrumental music of Mozart and Beethoven—all were fish to the net of this insatiable oratorio-demanding public; and most English musicians devoted the greater part of their energies to the task of satisfying it in one way or the other. From the middle of the 18th century down to the renascence which is the work of men who are still in their prime, English music is a darkness relieved only by the wandering lights of talents that, in happier circumstances, might have been geniuses.

But (in spite of the contrary assertions of foreign historians of English music) it is undeniable that these talents did exist; and some of them were very remarkable talents too. All through the century some, with whom we have here no concern, showed their real work in other fields than oratorio; the greatest of these, Samuel Wesley, the remarkable father of a better-known but hardly on the whole quite so remarkable son, wrote between the ages of six and eleven a couple of oratorios, 'Ruth' and 'The Death of Abel,' which are at least as good as the grown-up work of most of his contemporaries, but he afterwards diverged into liturgical music.[1] Crotch's 'Palestine' is probably the best specimen of English oratorio during the half-century after Arne's death; a good deal of it is indeed a mere mixture of Handelian commonplaces with the rather consciously polite elegances of 1812; but the still frequently heard 'Lo, starled chiefs' is very agreeable music, and some of the larger choruses (particularly 'Let Sinai tell,' which in its way is quite dramatic and impressive) are solid and dignified work. And anyhow the oratorios that were mainly imitations of Handel possess a sort of satisfactory downrightness of attitude which is lacking in most of those of rather later date, where the old influence is weakened by the addition of reminiscences of the inferior moments of Spohr or Mendelssohn. Sterndale Bennett's 'The Woman of Samaria' is probably the best of the oratorios of this later period; but it shows none of the fresh spring-like beauty that marks the thirty years earlier 'Naiads' overture, and, apart from a few numbers, such as the last chorus 'And blessed be the Lord God of Israel,' is curiously monotonous and undistinguished. Bennett could have rescued the form if any one could; but 'the best in this kind are but shadows,' and Sullivan's 'The Light of the World,' and 'The Martyr of Antioch,' with which the epoch of darkness closes, add to the dulness typical of their fellows certain other qualities all his own. Pierson's 'Jerusalem' (1852) represents, however, a side-path not without interest; he was a composer of very great talent, but incurably amateurish technique, who sought a more congenial home in Germany and produced, with many other things, orchestral works which bear, in their artistic outlook, an extraordinary resemblance to those of the very latest exponents of programme-music. 'Jerusalem' is a transitional work, but it owes very little to either Handel or Mendelssohn; it is very earnest, but as a rule, very ineffectual, beautiful phrases are unaccountably cut short, and finely austere music mingles with very tentative sentiment. As a whole, the work is too unequal to live; but it is interesting as an early sign of revolt.

We are still, perhaps, too close to the revival of English oratorio, which is chiefly due to Parry, Stanford, Mackenzie, and in these latter days, Elgar, adequately to forecast what may be its ultimate results. Some of these have indeed turned, to a considerable extent, to other fields; Mackenzie's 'Rose of Sharon' (1883), showed a promise that has hardly been fulfilled, and Stanford has produced no strictly non-liturgical religious music except 'The Three Holy Children' and 'Eden,' both comparatively early works. But the latter's other religious music has also helped on the movement very greatly; and Parry's numerous oratorios and oratorio-like cantatas are the works that have done most to build up his fame, while Elgar's three chief productions, 'The Dream of Gerontius,' 'The Apostles,' and 'The Kingdom,' approach the problem with equal sincerity from an entirely different side, and, like the beautiful 'Everyman' of Walford Davies, add yet further impetus to the revival. This is hardly the place for detailed criticism of works the pages of which are, comparatively speaking, barely dry; but the one thing that is certain is that our long night is over.

As we have seen, the history of oratorio has been that of an art-form with exceedingly ill-defined boundaries. On the one hand it has in the past often, by insensible degrees, become practically identical with opera or with purely secular cantata; on the other, it still often passes imperceptibly into pure worship-music, or into the recently developed choral art-form that is associated with poetry of a lofty but non-religious character. In these pages the boundary-line has been fixed so as to include, along with all works named oratorios by their composers, all those written for chorus and orchestra (on a scale of certain dimensions) to words definitely religious, but at the same time neither by fact nor by implication a mere part of a Church Service. Consequently, while the more modern Passion-music compositions have been included as complete 'services' in themselves,[2] the German church-cantatas have been ruled out as being nothing more than an incident in regular worship, like the English anthem; and similarly all motets and settings of the ordinary High

[1] The many, and as yet unedited, MS. volumes in the British Museum contain many really noble antiphons, after the purest 16th-century models, and quite unlike the fine large motets by which alone Samuel Wesley's name is at all generally kept alive.

[2] Keiser's 'Passions,' anyhow, were definitely called oratorios by their composer.

Mass, the Requiem Mass, the Te Deum, the Stabat Mater, or of any Psalms, have been judged outside the field even if designed for self-contained, non-liturgical, presentation. The line has been drawn in full and lively consciousness of its very faint character; but a line of some kind is necessary, and all others seemed fainter still. It appears now, however, most probable that certain kinds of oratorio, which in the not so recent past have been much favoured, will attract at any rate the foremost composers no longer. The old type of oratorio-libretto, the hack-work of men totally devoid of either religious discrimination or literary instinct, is very justly dead; composers are more and more seeking their inspiration in fine original poetry, whether strictly religious or what may perhaps be called 'ethically religious' in character, and when preferring to select scriptural words, generally do so with a subtle thoughtfulness very seldom shown in earlier times.

For an art-form undergoing such a process of rejuvenation, there is probably a noteworthy future; but just possibly the new birth may have come a little too late. All over Europe, and certainly not least in England, the younger musicians are turning their faces elsewhere; but this may be only a passing phase, and the fascination of choral music to great words may again make itself felt. But the oratorio of the future will have to recognise that the days of preferential treatment are over, and that the new works must stand or fall as music, and as music alone; the petulant demand to be heard solely in surroundings where non-musical associations are overwhelming and where the voice of criticism is silenced can no longer be tolerated, and the plea that a work can only be fairly judged in a mediæval cathedral must be taken as a confession that it cannot stand on its own merits. The appeal made by a Madonna of Giovanni Bellini loses not one whit of its essential force when addressed to those who are parted by many a long mile from its creator's own ways of thought; similarly the religious music of the future must stand, as the great religious music of the past stands now, in the light of day and in the rush of the world, by its appeal to us as men and as musicians. [First portion, pp. 474-80, W. S. R., with additions by E. W.; second portion, pp. 480-end, E. W.]

ORAZI ED I CURIAZI, GLI. Opera in three acts; libretto by Sografi, music by Cimarosa. Produced at Venice, 1794, and at the Théâtre Odéon, Paris, June 16, 1813. G.

1. 'ORCHÉSOGRAPHIE,[1] et traicté en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honneste exercice des dances,' is the title of a rare 4to volume of 104 pages, published by Jehan des Preys at Langres in 1588. The Privilegium is dated Nov. 22, 1588, and the work was reprinted at Langres in 1596 with a somewhat different title. A new edition, with a preface by Laure Fonta, appeared at Paris in 1888. The author, who writes under the anagram of Thoinot Arbeau, was one Jehan Tabourot, a canon of Langres, of whom nothing is known except that he was the uncle of the poet Etienne Tabourot (1549-90), Seigneur des Accords (sometimes called 'the Burgundian Rabelais'), that besides the *Orchésographie*, he wrote an equally rare *Shepherd's Calendar* in dialogue, and that he died in 1595, aged seventy-six.[2] The *Orchésographie* is a particularly valuable work, as it is the earliest treatise on dancing extant which contains the notation of the different dance-tunes. Quaintly written in the form of a dialogue between Thoinot Arbeau and Capriol (a lawyer who finds that the art of dancing is a necessary accomplishment in his profession), the work contains a review of dancing as practised by the ancients, directions for playing drums, fifes, oboes, etc., as well as minute descriptions of the manner of dancing Basse Dances. The book is illustrated with curious woodcuts, representing the different steps to be executed in the dances, and contains music for fifes and drums, as well as for the following dances, several of which may be found in the present work. See BRANLE, CANARIE, GALLIARD, GAVOTTE, MATASSINS, MORRIS DANCE, PAVAN, TOURDION, TRIHORIS, VOLTE.

Pavanes.
Tourdions.
Gaillardes—'La traditore my fa morire'; 'Anthoinette'; 'Baisons nous belle'; 'Si j'ayme ou non'; 'La fatigue'; 'La Milannoise'; 'J'aymerois mieulx dormir seulette'; 'L'ennuy qui me tourmente.'
La Volte.
La Courante.
L'Allemande.
Branles—Double, Simple, Gay, de Bourgogne, du Hault Barrois.
Branles couppés—'Cassandre'; 'Pinagay'; 'Charlotte'; de la Guerre; 'Aridan.'
Branles de Poictou; d'Escosse; de Bretagne (Triory); de Malte; des Lavandieres; des Pois; des Hermites; du Chandelier; de la Torche; des Sabots; des Chevaulx; de la Montarde; de la Haye; de l'Official.
Gavotte.
Morisque.
Canaries.
Pavane d'Espagne.
Bouffons, or Mattachins.

2. A work entitled *Orchesography, or the Art of Dancing by characters and demonstrations*, etc., was published in 1706 by J. Walsh. It is a translation by J. Weaver of R. A. Feuillet's *Chorégraphie, ou l'Art de Décrire La Danse, par caractères, figures et signes démonstratifs*, etc., which was published in 1699, and is founded on a system invented by the famous dancing-master

[1] 'Description of dancing,' from ὄρχησις, 'dancing'; and γράφειν, 'to write.'

[2] The information given above is taken from the Abbé Papillon's *Bibliothèque des Auteurs de Bourgogne*. Czerwinski (*Geschichte der Tanzkunst*), without naming his authorities, gives the following additional particulars. He says that Jehan Tabourot was the son of Etienne Tabourot, a lawyer of Dijon, and from his childhood showed a great inclination for dancing, which he had learned at Poitiers. It was originally intended that he should follow his father's profession, but being attacked by a severe illness, his mother vowed that if he recovered he should become a priest. He was accordingly ordained in 1530, and was made canon of Langres in 1574.

Charles Louis Beauchamps (1636-1705). The book is curious as showing the degree of elaboration to which the old French dances were brought at the Court of Louis XIV. Feuillet's work was followed by a supplement, containing an interesting collection of old dance-tunes. W. B. S.

ORCHESTRA (Gr. ὀρχήστρα, *i.e.* a 'dancing place'; Ital. *Orchestra*; Germ. *Orchester*; Fr. *Orchestre*).

I. That portion of a theatre or concert-room which is set apart for the accommodation of the instrumental band—in the latter case, of the chorus also.

The word is of Greek origin, and in classical times denoted an open space, in which dances were performed to the sound of various instruments. This space was situated between the seats for the audience and the κοῖλον (from κοῖλος, 'concave'), another curvilinear space enclosed for the use of the chorus, immediately in front of the Proscenium (προσκήνιον). In Roman theatres the orchestra was diverted from its original purpose, and filled with seats for the senators; for which reason it was placed at a lower level than its Greek prototype, though it occupied exactly the same situation on the ground-plan of the building.

In modern theatres the normal position of the orchestra is in front of the stage, but on a level with the floor of the stalls and pit—the *parterre* of the French opera-houses. The advantages of this arrangement are very great. It permits the sound of the instrumental band to be heard in every part of the house, and effectually prevents it from overpowering the singer, who throws his voice over it from the higher level of the stage. [But many artists, from 1600 onward (see below), have felt that the poetic atmosphere would be much enhanced if the orchestra, with its gesticulating conductor, labouring musicians, and dazzling lights, could be rendered invisible to the audience. This was at last done in the Wagner theatre at Bayreuth, where the reverse arrangement to that of the concert platform was adopted, the players being seated on a series of descending rostra, the descent being towards and partly under the stage. Nothing could be more satisfactory than the result of this plan, but up to the present time (1906) only one new theatre—the Prinz Regenten, at Munich—has followed the example.

In concert-rooms the orchestra is usually placed at one end of the apartment, at such a height above the level of the floor that the whole figure of a performer standing in front may be visible to a seated audience. In these cases the seats in the orchestra are generally placed in rows, one above another, in the form of the segment of an amphitheatre; while, in order to throw the sound more forcibly into the auditorium, the wall behind is sometimes moulded into a quasi-hemispherical form. (The convexities at the sides of the orchestra at the Queen's Hall—an architectural freak—are doubtless largely to blame for its acoustical defects.) It would be quite feasible, with our modern mechanical appliances, to render the orchestra seats capable of being raised or lowered, so that where a recital, let us say, of a Wagner music-drama was being given the band could be sunk as at Bayreuth, so as to run less risk of overpowering the voices. Some years ago the floor of the orchestra at Covent Garden was considerably lowered, to the great improvement of the effect in modern operas.

II. Both in England and on the Continent the term orchestra is also applied collectively to the body of instrumental performers officiating at a place of entertainment or on a raised platform in the open air. It is not applied to a body of solo performers nor to the instrumentalists attached to a regiment when these stand upon the ground instead of upon a stage. In these two last cases the word substituted for it is BAND. See vol. i. p. 178.]

III. In a third sense the term is applied, not only to a body of performers, but to the instruments upon which they play—and with which they are of course, in technical language, identified. Thus we constantly hear of 'an orchestra consisting of thirty stringed instruments, with a full complement of wind.'

Three hundred years ago the number of orchestral instruments was very small, and so undecided that it was not always possible to say whether a certain instrument was orchestral or not. Lutes and viols of all kinds were indeed in constant use, together with flutes—in the form of the old *Flûte à bec*—cornets, trumpets, drums, and even Saracenic instruments dating from the time of the Crusades; but there was no rule as to their combination, so that they could scarcely be said to constitute an orchestra at all. For instance, in the 'Ballet comique de la Royne' performed at the Château de Montiers, on the occasion of the marriage of Margaret of Lorraine with the Duc de Joyeuse in 1581, mention is made of hautboys, flutes, cornets, trombones, viole di gamba, lutes, harps, a flageolet—played by Pan—and ten violins, played by as many ballet-dancers in full dress. (See vol. i. pp. 174-7.) Such an array would, at first sight, lead us to expect great things, did we not find that the performers were separated into ten Bands (*dix concerts de musique*); that the violins were reserved for one particular scene, in which they played alone, five on each side; that in another scene Neptune and his followers were armed with 'lyres, luths, harpes, flustes, et autres instruments'; and that in another Jupiter descended from a golden dome, in which were placed forty musicians, 'avec nouveaux instruments, et differents de precedens.' This alone will be

sufficient to show the confused state of instrumental music in the 16th century: and when we add that the manner of writing, even for a 'Consort of Viols,' was exactly the same as that used for unaccompanied voices—insomuch that we constantly meet with compositions 'apt for voyces or viols'—it will be readily understood that, in France at least, the orchestra was in its infancy. Nevertheless, this is really the earliest instrumental band used in connection with a dramatic performance of which we have any certain record; we must therefore accord to France the honour which is justly her due.

In Italy the orchestra developed itself from small beginnings, with an uninterrupted regularity which led to very unexpected results. The earliest dramatic representation in which we hear of the employment of a regular staff of instrumental performers is the oratorio called 'La Rappresentazione dell' Anima e del Corpo,' composed by Emilio del Cavalieri, and first performed at Rome, in the Oratory attached to the Church of S. Maria in Vallicella, in the month of February 1600. The orchestra used on this occasion consisted of a double lyre (or viol di gamba), a harpsichord, a double guitar (or bass lute), and two flutes. This little band—modest indeed compared with that used at the Château de Moutiers—was kept entirely out of sight, like the orchestra at Bayreuth; but the composer recommended that the various characters employed in the drama should carry instruments in their hands, and at least play, or pretend to play, during the symphonies, and also that a violin should play in unison with the soprano voice throughout.

Ten months after the production of this primitive oratorio, that is to say in December 1600, Peri produced at Florence the first Opera Seria, 'Euridice,' which was accompanied by an orchestra, consisting of a harpsichord, a large guitar, a great lyre (or viol di gamba), and a large lute (or theorbo). These instruments were also hidden behind the proscenium, as were, in all probability, three flutes used in a certain scene, in which the Shepherd, Tirsi, pretends to play upon a triple pipe (*Triflauto*), which he holds in his hand.

The next advance was made by Monteverde, who used for the accompaniment of his 'Orfeo,' produced at Mantua in 1608, an orchestra consisting of two harpsichords, two bass viols *Contrabassi di Viola*), ten tenor viols (*Viole da brazzo*), one double harp, two little French violins, two large guitars, two organs of wood, two viole di gamba, four trombones, one regal, two cornets, one little octave flute (*Flautino alla vigesima secunda*), one clarion, and three trumpets with mutes (1 *Clarino e* 3 *Trombe sordine*). We have no means of ascertaining whether the performers upon these instruments were kept out of sight or not, though it seems scarcely probable that Monteverde would have abandoned a plan which had already been successfully adopted both by Emilio del Cavalieri and Peri. The one thing that strikes us as peculiar is, that the performers should have been allowed so very much latitude with regard to the notes they were to play. So much of the opera is accompanied by a simple figured bass, that unless separate parts not included in the score were written for the other instruments—which seems very unlikely indeed—the members of the orchestra must have been allowed to play pretty much as they pleased.

As the rapid progress of dramatic music rendered the exhibition of more artistically constructed accompaniments an absolute necessity, this heterogeneous mixture of instruments gradually gave place to a more orderly arrangement, in which viols of various kinds played an important part, the Thoroughbass being played by the viol di gamba and other large stringed instruments, while the harmony was sustained by the harpsichord. [Here, then, before 1650, we find the elements of an orchestra consisting then as now of strings, wood, and brass, but the art of using these elements developed very slowly and gradually (see INSTRUMENTATION). The constitution of early orchestras was very fluctuating and uncertain, depending, doubtless, upon local circumstances. So strikingly is this the case with J. S. Bach that it seems probable that he sometimes wrote for instruments which he did not possess, filling in their parts himself at the organ. This would explain certain eccentricities in his scoring, which are otherwise perplexing. See also *Oxford History of Music*, vol. iv. pp. 120-38.

Among the curiosities of orchestral history must certainly be reckoned the Handel Commemoration held at Westminster Abbey in 1784, on which occasion the band consisted of 48 first and 47 second violins, 26 violas, 21 violoncellos, 15 double basses, 6 flutes, 26 oboes, 26 bassoons, 1 double bassoon, 12 trumpets, 12 horns, 6 trombones, 4 drums, and 2 organs. But the normal constitution of an orchestra at all times has depended more upon the question of cost than anything else, and it is easy to understand why Haydn and Mozart were generally restricted to a tiny force of about 6 first violins and other strings in proportion, 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets and drums. As the literature of the orchestra grew, the chains of custom and convention (always so binding in our art) grew more and more rigid; the 'Beethoven orchestra'—the above list with the addition of two clarinets—was for a good fifty years the accepted mould into which all composers were expected to run their ideas, and the few who, like Berlioz and Wagner, insisted upon extra instruments, ran the risk of not getting their works played at all. It was the widening of harmonic boundaries that forced

the horns to be increased to four, but not till Wagner became a power in the land were the wood wind to be found in threes. Before long we bid fair to find them in fours. Two or three composers of the present day demand this, besides six horns and an extra array of brass; in fact, the orchestra is becoming a large wind band *plus* strings, instead of a string band *plus* wind.] W. S. R.; with additions by F. C.

ORCHESTRATION. See INSTRUMENTATION.

ORCHESTRINA DI CAMERA. The title of a series of little instruments of the harmonium tribe. They were invented and made by W. E. Evans, of London, and represent the orchestral clarinet, oboe, flute, French horn, and bassoon. They imitate the *timbre* of the respective instruments after which they are called, and have the same compass of notes. The clarinet and French horn are furnished with shifting keyboards, in order to arrange for the mechanical transposition of the parts when these are not written in the key of C. The different qualities of tone are obtained by making the vibrating reeds of varying dimensions, and by the peculiar shape of the channels conveying the wind to them. The orchestrinas are chiefly intended to be employed as convenient substitutes for the real instruments at performances where players of the orchestral instruments cannot be obtained. Dr. Hullah, in his *Music in the House*, recommends them as valuable for the practice of concerted music as well as for the purpose of supplying obbligato accompaniments. T. L. S.

ORDRES. Another name for SUITES, used by Couperin and some of his contemporaries. There is no difference of arrangement or structure which would account for the employment of the two names. M.

ORFEO. See ORPHEUS.

ORGAN (Fr. *Orgue*; Ital. *Organo*; Ger. *Orgel*). I. *History.* It must not be supposed that the 'organ' referred to in the Old Testament (Gen. iv. 21)—'Jubal; he was the father of all such as handle the harp and organ'—bore any resemblance to the stately instrument with which we are all so familiar by that name at the present day. At the same time there can be little doubt that the principle of the three great classes of organ-pipe—Stopped, Open, and Reed—was known at a very early period, as we shall have occasion to show.

It is here purposed, as far as practicable, to trace from the remotest beginnings to its present exalted dimensions, the gradual growth of that great triumph of human skill which so justly enjoys the distinction of being the most perfect musical instrument that the ingenuity of man has hitherto devised; the impressive tones of which so greatly enrich the effect of the religious services celebrated in our great sacred edifices. The materials available for this purpose are not indeed always of the plainest kind, the accounts being not unfrequently incomplete, exaggerated, or surrounded by a somewhat apocryphal air; but much may be done by selecting the most probable, and placing them in intelligible order.

The first idea of a wind instrument was doubtless suggested to man by the passing breezes as they struck against the open ends of broken reeds; and the fact that reeds of different lengths emitted murmurs varying in pitch may have further suggested that if placed in a particular order, they would produce an agreeable succession of sounds;—in other words, a short musical scale. A few such reeds or tubes, of varied growths or diameters, and of graduated lengths, bound together in a row, with their open tops arranged in a horizontal line, would form an instrument possessing sufficient capacity for the performance of simple primitive melodies: and of such kind doubtless was Jubal's 'organ' (*ougab*)[1] already mentioned. It probably was not more; and it could scarcely have been less. Necessity precedes supply; and nothing is known that would lead to the supposition that the music of the time of Jubal called for anything beyond a few tubes, such as those just described, for its complete accompaniment.

The myth that Pan was the originator of the Syrinx led to its being called 'Pan's-pipe,' under which name, or that of 'Mouth-organ,' it is known to the present day. [PANDEAN PIPES.]

The number of tubes that in the course of time came to be used was seven, sometimes eight, occasionally as many as ten or twelve; and the Greek and Roman shepherds are recorded as being among the makers of these 'organs,' as well as the performers upon them.

The pipes of the Syrinx being composed of reeds cut off just below the knot—which knot did not permit the wind to escape, but caused it to return to the same place where it entered, thus traversing the length of the tube twice—were in principle so many examples of the first class of pipes mentioned above. They were practically 'Stopped pipes,' producing a sound nearly an octave lower than that of an Open pipe of the same length.[2]

FIG. 1.

The mode of playing upon this earliest organ must have been troublesome and tiring, as either the mouth had to be in constant motion to and fro over the tubes, or they had incessantly to be shifted to the right or left under the mouth. Some other method of directing wind into them must in course of time have been felt to be desirable; and the idea would at length occur of conducting wind into the tube from below

[1] Rendered by Gesenius 'pipe, reed, syrinx.' The word occurs also in Job xxi. 12, Psalm cl. 4.

[2] An exact model of a Stopped Diapason pipe of wood is presented by the well-known 'pitch-pipe' formerly in common use.

instead of above. This result—an enormous step forward—could be obtained by selecting a reed, as before, but with a short additional portion left below the knot to serve as a mouth-piece or wind-receiver (the modern 'foot'); by making a straight narrow slit through the knot, close to the front, to serve as a passage-way for the breath; and by cutting a small horizontal opening immediately above that slit, with a sloping notch, bevelling upwards and outwards over that again. The breath blown in at the lower end, in passing through the slit would strike against the edge of the notch above, and there produce rapid flutterings, which would be communicated to the air in the tube, and would cause a sound to be emitted. In this manner a specimen of the second class of pipe mentioned above—that of the Open species—would be brought into existence.

In course of time the idea would occur of trying to obtain more than one sound from a single pipe, for which purpose first one hole—to be covered or exposed by a finger—then a second, and so on, would be cut laterally, in the body of the pipe, in a line with the slit just described, which experiment would be attended with the same result on the pitch of the sound as if the tube were shortened at each hole in succession. Thus the same short succession of agreeable sounds as those of the Pan's-pipe, or any pleasant admixture of them, would be obtainable from one tube, and a rude model produced of an instrument which in its more finished form subsequently became the *Flûte-à-bec*. Familiar examples of this kind of perforated tube are presented by the wooden and tin toy-whistles of the present day.

When the first 'squeaker' was made, such as country lads still delight to construct of osiers in spring-time, a primitive model of a pipe of the third kind mentioned above, a Reed-pipe, was produced. It consisted of a 'vibrator' and a tube; the former sounded by being agitated by compressed wind from an air-cavity,—the breath from the human mouth. Reed-pipes, although freely used as separate wind-instruments in ancient times—the Bag-pipe among the number—were not introduced into organs until the 15th century, so far as can be ascertained, and need not therefore be furtner considered in this place.

A series of pipes of the second class (receiving air from below) would be less conveniently under the immediate control of the mouth than their predecessors; hence a wooden box was devised (now the *wind-chest*), containing a row of holes along the top into which were placed the lower ends of the pipes; and the wind was sometimes provided by two attendants, who blew with their mouths alternately into pliable tubes, the one while the other took breath. An antique organ supplied in this manner (perhaps an Hydraulus) is sculptured under a monument in the Museum at Arles, bearing the date of XX.M.VIII.[1]

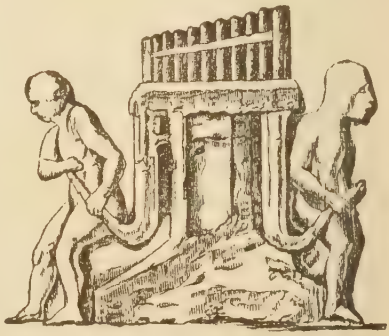


Fig. 2.

This piece of carving is of the highest interest as showing the ancient organ at its first step from a state of the utmost simplicity—dismounted indeed from the breast of the player, yet still supplied by the mouth, and before the application of bellows; and it has not previously appeared in any English article on the organ.

The pipes are held in position by a cross-band, just as were those of the earlier Syrinx. The carving represents the *back* of the instrument, as is indicated not only by the 'blowers' being there, but also by the order of the pipes, from large to small, appearing to run the wrong way, namely, from right to left instead of the reverse. The pipes of the early organs are said to have sounded at first all together, and those which were not required to be heard had to be silenced by means of the fingers or hands. An arrangement so defective would soon call for a remedy; and the important addition was made of a slide, rule, or tongue of wood, placed beneath the hole leading to each pipe, and so perforated as either to admit or exclude the wind as it was drawn in or out. Kircher (*Musurgia*, bk. ii. ch. iv. § 3, p. 3) gives a drawing, here reproduced, to show this improvement. (He conceives it to be the Mashokithra or Magraketha of the Chaldees.)

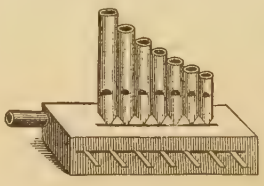


Fig. 3.

The wind was conveyed to the chest through the tube projecting from the right-hand side, either from the lips or from some kind of hand-bellows. In either case the stream would be only intermittent.

Another drawing given by Kircher (said to be that of the Hebrew instrument called *Magrephah*) exhibits the important addition of two small bellows, which would afford a continuous

[1] From Dom Bedos, *L'Art du facteur d'Orgues* (Paris, 1766).

wind-supply, the one furnishing wind while the other was replenishing.

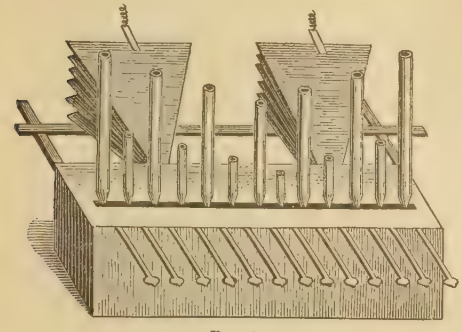


Fig. 4.

It is very doubtful, however, whether this is an authentic representation. The pipes are picturesquely disposed, but on account of their natural succession being so greatly disturbed for this purpose, and their governing slides doubtless also similarly intermixed, the task to the organist of always manipulating them correctly must have been one of extreme difficulty, if not impossibility. Nevertheless, as soon as the apparatus received the accession of the two little bellows placed to the rear of the wind-box, in lieu of two human beings, the small instrument arrived at the importance of being essentially a complete and independent, albeit a primitive Pneumatic organ.

Whether the two bellows produced as unequal a wind as is sometimes supposed, is perhaps scarcely apparent. At the present day the working of the two 'feeders' of the Harmonium when the Expression stop is drawn, demonstrates that it is quite possible to supply air from two separate sources alternately without any appreciable interruption to its equability; and it is quite possible that in old times, when the necessary care and attention were bestowed, a tolerably uniform current of air and a fairly even quality of tone were obtained.

At any rate, a means of producing an absolutely equal pressure of wind, and one that could not possibly be disturbed by any inexpertness of the blower, was secured in the Hydraulus, for a description of which the reader is referred to vol. ii. pp. 450-52.

The Hydraulus or Hydraulic organ is mentioned in the Talmud under the name of *hirdaulis* or *ardablis*; and a certain instrument is mentioned as having stood in the Temple of Jerusalem, which is called *Magrephah*, and had ten notes, with ten pipes to each note. This organ, however, was not a hydraulic one.[1]

Great as may have been the theoretical merits of the Hydraulic system, yet in practice it does not seem to have supplanted the purely Pneumatic. This fact would imply, in the first place, that the defects of the Pneumatic system were not of so radical a nature as has generally been supposed; and in the second, that the Hydraulic system itself was by no means free from objections, one of which certainly would be that of causing damp in the instrument, an intruder towards whom organ-builders always entertain the greatest horror. The Hydraulic organ nevertheless continued in occasional use up to about the commencement of the 14th century, when it appears finally to have died out. Its weight and size seem to have originated a distinction between portable and stationary organs, which began early, and was perpetuated in the terms frequently used of 'Portative' and 'Positive.'

Although nothing very precise can be deduced from the ancient writers as to the time, place, or manner in which some of the progressive steps in the invention of the organ already detailed were made, yet it is certain that the germ of many of the most important parts of the instrument had been discovered before the commencement of the Christian era, the period at which we have now arrived. [A careful paper by Miss Kathleen Schlesinger, *Researches into the Origin of the Organs of the Ancients*, in the *Sammelbände* of the *Int. Mus. Ges.*, vol. ii. p. 167 ff., may be referred to.]

During the first ten centuries but little appears to have been done to develop the organ in size, compass, or mechanism; in fact, no advances are known to have been made in the practice of music itself of a kind to call such improvements into existence. Yet a number of isolated records exist as to the materials used in the construction of the instrument; the great personages who exerted themselves about it; and its gradual introduction from Greece, where it is said to have taken its origin, into other countries, and into the church; and these have only to be brought together and placed in something approaching to chronological order, with a few connecting words here and there, to form an interesting and continuous narrative.

In the organ of Ctesibius, described by Hero,[2] it appears that the lower extremity of each pipe was enclosed in a small shallow box, something like a domino box inverted, the sliding lid being downwards. Each lid had an orifice which, on the lid being pushed home, placed the hole in correspondence with the orifice of the pipe, and the pipe then sounded. When the sliding lid was drawn forward, it closed the orifice, and so silenced the pipe. With certain improvements as to detail, this action is in principle substantially the same as that shown in Figs. 3 and 4, and it continued in use up to the 11th century. But the most interesting part of this description is the reference to the existence of a simple kind of key-action which pushed in the lid on the key

[1] Tal. Jer., *Sukkah.* v. 6; Tal. Bab., *Arakhin*, 10*b*, 11*a*. We are indebted to Dr. Schiller-Szinessy, of Cambridge, for this information.

[2] See W. Chappell's careful account, *History of Music*, i. 343 etc.

being pressed down, the lid being pulled back by a spring of elastic horn and a cord on the key being released. Claudian the poet, who flourished about A.D. 400, has in his poem *De Consulatu F. Mallii Theodori* (316-19) left a passage describing an organist's performance upon an instrument of this kind, and also its effect, of which the following is a literal version: 'Let there be also one who by his light touch forcing out deep murmurs, and managing the unnumbered tongues of the field of brazen tubes, can with nimble finger cause a mighty sound; and can rouse to song the waters stirred to their depths by the massive lever.' The reference to water implies that the organ was a Hydraulic one.

A Greek[1] epigram, attributed to the Emperor Julian the Apostate (died A.D. 363), conveys some particulars concerning another kind of 4th-century organ, of which the following is a literal translation: 'I see a strange species (lit. 'nature') of reeds: surely they have rather sprung up from a foreign (lit. another) brazen field (lit. furrow): wild—nor are they swayed by our winds; but a blast, rushing forth from a cavern of bull's hide, forces its way from beneath, under the root of the well-bored reeds. And a skilful man having nimble fingers stands feeling the yielding rods of pipes, and they, gently dancing, press out song.' This account describes a Pneumatic organ, and one which had no keyboard. Both accounts particularise the material of which the pipes were made—bronze, and it is not improbable that pipes of metal were at that time a novelty.

Theodoret (born about 393, died 457) also refers to musical organs as being furnished with pipes of copper or of bronze.

On an obelisk at Constantinople, erected by Theodosius (died 393), is a representation of an organ, which is here copied.

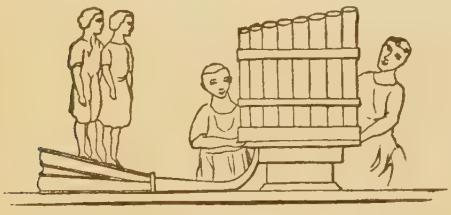


Fig. 5.

The pipes are eight in number, and appear to be formed of large reeds or canes, as those of Chinese organs are said to be at the present day. They are not sufficiently varied in length to indicate the production of a proper musical scale, which is possibly an error of the sculptor. They are supported like those shown in Fig. 2. This example is very interesting as affording the earliest illustration known of a method of compressing the organ wind which some centuries afterwards became common—namely, by the weight of human beings. From the drawing it seems as if the two youths were standing on the same bellows, whereas they were more probably mounted on separate ones placed side by side. St. Jerome, a little later (died 420), is said[2] to mention an organ at Jerusalem, with twelve brazen pipes, two elephants' skins, and fifteen smiths' bellows, which could be heard at the Mount of Olives, —it is nearly a mile from the centre of the city to the top of the mount,—and therefore must have been an instrument of great power. Cassiodorus, who was consul of Rome under King Vitigas the Goth in 514, described the organ of his day as an instrument composed of divers pipes, formed into a kind of tower, which, by means of bellows, is made to produce a loud sound; and in order to express agreeable melodies, it is constructed with certain tongues[3] of wood from the interior, which the finger of the master duly pressing or forcing back, elicits the most pleasing and brilliant tones.

The exact period at which the organ was first used for religious purposes is not positively known; but according to Julianus, a Spanish bishop who flourished A.D. 450, it was in common use in the churches of Spain at that time. One is mentioned as existing 'in the most ancient city of Grado,' in a church of the nuns before the year 580. It is described as being about two feet long, six inches broad, and furnished with fifteen playing-slides and thirty pipes, two pipes to each note. Hawkins has given a drawing of the slide-box of this organ in his *History of Music* (i. 401), the 'tongues' of which are singularly ornate. The number of notes on the slide-box (fifteen in a length of two feet) would show that the pipes were of small diameter, and therefore that the notes were treble ones.

The advantage of using the organ in the services of the church was so obvious that it would soon be perceived; and accordingly in the 7th century Pope Vitalian, at Rome (about the year 666), introduced it to improve the singing of the congregations. Subsequently, however, he abolished the singing of the congregations, and substituted in its place that of canonical singers.

At the commencement of the 8th century the use of the organ was appreciated, and the art of making it was known in England. The native artificers had even introduced the custom of pipe decoration, for, according to Aldhelm, who died A.D. 709, the Anglo-Saxons ornamented the front pipes of their organs with gilding. Organ-making was introduced into France about the middle of the same century. Pepin (714-768), the father of Charlemagne, perceived that

[1] *Palatine Anthology*, bk. ix. No. 365.

[2] Kitto, *Cyc. Bib. Lit.*, 3rd ed., ii. 255*b*. Kitto's reference (Ad Dardanum), however, does not appear to be correct.

[3] The term 'tongues' (*linguae*) remained in use for the sliders up to the time when the slide-box was superseded by the spring-box about the end of the 11th century.

an organ would be an important aid to devotion; and as the instrument was at that time unknown either in France or Germany, he applied (about the year 757) to the Byzantine Emperor Constantine Copronymus the Sixth, requesting him to send one to France. Constantine not only complied with this solicitation by presenting him with a large organ, but forwarded it by a special deputation, headed by the Roman bishop Stephanus. The organ was deposited in the church of St. Cornelius at Compiègne. It was a Pneumatic organ, with pipes of lead; and is said to have been made and played by an Italian priest, who had learnt the method of doing both at Constantinople.

The first organ introduced into Germany was one which the Emperor Charles the Great, in 811 or 812, caused to be made at Aix-la-Chapelle after the model of that at Compiègne. The copy was successful, and several writers expressed themselves in terms of high praise at its powerful yet pleasing tone. What became of it is not recorded.

In 822 or 826 an organ was sent to Charlemagne by the Caliph Haroun Alraschid, constructed by an Arabian maker of the name of Giafar, which was placed in a church at Aix-la-Chapelle. It was a Pneumatic organ of extraordinarily soft tone.

Venice was favourably known for its organ-makers about this time; a monk of that city, of the name of Georgius, a native of Benevento, having in the year 822 constructed an instrument for Louis le Débonnaire, which was a Hydraulic organ, and was erected in the palace of the king at Aix-la-Chapelle. Its pipes were of lead.

The French and Germans were both desirous of rivalling the foreign specimens of ingenuity that had come under their notice; and so successful were they in their endeavours, that after a time the best organs were said to be made in France and Germany. The progress of Germany in making and using them in the latter half of the 9th century, particularly in East Franconia, was so great, that Pope John VIII. (880), in a letter to Anno, Bishop of Friesingen, requests that a good organ may be sent to him, and a skilful player to instruct the Roman artists.

By this time organ-building had apparently made its way into Bavaria; and a large instrument, with box-wood pipes, is said to have been erected in the Cathedral of Munich at a very early date.

In the 9th century organs had become common in this country, the English artificers furnishing them with pipes of copper, which were fixed in gilt frames. In the 10th century the English prelate St. Dunstan (925-88), famous for his skill in metal work, erected or fabricated an organ in Malmesbury Abbey, the pipes of which were of brass. He also gave an organ to Abingdon Abbey, and is said to have furnished many other English churches and convents with similar instruments. In this same century Count Elwin presented an organ to the convent at Ramsey, on which he is said to have expended the then large sum of thirty pounds in copper pipes, which are described as emitting a sweet melody and a far-resounding peal.

A curious representation of an organ of about this date is given[1] in a MS. Psalter of Edwin preserved in the library of Trinity College, Cambridge.[2] The pipes are placed within a frame, apparently after the manner referred to above. The surface of the organ is represented as being perforated to receive a second set of pipes, though the draughtsman appears to have sketched one hole too many. The two organists, whose duties seem for the moment to have been brought to an end by the inattention of the blowers, are intent on admonishing their assistants, who are striving to get up the wind-

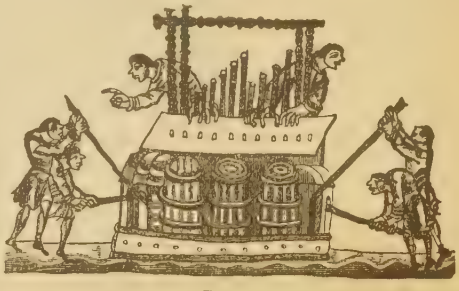


Fig. 6.

supply, which their neglect has apparently allowed to run out. The four bellows are blown in a manner which we here meet with for the first time—namely, through the intervention of handles instead of directly by the hands; and as in so small an organ there could not have been room for four persons to compress the wind by standing upon the bellows, we may infer that they were loaded with weights in the manner that has generally been supposed not to have been introduced until some centuries later.

At the end of the 10th century several organs existed in Germany (St. Paul's, Erfurt; St. James's, Magdeburg; and Halberstadt cathedral), which, although small and unpretending instruments, were objects of much astonishment and attraction at the time.

In the 11th century we find a treatise on the construction of organs, included in a larger work on *Divers Arts*, by a monk and priest of the name of Theophilus, which is of considerable interest as showing the exact state of the art of organ-making at that period; the more so as even the existence of such a tract was unknown to all the historians, foreign or English, who wrote on the subject, until it was discovered

[1] [It is a bad copy of a picture in the Utrecht Psalter.]
[2] Part of the representation is here engraved from a photograph, by the kind permission of the authorities.

by Mr. Hendrie, who published a translation of it in 1847.[1] It is too long to quote *in extenso*, and is also rather obscure in parts; but the following particulars may be gathered from it:—that the slide-box was made two and a half feet in length, and rather more than one foot in breadth; that the pipes were placed upon its surface; that the compass consisted of seven or eight notes; that the length of the slide-box was measured out equally for the different notes or slides, and not on a gradually decreasing scale as the pipes became smaller, since the playing-slides would not in that case have been of one width or at one distance apart; that the organ was played by these movable slides; that each slide worked in little side-slits, like the lid of a box of dominoes; that there were two or perhaps even more pipes to each note; that the projecting 'tongue' of each slide was marked with a letter to indicate to which note it belonged —a custom that continued in use for centuries afterwards (as for instance in the Halberstadt organ finished in 1361: and in the old organ in the church of St. Ægidius, in Brunswick, built in the latter part of the 15th century, and illustrated on p. 524); that a hole was cut through the slide under each pipe about an inch and a half across, for the passage of the wind; that all the pipes of a note sounded together; that a note was sounded by the slide being pushed in, and silenced by its being drawn forward; and that in the front of each slide, immediately behind the handle or tongue, a narrow hole about two inches long was cut, in which was fixed a copper-headed nail, which regulated the motion of the slide and prevented its being drawn out too far.

The following illustration, deduced from Theophilus's description, shows the slide, and three passages for wind to as many pipes above. The slide intercepts the wind, but will allow it to pass on being moved so that its openings, shown by the unshaded parts, correspond with those below and above.

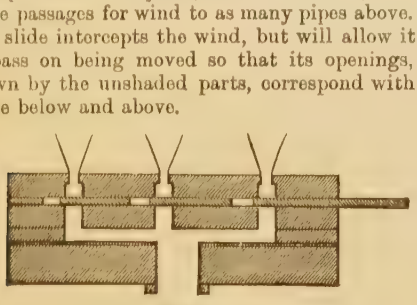


Fig. 7.

Gori's *Thesaurus Diptychorum*, 1759, vol. ii. contains a most interesting engraving, copied from an ancient MS., said to be as old as the time of Charlemagne, which shows a person playing upon an instrument of the Theophilus type (see Fig. 8).

But of all the information given by Theophilus, the most important, because previously unknown and unsuspected, is that which relates to the finishing of the pipes so as to produce different

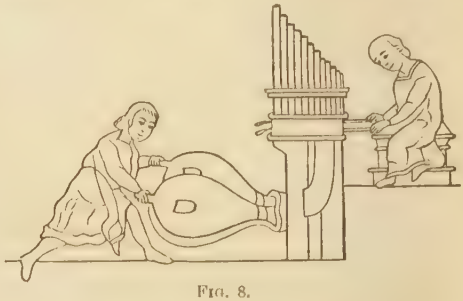


Fig. 8.

qualities of tone. They were made of the finest copper; and the formation of a pipe being completed, Theophilus thus proceeds: 'He (the maker) can bring it (the pipe) to his mouth and blow at first slightly, then more, and then strongly; and, according to what he discerns by hearing, he can arrange the sound, so that if he wish it strong the opening is made wider; but if slighter, it is made narrower. In this order all the pipes are made.' Here we see that the means for producing a fuller tone by a wide or high mouth, and a more delicate sound by a narrower or lower one, were well known in the 11th century; and that the manner of testing the 'speech' by blowing the pipe with the mouth in various ways, is precisely that often employed by the 'voicer' of the present day, when 'regulating' or 'finishing' a stop. It is worthy of observation that although Theophilus incidentally recognises an addition to the number of pipes to a note as one means of increasing the utility of the organ, he as distinctly indicates its range or compass as simply seven or eight notes. It would have been of great importance had he mentioned the names of the sounds which formed a sufficient scale for the accompaniment of the chants of his day. His record, as a priest and monk, as well as an organ-maker, would have been most valuable.

We have intentionally introduced the account of Theophilus somewhat before its due chronological place, as it materially assists in elucidating the description of the remarkable organ erected in Winchester Cathedral in the 10th century by order of Bishop Elphege (died 951), and described in a poem by a monk of the name of Wulstan who died in 963. It is of further use in this place, since Wulstan's description has up to this time been a great puzzle to most writers on the history of the organ.

The following is a translation of the portion of the Latin poem with which we are concerned, as given in Wackerbarth's *Music and the Anglo-Saxons*, pp. 12-15.

Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above

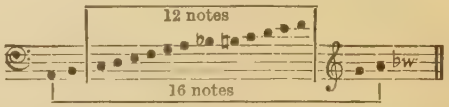
[1] *Theophili, qui et Rugerus, Presbyteri et Monachi Libri III., de Diversis Artibus.* Opera et Studio Roberti Hendrie. Londini, Johannes Murray, MDCCCXLVII. 8vo.

are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There are, moreover, hidden holes in the forty tongues, and each has ten (pipes) in their due order. Some are conducted hither, others thither, each preserving the proper point (or situation) for its own note. They strike the seven differences of joyous sounds, adding the music of the lyric semitone. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country.

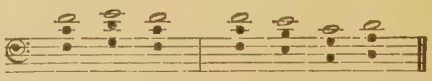
From this we learn that the organ was built in two stages, as are most of those of the present day, a principle of which no previous example is met with ; the chief department—corresponding with the Great organ of after-time, and fed by fourteen bellows—being below, and the two smaller departments—answering to the Choir and Echo organs of later times, and each supplied by six bellows—being above. Several of the pipes were so far of an exceptionally large size, probably foreshadowing the Double Diapason of subsequent times, that some were 'conducted hither, others thither'; that is to say, in organ-builders' language, they were 'conveyanced off' pipes, and were probably brought into view and so grouped as to form an ornamental front, exactly as in the present day. The 'tongues' were perforated with 'hidden holes,' after the manner explained by Theophilus ; and there were the remarkable number of ten pipes to each playing-slide 'in their due order,' whatever that 'order' may have been.

The organ had a total number of forty tongues ; and as the organist had the help of two assistants, and each 'managed his own alphabet,' the lettered tongues must have been assorted into three sets. The remarks of the same writer on the voicing of pipes show it to be quite probable that the three divisions of this organ produced as many different strengths of tone, like the separate manuals of a modern instrument. The gamut of the instrument consisted of the seven diatonic sounds, with 'the music of the lyric semitone (B flat) added.' This last expression is interesting, as showing not only that the introduction of the B flat was unusual, but that its effect was musical. It modified the tritone which existed between F and B.

Sufficient is indicated in this account to enable one, after some thought, to offer a suggestion as to the most probable range of the three sets of playing-slides of this Winchester organ. A series of eleven diatonic sounds, from C to F, making with the B flat (lyric semitone) twelve, would be all that was required by the old chants as an accompaniment, and would dispose of thirty-six of the notes. The chief alphabet may not improbably have descended one note lower, to B♮, and three higher, to B♭, a compass that was afterwards frequently adopted by the mediæval organ-makers ; or may have had two extra diatonic notes both above and below, extending the range to two octaves, namely from A to A, corresponding with the ancient 'Disjunct or Greater System Complete.' In either case the exact number of 'forty tongues' would thus be accounted for. These assumed ranges are exhibited in the following diagram.



The description of the organist's opening or closing the holes 'as the *individual* nature of the varied *sound* requires,' clearly indicates that he manipulated for *single* notes only ; in fact, with slides he could for successive sounds do no more than draw forward with one hand as he pushed home with the other.

The contrast from 'loud' to 'soft' and back, which, from an organ, was probably heard for the first time in this example, would be obtained by 'the organist' himself ceasing, and letting one of his assistants take up the strain, and then by his again resuming it ; but whether the three, when simultaneously engaged, still played the melody only, or whether they occasionally 'battered the ears' of the congregation with some of the hideous progressions instituted in the 'Organum' of the 10th century, it probably now would not be easy to ascertain. If the latter, it is quite possible that the chants of the period were sometimes clothed in such harmony as the following ; the 'organist' playing the plain-song, and each of the attendants one of the under parts :—

If the din caused by the zealous organist and his 'two brethren (religious) of concordant spirit' was such that the tone 'reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hands his gaping ears,' which could 'receive no sound but that alone,' it is evident that the race of noisy organ accompanists dates much farther back than has generally been supposed, and existed before 'lay' performers were heard of.

We now arrive at a period when a vast improvement was made in the manner of constructing the organ. It has been shown that when the Winchester organ was made, and onwards to the date of the treatise by Theophilus,

the method of admitting wind to, or of excluding it from, the pipes of a note, was by a slide, which alternately covered and exposed the underside of the holes leading up to its pipes. The frictional resistance of the slides, at all times trying, would inevitably be increased by their swelling in damp weather and becoming tight; they would certainly have to be lengthened for every pipe added, which would make them heavier and harder to move with the hand; and they involved the twofold task, already mentioned, of simultaneously thrusting one slide back while another was being drawn out. These circumstances, added to the fact that a given resistance can be overcome with less difficulty by a blow than by a pull with the fingers and thumb, must have directed attention to the possibility of substituting pressure for traction in the manipulation of the organ. Thus it is recorded that towards the end of the 11th century huge keys, or rather levers, began to be used as the means for playing the instrument; and however unwieldy these may have been, they were nevertheless the first rude steps towards providing the organ with a *keyboard*. A spring-box, too, of some kind was almost of necessity also an improvement of the same period; for without some restoring power, a key, on being knocked down, would have remained there until picked up; and that restoring power would be the most readily supplied by a spring or springs. In some of the early spring-boxes a separate valve seems to have been placed against the hole leading up to every pipe of each note, where it was held in position by an elastic appliance of the nature just named. The valves were brought under outward control by strings or cords, which passed through the bottom of the spring-box, and were attached to the key lying in a direct line beneath. As the keys must have been hung at their inner end, and have had their greatest fall in front, the smallest pipes of a note were no doubt from the first placed quite inside, and the largest in front, with those of graduating scale occupying an intermediate position in proportion to their size; and thus the small valves, opening a lesser distance, were strung where the key had the least fall, and the larger pallets where they had the greatest motion.

Herr Edmund Schulze, of Paulinzelle, about the middle of the 19th century made for the present writer a rough sketch of the spring-box of an organ about 400 years old which he assisted in taking to pieces when he was quite a youth; from which sketch the drawing for the following illustration was prepared.

The early keys are described as being from three to five inches wide, or even more; an inch and a half thick; from a foot and a half to a yard or more in length, with a fall sometimes of as much as a foot in depth. They must at times, therefore, have been as large as the treadle of a knife-grinder's machine. Their size and amount of resistance would on first thought appear to have been most unnecessarily great and clumsy; but this is soon accounted for.

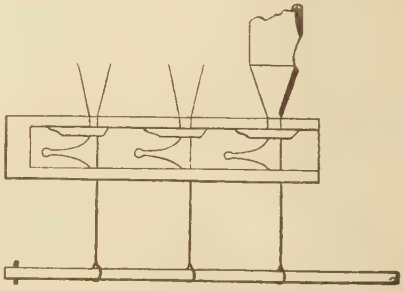


Fig. 9.

We have seen that the gauge of the keys was influenced by the size of pipe necessary for the lowest note. Their width would be increased when the compass was extended downwards with larger pipes; and their length would be increased with the number of valves that had to be strung to them; while the combined resistance of the many strong springs of the larger specimens would render the touch insensible to anything short of a thump.

It was in the Cathedral at Magdeburg, towards the end of the century of which we have been speaking (the 11th), that the earliest organ with a keyboard of which we have any authentic record, was erected. It is said to have had a compass of sixteen notes,—the same range as that of our assumed 'chief alphabet' of the Winchester organ,—but no mention is made as to what the notes were.

In the 12th century the number of keys was sometimes increased; and every key further received the addition of two or three pipes, sounding the fifth and octave to the unison. According to Seidel[1] (p. 8) a third and tenth were added. Provided a rank of pipes sounding the sub-octave were present, the fifth, octave, and tenth would sound at the distance of a twelfth, fifteenth, and seventeenth thereto, which would be in acoustic proportion; but a rank producing a *major* third above the unison as an accompaniment to a plain-chant conveying the impression of a *minor* key, must have sounded so atrocious, that it would probably be introduced only to be removed on the earliest opportunity, unless a rank of pipes sounding the second octave below the unison (afterwards the 32-foot stop) were also present. Although the number of pipes to each key thus continued to be added to, no means was devised for silencing or selecting any of the several ranks or tiers. All sounded together, and there was no escaping from the strong incessant 'Full Organ' effect.

There is a curious account written by Lootens[2]

[1] Johann Julius Seidel, *Die Orgel und ihr Bau* (Breslau, 1842).
[2] *Nouveau manuel complet de l'Organiste* (Paris).

—an author but little known—of a Dutch organ said to have been erected in the church of St. Nicholas at Utrecht in the year 1120. The organ had two manuals and pedals. The compass of the former was from F, represented by a pipe of 6 feet standard length, up to $b'\flat$, namely two octaves and a half. The chief manual had twelve pipes to each key, including one set of which the largest pipe would be 12 feet in length,[1] and which therefore was identical with the Double Open Diapason of subsequent times. The sound-board was without grooves or draw-stops, consequently there were probably nearly as many springs for the organ-beater to overcome as there were pipes to sound. The second manual was described as having a few movable draw-stops; and the pedals one independent stop,—oddly enough a Trumpet,—details and peculiarities which strongly point to the last two departments having been additions made at a much later period; for a 'double organ' is not known to have existed for two centuries after the date at which this one is said to have been completed; still less a triple one.

In the 13th century the use of the organ in divine service was, according to Seidel, pp. 80-89, deemed profane and scandalous by the Greek and Latin clergy, just as in the 17th century the instrument was called a 'squeaking abomination' by the English Puritans. The Greek Church does not tolerate its use even at the present day.

Early in the 14th century—in the year 1312—an organ was built in Germany for Marinus Sanutus, a celebrated Venetian Patrician, which was erected in the church of St. Raphael, in Venice. It excited great admiration; and as it no doubt contained all the newest improvements, it was a pleasing return to make for the organ sent from Venice to Aix-la-Chapelle nearly five hundred years before.

One of the greatest improvements effected in the organ in the 14th century was the gradual introduction of the four remaining chromatic semitones. F♯ was added in the early part of the century; then followed C♯ and E♭; and next G♯. The B♭ already existed in the Winchester and other mediæval instruments. By Dom Bedos the introduction of these four notes is assigned to the 13th century; while others place the first appearance of three of them as late as the 15th. Praetorius gives them an intermediate date—the middle of the 14th century; and he is undoubtedly correct, as they were certainly in the Halberstadt organ, finished in the year 1361.

Dom Bedos refers to a curious MS. of the 14th century in the Bibliothèque Nationale, as affording much further information respecting the organ of that period. This MS. records that the clavier of that epoch sometimes comprised as many as thirty-one keys, namely, from B up to *f″*, two octaves and a fifth; that wooden rollers, resembling those used until within the last few years in English organs, were employed to transmit the movement of the keys to the valves; that the bass pipes were distributed, right and left, in the form of wings; and that those of the top notes were placed in the centre of the instrument, as they now are.

To appreciate the importance of the improvements just mentioned, and others that are necessarily implied, it is necessary to remember that so long as it was a custom in organ-making to have the pipes above and the keys below placed parallel one to the other, every little expansion of the organ involved an aggravation of the unwieldy size of the keys, at the same time that the convenient reach of the player set most rigid bounds to the legitimate expansion of the organ, and fixed the extent of its limits. The ingenious contrivance of the roller-board at once left the dimensions of the organ free to be extended laterally, wholly irrespective of the measure of the keyboard.

This emancipation was necessary before the additional semitones could be conveniently accommodated; for as they would materially increase the number of pipes in each rank, so they would require wider space to stand in, a larger spring-box, such as was then made, to stand upon, and rollers equal in length to the sum of the distance to which the pipes were removed out of a parallel with each key.

With regard to the distribution of the pipes, they had generally been placed in a single row, as shown in mediæval drawings, but as the invention of the chromatic notes nearly doubled the number in the septave—increasing them from seven to twelve—half the series would now form nearly as long a row as the entire diatonic range previously did. The two smallest pipes were, therefore, placed in the centre of the organ, and the remainder alternately on each side; and their general outline—spreading outwards and upwards—gave them the appearance of a pair of outstretched wings. The 'zig-zag' plantation of pipes was doubtless a subsequent arrangement.

In 1350 Poland appears in connection with our subject. In that year an organ was made by a monk at Thorn in that kingdom, which had twenty-two keys. As this is the exact number possessed by the Halberstadt organ, completed eleven years later, it is possible that the Thorn organ may have been an anticipation of that at Halberstadt, as far as the chromatic keyboard is concerned.

Up to this time (14th century), we have met with nothing to indicate that the organ had

[1] No record is known to exist as to the pitch to which the very early organs were tuned, or whether they were tuned to any uniform pitch whatever, which is extremely doubtful. In referring to the lowest pipe as being 12 feet in speaking length, a system of pipe measurement is made use of which is not known to have been adopted until centuries after the date at which this organ is stated to have been made.

been employed or designed for any other purpose than the execution of a primitive accompaniment to the plain-song; but the instrument which now comes under notice breaks entirely fresh ground, and marks a new starting-point in the use of the organ as well as its construction and development. The Halberstadt Cathedral organ, although, strictly speaking, a '*single* organ,' only, with a compass of scarcely three octaves, had three claviers, and pipes nearly equal in size to any that have ever been subsequently made. It was built by Nicholas Faber, a priest, and was finished on Feb. 23, 1361. Our information regarding it is obtained from the description of Michael Praetorius in his 'Syntagma musicum.' It had twenty-two keys, fourteen diatonic, and eight chromatic, extending from B♮ up to a', and twenty bellows blown by ten men. Its largest pipe, B, stood in front, and was 31 Brunswick feet in length, and 3½ ft. in circumference, or about 14 inches in diameter. This note would now be marked as the semitone below the C of 32 feet, and the pipe would naturally be expected to exceed the pipe of that note in length; but the pitch of the Halberstadt organ is known to have been more than a tone sharper than the highest pitch in use in England at the present day, which accounts for the want of length in its B♮ pipe.[1]

In the Halberstadt instrument a successful endeavour was made for the first time to obtain some relief from the constant 'full organ' effect, which was all that had previously been commonly produced. For this purpose a means was devised for enabling the pipes standing in front (afterwards the Principal, Praestant, or Open Diapason), and the larger pipes in the side towers (subsequently part of the Great Bass Principal, or 32-foot Diapason), to be used separately and independently of the other tiers of pipes, which were located behind, and hence called the *Hintersatz*, or 'hinder-position.' This result was obtained by introducing three claviers instead of one only; the upper one for the full organ, consisting of all the tiers of pipes combined; the middle one, of the same compass as the upper, and called 'Discant,' for the Open Diapason alone; and the lower one, with a compass of an octave, from ♮ (B♮) to H (*b*♮), for the lower portion of the Bass Diapason. The result of this arrangement was that a change from *forte* to *piano* could be obtained by playing with the right hand on the middle manual and the left hand on the lower. It was even possible for the organist to strike out the plain-song, *forte*, on the *Hintersatz* with his left fist, and play a primitive counterpoint (*discant*) with the right. Praetorius mentions incidentally that the large bass pipes, which sounded the *third* octave below the unison, would have been scarcely definable, but being accompanied by the numerous pipes of other pitches in the general mixture organ, they became effective. A rank of pipes sounding a 'third' above the unison, like that mentioned by Seidel, and already quoted, might very well have been among these.

The claviers of the Halberstadt organ presented several interesting features; and being the earliest examples of chromatic keyboards known, are here engraved from Praetorius.

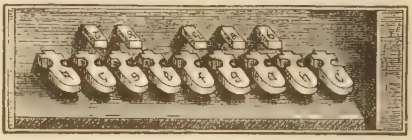


Fig. 10.

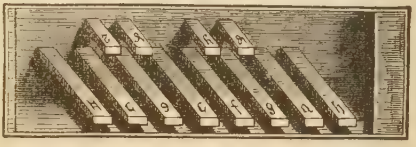


Fig. 11.

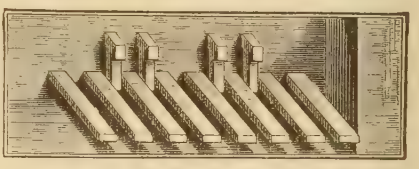


Fig. 12.

The keys of the Halberstadt organ were made at a time when the five chromatic notes—or as we now call them, the 'sharps and flats'—were placed in a separate row from the 'naturals,' almost as distinctly so as a second manual of the present day. The keys of the upper (*Hintersatz*) and middle (*Discant*) claviers (Fig. 10) measured four inches from centre to centre and the diatonic notes were ornamentally shaped and *lettered*, thus preserving the 'alphabetic' custom observed in the 10th-century organ at Winchester, and described by Theophilus in the 11th. The chromatic notes were square-shaped, and had their surface about two and a half inches above that of the diatonic, were two inches in width, and one inch in thickness, and had a fall of about an inch and a quarter. The chromatic keys were no doubt pressed down by the three inner fingers, and the diatonic by the wrist end of the hand. The diatonic notes of the lower clavier (Fig. 11), eight in number, namely ♮ (B♮), C, D, E, F, G, A, H (B♮), were quite differently formed, being square-fronted,

[1] As the history of musical Pitch is treated of under its proper head, it is only necessary here to refer briefly to the remarkable fact that the pitch of old organs sometimes varied to no less an extent than half an octave, and that too at one and the same date, as shown by Arnold Schlick in 1511. One reason given for this great shifting of the pitch was, that the organ should be tuned to suit higher or lower voices, without the organist having to 'play the chromatics, which was not convenient to every one'; a difficulty that must have arisen as much from the construction of the keyboards, and the unequal tuning, as from lack of skill in the performer to use them.

two inches in breadth, and with a space of about the same width on each side. These keys were evidently thrust down by the left hand, by pressure from the shoulder, like handles, the space on each side being left for the fingers and thumb to pass through. This clavier had four chromatic notes, C♯, E♭, F♯, and G♯, but curiously enough, not B♭, although that was the 'lyric semitone' of which so much is heard long before.

The contrast between the *forte* and *piano* effect on the Halberstadt organ—from the full organ to a single set of pipes—must have been very violent; but the experiment had the good effect of directing attention to the fact that a change, if less marked, would be grateful and useful; for Seidel (p. 9) records that from this time instruments were frequently made comprising *two* manual organs, the upper one, interestingly enough, being named 'discant'; and he further gives it as his opinion that this kind of construction probably led to the invention of Couplers.

He likewise mentions that large churches were often provided with a second and smaller organ; and Praetorius speaks of primitive little organs which were hung up against a column in the church 'like swallows' nests,' and contained twelve or thirteen notes almost or entirely diatonic, thus,

B, C, D, E, F, G, A, B, C, D, E, F; or
C, D, E, F, G, A, B♭, C, D, E, F, G, A.

Dom Bedos relates that in the 14th century an organ was erected in the church of St. Cyprian, at Dijon, which not only had two manuals, but had the choir organ in front. The front pipes were made of tin, those inside of lead; there were said to be sound-board grooves, covered underneath with white leather; three bellows 4 feet 7 inches long, and 2 feet 1 inch wide; and an arrangement by which a continuous wind could be provided from one bellows only. This, however, is manifestly the account of an organ which had received improvements long after its construction, such additions afterwards coming to be described as part of the original work.

We now come to the 15th century, which was prolific in its improvements of the spring-box, keys, pedals, wind-supply, etc. And first of the Spring-box.

The first endeavour was to obtain more than one strength of tone from the same manual. It appears that to establish the power of preventing some of the sets of pipes (doubtless those that afterwards constituted the mixture and other bright-sounding ranks) from speaking when required to be silent, a sliding board was placed over the valves that opened and closed the entrance for the wind at the feet of those pipes. The remaining tiers of pipes, doubtless those sounding the unison (8), octave (4), and sub-octave (16), could thus be left in readiness to sound alone when desired. The effect of this contrivance must have greatly resembled that of the 'shifting movement' of subsequent times.

Two distinct effects were thus obtained from one organ and one set of keys; and the question would soon arise, 'if two, why not more?' A further division of the organ-sound soon followed; and according to Praetorius the credit of first dividing and converting the *Hintersatz* into an Instrument of several single sets of pipes (afterwards called registers or stops) is due to a German artificer of the appropriate name of Timotheus, who constructed a sound-board possessing this power for an organ which he rebuilt for the monastery of the Bishop's palace at Würzburg.

The 'Spring sound-board' was formed in the following manner. The valves of each note were closed in on each side by two diminutive walls (sound-board bars) extending from the back to the front of the wind-box, and, together with the top and bottom, forming and enclosing each valve within a separate canal (sound-board groove) of its own. The entire area of the former wind-box was partitioned off in this manner, and occupied by the 'bars' and 'grooves' of the newly devised sound-board. A playing-valve (sound-board pallet) was necessary below each groove to admit or exclude wind. These were collectively enclosed within a box (wind-chest) now added to fulfil the duty of the transformed wind-box. The valves immediately under the several pipes of a note were no longer drawn down from below by cords, but were pressed down from above, as shown in the following cut, which is a transverse section of a small spring sound-board for three stops.

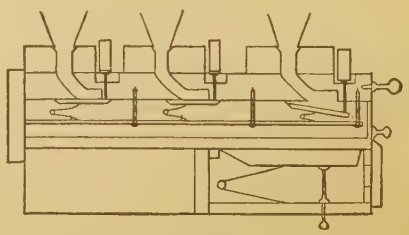


Fig. 13.

A metal pin passed down through the surface of the sound-board and rested on the front end of the 'register-valve' as it was called. A movement or draw-stop was provided, on drawing which the longitudinal row of metal pins was pressed down, and the valves lowered. The combined resistance of the set of springs beneath the valves was very considerable, hence great force was necessary in 'drawing a stop,' which had to be hitched on to an iron bar to keep it 'out.' When released it sprang back

of its own accord. The set of pipes of which the register-valves were open, would then be ready for use; and in the woodcut the front set is shown as being thus prepared. The wind would be admitted into the groove by drawing down the sound-board pallet, which is seen immediately below.

By this means the power was created of using each separate set of pipes, except the small ones, singly or in any desired combination, so that the organ could be played loud or soft, or at any intermediate strength between the two extremes; and they now for the first time received distinctive names, as Principal (Open Diapason, 8 feet); Octave (Principal, 4 feet); Quint (Twelfth, 2⅔ feet); Super-octave (Fifteenth, 2 feet); etc.; and each separate series was then called a Register (Stop). The smaller sets of pipes were left to be used in a group, and were called 'Mixture'[1] (Sesquialtera, etc.). The stops sounding a note in accordance with the key struck, as C on the C key, were afterwards called Foundation-stops; those which produced a different sound, as G or E on the C key, were named Mutation-stops; while those that combined the two classes of sounds were distinguished as Compound or Mixture Stops.

The spring sound-board was much admired by some Hollanders; and some organ-builders from the Low Countries, as well as from Brabant, went to see it, and constructed sound-boards on the same system for some time afterwards.

The pipe-work, however, was all of one class,—open, metal, cylindrical, and of full proportionate scale—similar in general model to the second great class of pipe referred to at the commencement of this article as Open. Great therefore as was the gain resulting from the invention of the registers, the tone still remained of one general character or quality. It then occurred to some of the thinking men of the time that other qualities of tone would probably ensue if modifications were made either in the shape, proportion, outline, or material of the pipes, etc.; and the experiments justified the hypothesis.

Stopped pipes (our first great class) were made either of wood closed with a plug, or of metal covered with a sliding cap; and so a soft pleasing mild tone was obtained. Thus originated the Gedact (Stopped Diapason), Bordun (Bourdon), Klein-gedact (Flute), etc. Some Reed-stops (our third class) were also invented about this time, as the Posaune (Trombone), Trumpet, Vox humana, etc. Stops composed of cylindrical pipes of small diameter were likewise constructed, and made to produce the string-tone, which stops were hence called Violone (Double Bass), Viol di gamba, etc.; and further modifications of tone were secured by either making the pipes taper upwards, as in the Spitz-flote, Gemshorn, etc., or spread out, as in the Dolcan. Thus was brought about as great a contrast in the organ 'tone-tints' as there is between the graduated but similar tones of a photograph and the varied tints of a coloured drawing.

In the course of the 15th century the keys were reduced in size several times, as fresh contrivances for manipulating the instrument were from time to time thought of, or new requirements arose.

An early improvement consisted in combining the 'long and short keys' on one manual, and so far reducing their size that they could be played by perhaps a couple of fingers and the thumb alternately. The manuals of the old organ in the church of St. Ægidius, in Brunswick, presented this advance; and as they are early examples, perhaps the very first to foreshadow the modern keyboard, a representation of a few notes of one of them is here given from Praetorius.

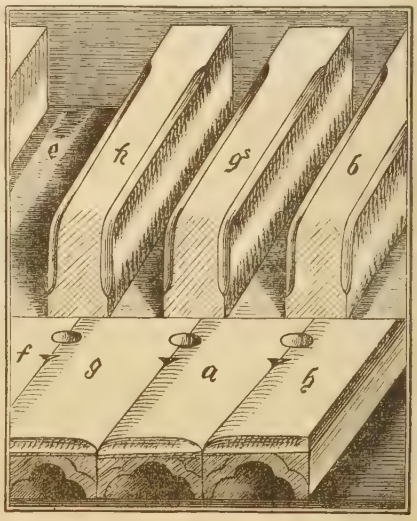


Fig. 14.

The naturals of the Great manual were about an inch and three quarters in width, two inches and three eighths in length in front of the short keys, while the short keys, three inches long and an inch wide, stood an inch and a half above the naturals. The keys of the second manual (*Rück-positif*), curiously enough, appear to have been made to a somewhat smaller gauge, the naturals being an inch and a half in width. On this organ the intervals of a third, fourth, and fifth lay within the span of the hand, and were doubtless sometimes played.

It will be observed that the plan of lettering

[1] Dr. Burney, Dr. Crotch, Kiesewetter, and other writers, took considerable pains to ventilate and enforce their various theories as to the origin of the Mixture-stop in an organ; but they all omitted to remember that for centuries the whole organ was nothing but one huge stop of the kind; and that when the larger sets of pipes were separated off for use, the Mixture was self-formed out of the residue, consisting of rows of little pipes that were thought scarcely worth the trouble of 'drawing on' separately.

the keys was still followed ; but the formation of the clavier was quickly becoming so compact, well defined, and susceptible of being learnt without such assistance, that the 'alphabet' probably fell into disuse as superfluous soon after this time.

The name given to the second manual,—*Rück-positif*, Back-choir organ, or, as it is called in England, 'Choir organ in front,'—is interesting as showing that at this time the double organ (to the eye) was certainly in existence.

Franchinus Gaffurius, in his *Theorica Musica*, printed at Milan in 1492, gives a curious engraving of an organist playing upon an early clavier of this period, with broad keys, of which a copy is given (Fig. 15).

The illustration is of peculiar interest, as it represents the player using his hands—to judge from their position, independently of each other—in the execution of a piece of music in two distinct parts ; we may fancy that the melody—possibly a plain-song—is being taken with the right hand, which appears to be proceeding sedately enough, while the left seems to be occupied in the prosecution of a contrapuntal figure, the elbows meanwhile being stretched out into almost a flying position.

The keys of the organs in the Barefooted Friars' church at Nuremberg (Rosenberger, 1475), the cathedral at Erfurt (Castendorfer, 1483), and the collegiate church of St. Blasius at Brunswick (Kranz, 1499), were less again in size than the foregoing, so that an octave was brought within about a note of its present width. The next reduction must, therefore, have introduced the scale of key still in use. Seidel (p. 10) mentions that in 1493 Rosenberger built for the cathedral at Bamberg a still larger organ than his former work at Nuremberg, and with more keys. He further observes that the manual of the organ in the Barefooted Friars' church had the upper keys of ivory and the under keys of ebony. Here then we reach a period when the keys were certainly capped with light and dark-hued materials, in the manner which continued to be followed up to the end of the 18th century, when the naturals were usually black, and the sharps and flats white. Seidel states also that all the above-named organs were provided with pedals.

The invention of the Pedals ranks among the most important improvements that were effected in the 15th century. For a long time they did not exceed an octave in compass, and consisted of the diatonic notes only—♮ (B♮), C, D, E, F, G, A, H (B♮)—and their use was for some time confined, as might have been expected, to the holding of long sustained sounds only. The manual clavier was attached to them by cords. This kind of 'pedal action' could only be applied conveniently when the pedals were made to a similar gauge to the manual clavier, as the clavier keys had previously been made to accord in position with the valves in the early spring-box. This correspondence of gauges was actually observed by Georgius Kleng in the pedals which he added to the organ at Halberstadt in 1495 ; and as those pedals were at the same time the earliest of which a representation is to be traced, an engraving has already been given of them below the Halberstadt claviers (Fig. 12). It will be observed that in addition to the diatonic keys already mentioned, they had the four chromatic notes corresponding with those on the lower manual with which they communicated. The naturals were made of the kind that were afterwards called 'toe pedals.'

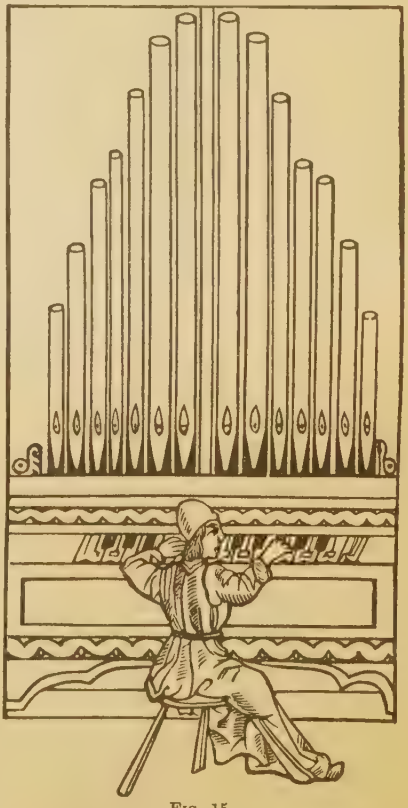


Fig. 15.

In the early part of the 15th century—in the year 1418—the pedals received the important accession of a stop of independent pedal-pipes, and thus were initiated the 'Pedal Basses' which were destined to impart so much dignity and majesty to the general organ tone.

The manner in which the date of the construction of the first pedal stop was discovered, is thus related in the Leipzig *Allgem. Mus. Zeitung* for 1836 (p. 128) :—'In the year 1818 a new organ was erected in the church of Beeskow, five miles from Frankfort on the Oder, on which occasion

the organ-builder, Marx, senior, took some pains to ascertain the age of the old organ which he had to remove. On a careful investigation it appeared that the old organ had been built just four hundred years, the date MCCCCXVIII being engraved on the upper side of the partition (*kern*) of the two principal pedal-pipes, for that these two pipes did belong to the pedal was clear from their admeasurement.' [This may, however, have indicated some kind of arrangement similar to that of SHORT OCTAVE.]

In 1468 or 1469 Traxdorff, of Mainz, made an organ for the church of St. Sebald at Nuremberg, with an octave of pedals, which adjuncts led to his being afterwards at times quoted as the *originator* of them.

Their invention has more usually been attributed to Bernhard in 1470 or 1471, organist to the Doge of Venice; but there can be little doubt that they were known long before his time. Several improvements connected with the pedals seem not to have been traced to their originators; such as the introduction of the semitones, the formation of the frame pedal-board as now made, the substitution of rollers for the rope-action when the breadth of the manual keys was made less than that of the pedals; the separation of the 32-foot stop from the manual, and its appropriation, together with that of other registers, exclusively to the use of the pedals, etc. Bernhard may perhaps have been the first to originate some of these alterations, and Traxdorff others, which tradition afterwards associated with the '*invention* of the pedals.'

Dom Bedos mentions that in the course of the 15th century, 16- and even 32-foot pipes began to be heard of, and that they necessitated a general enlargement of the several parts of the organ, particularly of the bellows. Pipes of 16 and *nearly* 32 feet were, as we have seen, in existence a century earlier than the period to which Dom Bedos assigns them. His observation, therefore, may be taken as applying more probably to the fact that means, which he specifies, had been taken to rectify the feebleness existing in the tones of large pipes, such for instance as those at Halberstadt. Hand-bellows were no longer adequate to the supply of wind, either in quantity or strength, and hence more capacious ones were substituted. Praetorius, in 1620, illustrates this improvement by giving a representation of the twenty bellows which he found existing in the old organ in the church of St. Ægidius in Brunswick, and which we have copied (Fig. 16).[1]

Upon each bellows was fixed a wooden shoe; the blowers held on to a transverse bar, and each man, placing his feet in the shoes of two bellows, raised one as he lowered the other. Great ingenuity and constructive labour were bestowed on such bellows; but a supply of wind of uniform strength could never have been obtained from them, and consequently the organ could never have sounded in strict tune.

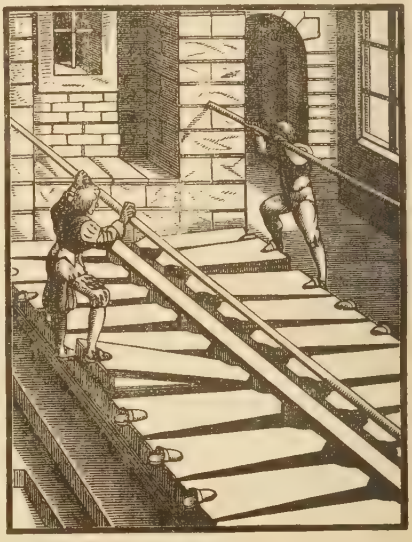


FIG. 16.

About the beginning of the 16th century the very ingenious but complicated spring sound-board was discontinued as being subject to frequent and very difficult repairs, and for it was substituted the sound-board with *sliding* registers.

In this sound-board were ingeniously combined the chief features of the two kinds of wind-controlling apparatus that had been in use in previous centuries. Between the holes in the top of the grooves, and those now made parallel therewith in the pipe-stocks, into which the feet of the pipes fitted, were now introduced the *slides*, shown in section in the following cut;

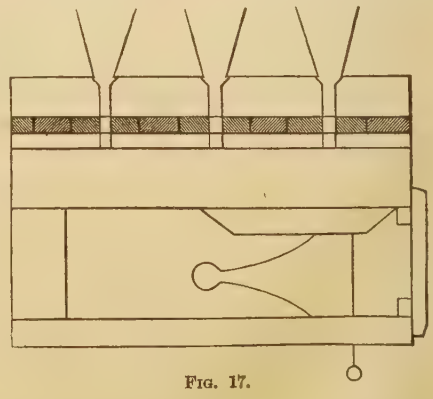


FIG. 17.

which were now laid the *length-way* of the sound-board, instead of the *cross-way* as in the old spring-box; and as they were placed in the

[1] The reader will remember that this method of compressing the organ-wind had been thought of upwards of a thousand years earlier at Constantinople.

opposite direction they likewise operated in the reverse way to what they formerly did ; that is, each slide opened or closed one pipe [or rank] of the several notes, whereas before it acted on the several pipes of one note, as shown in Fig. 7. The pallets and springs in the wind-chest were of course retained ; but the forest of valves, etc. which had been imbedded in the grooves was done away with, and the sound-board simplified and perfected in the form in which it still continues to be made. (Fig. 17.)

In the early part of the 16th century (1516-1518) a large and handsome organ was erected in St. Mary's church, Lübeck, which had two manuals from D to A above the treble stave, and a separate pedal down to C. The latter had a great Principal of 32 feet, and a second one of 16 feet, made of the finest English tin, and both 'in front.' This organ, however, was tuned to a very sharp pitch—a whole tone above the highest now in use. Its largest pipe, therefore, although named C, really sounded D, and was therefore scarcely so long as the biggest pipe at Halberstadt, made a century and a half earlier. This organ received the addition of a third Manual (then called 'Positiv im Stuhl') in 1560 and 1561, and subsequently underwent many other enlargements and improvements ; so that by the beginning of the 18th century, when the celebrated Buxtehude was organist, its disposition stood nearly as follows ; though the list may possibly include a few subsequent additions of minor importance.

HAUPTWERK. 13 stops.

	Feet		Feet
Principal	16	Rausch-pfeife (12 & 15).	
Quintatön	16	Mixture, 7 ranks.	
Octav	8	Scharff, 4 ranks.	
Spitz-flöte	8	Trompete	16
Octav	4	Trompete	8
Rohr-flöte	4	Zink	8
Nassat	2⅔		

UNTER-WERK. 14 stops.

Bordun	16	Sesquialtera (12 & 17).	
Principal	8	Mixture, 4 ranks.	
Rohr-flöte	8	Scharff, 5 ranks.	
Viola di Gamba	8	Fagott	16
Quintatön	8	Bar-pfeife	8
Octave	4	Trichter-Regal	8
Spitz-flöte	2	Vox humana	8

BRUST-WERK. 15 stops.

Principal	8	Oboe	8
Gedact	8	Cormorn	8
Rohr-flöte	8	Regal	8
Octave	4	(In a swell)	
Nassat	2⅔	Flöte	8
Sesquialtera (12 & 17)	2	Trompete	8
Mixture, 8 ranks.		Trompete	8
Cimbal, 3 ranks.		Vox humana	8

PEDAL. 15 stops.

Principal	32	Mixture, 6 ranks.	
Principal	16	Posaune	32
Sub-bass	16	Posaune	16
Octave	8	Basson	16
Gedact	8	Trompete	8
Octav	4	Cormorne	8
Nacht-horn	4	Trompete	4
Octav	2		

This is the organ, to visit which and to hear Buxtehude play, Sebastian Bach walked 50 miles in 1705. Two years earlier (in 1703), Handel visited Lübeck, as a candidate for the office of organist to one of the other churches in that ancient Hans town ; but finding that one of the conditions was that the successful competitor must become the husband of the daughter of the late organist—an appointment for which Handel had certainly sent in no application—he excused himself from continuing the contest, and retreated to Hamburg.

Both the musicians just named, then so young and afterwards so greatly venerated, very probably not only listened to but played upon this organ ; and as it contained examples of most of the varieties of stop of which mention has been made, this notice of the progress of organ-building abroad may for the present be fitly closed with the foregoing account of the enlarged form of the earliest organ of 32-ft. C compass that was ever made, so far as can be ascertained.

Having traced the history and growth of the organ in various kingdoms, attention may now be devoted to its special progress in England.

1407. *Ely Cathedral.*

The earliest record known to exist that gives any particulars as to the cost of making an organ in England, is that preserved in the Precentor's accounts of Ely Cathedral, under the date 1407. The items, translated from the Latin, read as follows :—

	s.	*d.*
20 stones of lead	16	9
4 white horses' hides for 4 pair of bellows	7	8
Ashen hoops for the bellows	0	4
10 pairs of hinges	1	10
The carpenter, 8 days, making the bellows	2	8
12 springs	0	3
1 pound of glue	0	1
1 pound of tin	0	3
6 calf skins	2	6
12 sheep skins	2	4
2 pounds of quicksilver	2	0
Wire, nails, cloth, hoops, and staples	1	0
Fetching the organ-builder, and his board, 13 weeks	40	0
Total	3 17	8

These particulars, although scanty, contain entries that help us to trace a few of the features of this early instrument. The 'ashen hoops' indicate that the bellows were of the forge kind. The '12 springs' were doubtless the 'playing springs,' and if so, denote that the organ had a compass of 12 notes ; exactly the number required for the Gregorian Chants (C to F), with the B♭ added. The metal for the pipes, compounded of '1 pound of tin' only to '20 stones of lead' must have been rather poor in quality and texture. The circumstance of the organ-builder being fetched, and his board paid for, indicates that the useful class of artificers to which he belonged sometimes led rather an itinerant life, as we shall presently see they continued to do two centuries later.

About the year 1450, Whethamstede, Abbot of St. Albans, presented to his church an organ on which he expended, including its erection, fifty pounds—an enormous sum in those days. This instrument, we are told, was superior to

everything of the kind then in England for size, tone, and workmanship; but no record is left as to where or by whom it was made, nor as to what its contents or compass were.

1500-1670. *A Pair of Organs.*

The term 'pair of organs,' so much used in the 16th and the greater part of the 17th centuries, has been a source of as much difficulty to the commentators, as the spelling of the words themselves became to the scribes of the period. (See note below.) It grew gradually into use; and the most interesting fact connected with it, namely that there were various *kinds* of 'pairs' in use, has passed without hitherto receiving sufficient notice. At York in 1419, 1457, 1469, and 1485, the instrument is spoken of in the singular number, as 'The organ,' or 'The great organ.' In 1475 it is referred to as 'An organ.' In 1463 we meet with 'y^{e} players at y^{e} orgenys,' and in 1482 a payment is made for 'mending of organys.' In 1501 the complete expression is met with, 'one peyre of orgynys'; and it continued in use up to the time of Pepys, who wrote his 'Diary' in the second half of the 17th century.

One commentator considered the term 'pair' to refer to the '*double* bellows'; but besides the fact that a *single* bellows is sometimes itself called a 'pair,' a 'pair of virginals,' containing wires, required no wind whatever. Another annotator thought that a 'pair' signified two organs conjoined, with two sets of keys, one above the other—'one called the choir organ, and the other the great organ'; but this explanation is answered by an entry of the expense incurred for 'a pair of new organs' for the Church of St. Mary at Hill, in the year 1521, which, including the cost 'for bringing them home,' amounted altogether to 'xs. viij*d.*' only. If this were not sufficient, there would be the fact that many churches contained '*two* payre of orgyns'[1]; and if they were of the bulk supposed, there would be the question how much room, if any, could have remained in the church for the accommodation of the congregation. A third writer suggested that a 'pair' meant an organ with two pipes to each note; but 'a pair of regals' sometimes had but a *single* pipe to each key. The term in all probability meant simply an instrument with at least one complete set of pipes. It might have more, as in Duddington's organ noticed farther on. [It is possible that the word 'pair' was used in a sense equivalent to the German 'Paar,' of several things, not exclusively two. Traces of this use in England remain in the vulgar phrase 'a pair of stairs.' If this be so, the expression might refer to an instrument with a number of pipes.]

[1] Ashford. 'Item ij payer of great organes.'
Canterbury (Westgate). 'Item, two paire of organs.'
Guildford (Holy Trinity). 'Item, ij paire of organynes.'
Norwich (St. Andrew). 'Item, ij peir of orgonnes.'
Singfield. 'Item, ij peyr of orgens.'

The most interesting question here, however, is not simply the fact that a church had frequently two pair of organs, but, when so, why one was generally 'the grete orgones' and the other 'the small orgones.' It is quite possible that the custom mentioned by Praetorius, and already quoted, may have prevailed in England, of regulating the pitch of the organ according to the prevailing pitch of the voices (whether high or low), and that when there were two organs, one was made to suit each class of voice; and as an alteration of pitch, made for this purpose, of say half an octave, would have caused one organ to be nearly half as large again as the other, their difference of size may have led to the distinction of name as a natural sequence. This opinion seems to receive support from the fact that at Bethersden they had not a 'great' but 'a *base* peare of organes.'

1519. *All Hallows, Barking.*

ANTONY DUDDYNGTON.

Under the date 1519 we meet with the earliest specification of an English organ that is known to exist. It is found embodied in an 'endenture' or 'bargayn' entered into by 'Antony Duddyngton, citezen of London,' to make a 'payer of organs' for the 'P'isshe of Alhalowe, Barkyng, next y^{e} Tower of London.' It was to have three stops, namely, a 'Diapason, containing length of x foot or more,' and 'dowble principalls throweout, to contain the length of v foote.' The compass was to be 'dowble *Ce-fa-ut*,' and comprise 'xxvij playne keyes,' which would doubtless be the old four-octave short octave range, in which the *apparent* EE key sounded CC, up to *c″*. The requisite number of 'elevated keyes' (sharps, flats, etc.) was doubtless understood. It was further specified that 'the pyppes w^{t} inforth shall be as fyne metall and stuff as the utter parts, that is to say of pure Tyn, w^{t} as fewe stoppes as may be convenient'; and the cost was to be 'fyfty poundes sterlinge.' It was also a condition 'that the aforesaid Antony shall convey the belowes in the loft abowf, w^{h} a pype to the sond boarde.' It is interesting to note that although made so few years after the invention of 'stops' and the 'sound-board' abroad, the English builder had made himself acquainted with these improvements, and here inserted them.

1500-1815. *Short Octaves.*

As this is the first time that the term 'short octave' has been used in this article, and as it will frequently be met with in the accounts of historical organs given farther on, it will be as well to give here an explanation of the meaning of that somewhat comprehensive expression. By the end of the 15th century the manuals had in foreign organs been extended to four octaves in compass, and those of this country had most

likely also reached the same range ; the lowest octave, however, being either a 'short octave' or a 'broken octave.' In the short octave two of the natural keys were omitted, and the succession stood thus :—CC (on the EE key), FF, G, A, B, C.[1] A short octave manual, CC to C in alt, therefore, had only twenty-seven natural keys instead of twenty-nine. The three short keys in the lower octave were not all chromatic notes, but sounded DD on the FF♯ key, EE on the G♯ key, and B♭. The object of this device no doubt was to obtain a deep sound for the 'tonic' of as many of the scales and chords in use at the time as was practicable. When the lowest octave was made complete, the EE♭ note was present ; DD occupied its correct position ; and the CC♯ key sounded AA. Father Smith's organs at the University Church, Oxford, the Danish Chapel, Wellclose Square, and St. Nicholas, Deptford, were originally made to this compass. A key was sometimes added beyond CC, sounding GG, which converted the compass into 'GG short octaves.' There is a painting in the picture gallery at Holyrood, of about the date of the end of the 15th century, representing St. Cecilia playing upon a Positive Organ, which shows quite clearly the lower keys and pipes of a GG short octave manual. Both Smith and Harris sometimes constructed organs to this compass, and subsequent builders also did so throughout the 18th and early part of the 19th centuries. The FFF short octave manual, which would seem to have existed, although we have at present no record of it, might have had the note acting on the AA long key, or on a supplementary short key between the BB and CC keys.

Many entries follow closely on the date given above ; but none that supply any additional matter of sufficient interest to be quoted here, until nearly the end of the century, when the list of payments made to John Chappington for an organ he built in 1597 for Magdalen College, Oxford, shows that the practice of painting the front pipes was sometimes observed at that period. It is short, and runs thus :—

	£	s.	d.
Paid Mr. Chappington for the organ .	35	13	8
For colour to decorate the same . .	2	2	0
For wainscot for the same . . .	8	14	0
	41	9	8

1605-6. *King's College Chapel, Cambridge.* Thomas Dallam.

A great progressive step was made when Thomas Dallam, in 1605-6, built for King's College Chapel, Cambridge, the handsome 'double organ,' the case of which remains to this day. It was a complete two-manual organ, the earliest English specimen of which we have a clear trace ; and to construct it Dallam and his assistants closed their workshop in London and took up their residence in Cambridge. As this instrument is the first of importance out of several that were made before the time of the Civil War, but of which the accounts are more or less vague or incomplete, it will be worth while to follow out some of their leading particulars.

No record is known to exist of the contents or compass of this instrument. The only stop mentioned is the 'shaking stoppe' or tremulant. The compass, however, can be deduced with some approach to certainty. Mr. Thomas Hill, who with his father rebuilt this organ some years ago, states that the 'fayre great pypes' mentioned by Dallam still occupy their original positions in the eastern front of the case, where they are now utilised as part of the Double Diapason. As the largest pipe sounds the GG of the present lower pitch (nearly a whole tone below what is known to have been the high ecclesiastical pitch of the first half of the 17th century), there can be little doubt that the King's College Chapel organ was originally of FFF compass, as Father Smith's subsequent instruments were at the Temple, St. Paul's (choir organ), and Durham. Smith in that case must simply have followed an old tradition. More is said on this subject farther on. The east front pipes, as well as those in the 'Chayre Organ,' were handsomely embossed, gilded, and coloured.

1632-34. *York Minster.* Robert Dallam.

On March 20, 1632, Robert Dallam, 'citizen and blacksmith of London,' entered into an agreement with 'the right worshippfull John Scott, deane of the cathedrall and metropoliticall church of St. Peter of Yorke, touchinge the makinge of a great organ for the said church.' Most of the particulars respecting this instrument have fortunately been preserved, from which we learn that 'the names and number of the stoppes or setts of pipes for the said great organ, to be new made ; every stopp containeinge fiftie-one pipes ; the said great organ containeing eight stoppes,' were as follows :—

Great Organ. 9 stops.

1 and 2. Imprimis two open diapasons of tynn, to stand in sight, many of them to be chased.
3. Item one diapason stopp of wood.
4 and 5. Item two principals of tynn.
6. Item one twelft to the diapason.
7. Item one small principall of tynn. (15.)
8. Item one recorder, unison to the said principall. (15.)
9. Item one two and twentieth.

'The names and number of stoppes of pipes for the chaire organ, every stopp containeinge fiftie-one pipes, the said chaire organ containeinge five stoppes,' were as follows :—

Chaire Organ. 5 stops.

10. Imprimis one diapason of wood.
11. Item one recorder of tynn, unison to the voice.
12. Item one principal of tynn, to stand in sight, many of them to be chased.
13. Item one flute of wood.
14. Item one small principall of tynn. (15.)
Three bellows.

[1] In the system of nomenclature now used apart from the special method employed by organists, these notes are C, F, G, A, B, c.

It will be noticed that this organ contained neither reeds nor mixtures, and but one mutation-stop, namely the 'twelfth.'

No mention is made as to what was the compass of the old York Minster organ. All that is stated is that each 'stoppe' had a series of 'fiftie-one pipes'—an unusual number, for which it would be interesting to account. The old case of the organ remained until the incendiary fire of 1829, and contained the two original Diapasons; and as the largest pipes of these stops sounded the GG of the lowered pitch of the 18th century, it is quite possible that the compass was originally FFF, short octave (that note sounding on the AA key), up to C in alt (F, to c''') which range would have required exactly the number of notes specified in the agreement. Robert Dallam built organs similar to that at York for St. Paul's and Durham Cathedrals, the latter costing £1000. If they were of FFF compass, that circumstance would perhaps account for the schemes for Smith's new organs for both those churches having been prepared for that exceptional range.

In August and September 1634 three musical enthusiasts, 'a Captaine, a Lieutenant, and an Ancient (Ensign), of the Military Company in Norwich,' went on 'a Seaven Weekes' Journey' through a great part of England, in the course of which they occasionally took particular notice of the organs, in describing which they made use of many pleasant adjectives. At York they 'saw and heard a faire, large, *high* organ, newly built'—the one just noticed; at Durham they 'were wrapt with the sweet sound and richness of a fayre organ'; at Lichfield 'the organs were deep and sweet'; at Hereford was 'heard a most sweet organ'; at Bristol they found a 'neat, rich, melodious organ'; while at Exeter the organ was 'rich, delicate, and lofty, with more additions than any other; and large pipes of an extraordinary length.' Some of these instruments were destined in a few years to fall a prey to axes and hammers. The organ at Carlisle, however, was described as being 'like a shrill bagpipe.' Its destruction as an ecclesiastical instrument was perhaps, therefore, a matter not to be so very much deplored.

1637. *Magdalen College, Oxford.*

THOMAS HARRIS.

Three years afterwards (in 1637) a maker of the name of Harris—the first of four generations of organ-builders of that name—built a 'double organ' (Great Organ, with Choir Organ in front) for Magdalen College, Oxford. Its Manuals ranged from 'Do Sol Re' (double C) without the CC♯ up to D in alt (C to d''') fifty notes; and the Great Organ had eight stops, while the Choir had five. The following was its specification:—

GREAT ORGAN. 8 stops.

	Feet		Feet
1 & 2. Two open Diapasons	8	5 & 6. Two Fifteenths .	2
3 & 4. Two Principals. .	4	7 & 8. Two Two-and-twentieths	1

CHOIR ORGAN. 5 stops.

	Feet tone		Feet tone
9. One Stopped Diapason	8	12. One Recorder . .	4
10 & 11. Two Principals .	4	13. One Fifteenth .	2

This was the organ which Cromwell had taken down and conveyed to Hampton Court, where it was placed in the great gallery. It was restored to the college in 1660, and remained there until 1737, when it was removed to Tewkesbury Abbey. The Diapasons and Principal of the Great Organ, and the Principal in the Choir still remain, and are made of tin alloyed with about eight pounds of lead to the hundredweight.

This organ was tuned to a high pitch, as is shown by one of the items in Renatus Harris's agreement for improving it (1690), which specifies that he 'shall and will alter the pitch of the said organs half a note lower than they are now.'

This is the last organ of which we have any authentic particulars as being made previously to the outburst that checked the art of organ-building in this country for several years.

On August 23, 1643, an ordinance was passed by the Lords and Commons assembled in Parliament for abolishing superstitious monuments. On May 9, 1644, a second ordinance was passed 'for the further demolishing of monuments of Idolatry and Superstition,' in which the destruction of organs was enjoined. This ordinance has not yet been included in any history of the organ. Its wording ran as follows:—

> The Lords and Commons in Parl[t] the better to accomplish the blessed Reformation so happily begun and to remove all offences and things illegal in the worship of God Do Ordain That all representations of the Trinity, or any Angel etc., etc., in and about any Cathedral, Collegiate or Parish Church or Chapel shall be taken away, defaced and utterly demolished, etc. etc.
>
> And that all organs and the frames and cases wherein they stand in all Churches and Chapells aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places.
>
> And that all Copes, Surplices, superstitious Vestments, Roods, and Fonts be likewise utterly defaced, etc. etc.

In consequence of this ordinance collegiate and parochial churches were stripped of their organs and ornaments; some of the instruments were sold to private persons, who preserved them; some were totally and others partially demolished; some were taken away by the clergy to prevent their being destroyed, and some few escaped injury altogether. Two extracts will be sufficient to indicate the kind of result that frequently followed on these acts of wantonness. 'At Westminster Abbey,' we are told, 'the soldiers brake down the organs and pawned the pipes at severall ale-houses for pots of ale'; while at Mr. Ferrer's house at Little Gidding in Huntingdonshire the soldiers 'broke the organ in pieces, of which they made a large

fire, and at it roasted several of Mr. Ferrer's sheep, which they had killed in his grounds.'

Organs having been banished from the churches, every effort was made to discourage their use even in private houses. At a convocation in Bridgwater in 1655 the question was proposed 'whether a believing man or woman, being head of a family, in this day of the gospell, may keepe in his or her house an instrument of musicke playing on them or admitting others to play thereon?' The answer was 'It is the duty of the saintes to abstaine from all appearance of evil, and not to make provision for the flesh to fufill y^e^ lusts thereof.'

Among the organs that nevertheless escaped destruction or removal were those of St. Paul's, York, Durham, and Lincoln Cathedrals; St. John's College, Oxford; Christ's College, Cambridge, etc. Cromwell himself had some love of music, and 'made provision for the flesh' by having the 'double organ,' which Evelyn heard in the chapel of Magdalen College, Oxford, in July 1654, taken down and removed to Hampton Court, where it was placed in the great gallery, and frequently played upon, to Cromwell's great content. In 1660 (the date of the Restoration) it was returned to the college, £16 : 10s. being paid for its transference thither. (See above.)

During the sixteen years that elapsed between the date of the ordinance already quoted and that of the Restoration, most of the English organ-builders had been dispersed, and compelled to work as ordinary joiners, carpenters, etc.; so that at the expiration of the period just mentioned, there was, according to Sir John Hawkins, 'scarce an organ-maker that could be called a workman in the kingdom,' excepting the Dallams (three brothers); Thamar of Peterborough, concerning whom, however, nothing is known; Preston of York, who repaired the organ in Magdalen College, Oxford, in 1680—and who, among other doings, according to Renatus Harris (1686), spoiled one stop and several pipes of another; and Henry Loosemore of Exeter, who built the organ in the cathedral of that city. Inducements were, therefore, held out to encourage artists from the continent to settle in this country; and among those who responded to this invitation were a German, Bernhard Schmidt, known as 'Father Smith,' with his two nephews, Christian and Gerard; and Thomas Harris, an Englishman, who had taken refuge in France during the troublous times, together with his son Renatus, a young man of great ingenuity and spirit.

Smith and the Dallams had for some years the chief business of the kingdom, the Harrises not receiving an equal amount of encouragement; but on the death of Robert and Ralph Dallam, in 1665 and 1672 respectively, and of the elder Harris shortly after, Renatus Harris became a formidable rival to Smith.

Smith seems to have settled at once in London, was appointed 'organ-maker in ordinary' to King Charles II. and put into possession of apartments in Whitehall, called in an old plan of the palace 'The Organ-builder's Workhouse.' The Harrises appear to have taken up their abode at Old Sarum, but on the death of the father, Renatus removed to the metropolis.

In order to follow the narrative of the successive improvements that were effected in organ-building in England, it is necessary to bear in mind that the instruments made in this country previous to the civil wars consisted of nothing beyond Flue-stops of the Foundation species with the exception of the Twelfth;—no Mixtures, Reeds, nor Doubles, and no Pedals. To illustrate the gradual progress from this starting-ground, a description will now be given of a series of representative organs, the accounts of which are derived from sources not now generally accessible, including notices of many historical instruments which, since the time of their original construction, have either been much altered or removed altogether.

1660. *Banqueting Room, Whitehall.*

Bernhard Schmidt (Father Smith).

Compound Flue and Reed stops, and Echo.

Smith, immediately on his arrival, was commissioned to build an organ for the Banqueting Room, Whitehall, not for the Chapel Royal, Whitehall, as is generally stated. The Chapel Royal, where Pepys attended on July 8, 1660, and 'heard the organs for the first time in his life,' stood east of the present chapel, and was destroyed 'by that dismal fire on Jan^y^ 4^th^ 1697.' The Banqueting Room was not used as a Chapel Royal until 1715.

From the haste with which Smith's first English organ was put together, it did not in some respects quite come up to all expectations; but it nevertheless contained a sufficient number of novelties beyond the contents of the old English specifications, in the shape of Compound, Flute, and Reed stops, and the 'Eccho,' to cause it to create a most favourable impression on its hearers.

Smith adopted the compass of manual downwards reaching to GG, with 'long octaves,' without the GG♯; he placed the GG Open Diapason pipe in the centre of one of the inner towers of the case, and the AA in the middle of the other inner tower; the handsome case, which still remains, having been constructed with four circular towers, with a double tier of pipes in each of the intermediate flats. He also carried his 'Eccho' to *g*, though the shorter range, to *c'*, afterwards became the usual compass. As the 'Swell and Echo Organ' is noticed under its separate head, no more need be said respecting it in this place.

It may be mentioned here that 'Hol-flute' was

the name which Father Smith usually attached to a metal Stopped Diapason with chimneys; 'Nason' he applied to a stopped wood Flute of octave pitch; and 'Block-flute' to a metal Flute of super-octave pitch, consisting of pipes several scales larger than those of the Open Diapason.

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Open Diapason	53	7. Block Flute, metal to middle C♯	24
2. Holflute	53	8. Sesquialtera, 3 ranks	159
3. Principal	53	9. Cornet, to middle C, do.	72
4. Nason	53	10. Trumpet	53
5. Twelfth	53		626
6. Fifteenth	53		

CHOIR ORGAN. 5 stops.

11. Stopped Diapason	53	14. Cremona, through	53
12. Principal	53	15. Vaux Humane	53
13. Flute, wood, to middle C	25		237

ECCHO ORGAN. 4 stops.

16. Open Diapason	29	19. Trumpet	29
17. Principal	29		
18. Cornet, 2 ranks (12 & 17)	58	Total	1008

Compass, Great and Choir, GG, without GG♯ to C in alt, 53 notes. Ecchо, Fiddle G to C in alt, 29 notes.

It is not quite certain to what pitch this first organ of Smith's was tuned, though it is supposed to have been to his high one. He made use of several different pitches. His highest, arising from placing a pipe of one English foot in speaking length on the A key, he used at Durham Cathedral. It must have been nearly identical with that afterwards adopted at New College, and mentioned below. His next, resulting from placing a similar pipe on the B♭ key, he used for Hampton Court Chapel; which pitch is said to be that now [*i.e.* in 1880] commonly used by all English organ-builders.[1] The pitch a semitone lower than the last, produced by placing the 1-ft. pipe on B♮, was used by Renatus Harris towards the latter part of the 17th century. It was Handel's pitch, and that of the organ-builders generally of the 18th and early part of the 19th centuries, as well as of the Philharmonic Society at the time of its establishment (1813). The lowest pitch of all, arising from placing the 1-ft. pipe on the C key, was used by Smith at Trinity College, Cambridge. These variations were first clearly pointed out by Mr. Alexander Ellis in his *History of Musical Pitch*, 1880. (See PITCH.)

1661 (about). *St. George's Chapel, Windsor.* RALPH DALLAM.

Divided stops on shifting movements.

Soon after the Restoration, Ralph Dallam built an organ for St. George's Chapel, Windsor, containing the recently imported novelties of Compound and Trumpet Stops (Nos. 6 and 7, below). It was a single-manual organ only; and its specification, given below, is very interesting, as showing that means were taken even at that early time to compensate, as far as might be, for the lack of a second manual, by the adoption of mechanical arrangements for obtaining variety of effect from a limited number of registers governed by a single set of keys. Thus there were two 'shifting movements,' or pedals, one of which reduced the 'Full Organ' to the Diapasons and Principal, and the other to the Diapasons alone. Thus two reductions of tone, in imitation of choir organ strength, could quickly be obtained; which, in a place like St. George's Chapel, where choral service was celebrated, was very necessary. Besides this, the Compound and the Trumpet stops were both made to draw in halves at middle C, that is to say, the Treble portion could be used without the Bass, so that a solo could be played prominently with the right hand and a soft accompaniment with the left; and the solo stop could also be suddenly shut off by the foot at pleasure.[2]

GREAT ORGAN. 9 draw-stops.

	Pipes		Pipes
1. Open Diapason to CC, then Stopped and Octave pipes	54	5. Fifteenth	52
2. Stopped Diapason	52	6 Cornet Treble, 3 ranks	78
3. Principal	52	Sesquialtera Bass, 3 ranks	78
4. Twelfth	52	7. Trumpet Treble	26
		Trumpet Bass	26

Compass, GG, short octaves, to D in alt, 52 notes.

1661. *New College, Oxford.* ROBERT DALLAM.

Organ tuned to lowered pitch.

Under the date 'May 10, 1661,' Dr. Woodward, Warden of New College, Oxford, made a note that

Some discourse was had with one Mr. Dalham, an organ-maker, concerning a fair organ to be made for our College Chapel. The stops of the intended organ were shown unto myself and the thirteen seniors, set down in a paper and named there by the organist of Christ Church, who would have had them half a note lower than Christ Church organ, but Mr. Dalham supposed that a quarter of a note would be sufficient.

The original specification does not appear to have been preserved, but the case was made for and received a pipe as large as the GG of the present day, which shows that the organ was of sharp pitch FFF compass; the compass remaining the same after the repair of the organ by Green in 1776. Woodward's record of the discussion as to the extent to which the organ should be tuned below the Christ Church Organ, is very valuable, as testifying not only to the prevalence of the high pitch, but also to its inconvenience. According to the 'unequal' or mean-tone temperament to which organs were then tuned, the best keys were the major of C, D, F, G, and B♭, and the minor of D, G, and A; all of which, however, were sounded nearly a tone higher than on a modern organ, and hence the inconvenience; for transposition on an unequally tempered organ was impracticable, on account of the 'howling of the wolf,' as the defective tuning of the other scales was termed; and equal temperament did not take its rise until 1688-93, and then only in Germany; the organ in the Church of St. Jacobi, Hamburg, being apparently the earliest one tuned according to that system.

[1] As to pitch, a pipe of this length would be about midway between the B♭ and B♮ pipes of the Temple organ.

[2] The 'Cornet' quickly became a favourite 'solo' stop and continued to be so for nearly 150 years. [See CORNET, vol. i. p. 607.]

1664-65. *Wimborne Minster.*

ROBERT HAYWARD.

Mutation stops (Nos. 6 and 7 below).

In 1663 (July 28) a rate was made at Wimborne for buying a new organ; and in 1664 (Sept. 10) an arrangement was made with 'Robert Hayward, of the Citty of Bath, orgin-master, to erect and set up a payre of organs in the Church,' for £180; which contract was completed in 1665. Although this maker's name is not to be found in the list of native members of his craft contained in the standard works on the subject, yet in excellence he was not a whit behind his countrymen whose names have become better known.

The instrument originally consisted of 'Great Organ with Choir Organ in front.' The Stopped Diapasons were of metal down to Tenor F, with chimneys. Hayward anticipated Harris's type of organ to a remarkable extent, as will be perceived on comparing the following list of stops with the St. Sepulchre's specification given farther on.

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Open Diapason, metal	52	8. Sesquialtera, 4 ranks, metal	208
2. Stopped Diapason, metal treble	52	9. Cornet, to middle C, mounted, 5 ranks, metal	135
3. Principal, metal	52	10. Trumpet, metal	52
4. Twelfth, metal	52		
5. Fifteenth, metal	52		
6. Tierce, metal	52		
7. Larigot, metal	52		759

CHOIR ORGAN. In front 4 stops.

11. Stopped Diapason, metal treble	52	14. Fifteenth, metal	52
12. Principal, metal	52	Total	967
13. Flute, wood, closed	52		

Compass, Great and Choir, GG, short octaves to D in alt, 52 notes.

Neither Dallam's nor Hayward's organ contained an Echo.

1665-66. *Exeter Cathedral.* JOHN LOOSEMORE.

Double Diapason, Bass, etc.

The organ in Exeter Cathedral, constructed by John Loosemore, possessed a remarkable feature in its Double Open Diapason, which contained the largest pipes ever made in this country. The fourteen pipes of which this stop consisted, were grouped in two separate sets of seven each, against two of the columns of the great central tower, and therefore at some distance from the main body of the organ; and were acted upon by an additional set of pallets. The dimensions of the largest pipe (GGG), were as follows:—

Speaking part, long	20 ft. 6 in.	Contents of the speaking part, 3 hogs. 8 gal.
Nose	4 ,, 0 ,,	
Circumference	3 ,, 11 ,,	Weight, 360 lbs.
Diameter	1 ,, 3 ,,	

The large Exeter pipes, like those at Halberstadt, did not produce much effect when tried by themselves, for an old writer, the Hon. Roger North, says of them, 'I could not be so happy to perceive that in the musick they signified anything at all'; but (like those at Halberstadt) they manifested their influence when used in combination; for another writer, at the commencement of the 19th century, observes respecting them, 'no effect alone, but very fine with the Diapasons and Principal.'

The following was the scheme of the Exeter Cathedral organ, in which we find the Open Diapasons duplicated:—

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Double Diapason	14	7. Fifteenth	55
2. Open Diapason	55	8. Sesquialtera, 5 ranks	275
3. Open Diapason	55	9. Cornet to middle C, do.	135
4. Stopped Diapason	55	10. Trumpet	55
5. Principal	55		
6. Twelfth	55		809

CHOIR ORGAN. In front 5 stops.

11. Stopped Diapason	55	15. Bassoon	55
12. Principal	55		
13. Flute	55	Total	1084
14. Fifteenth	55		

Compass, Great and Choir, GG, long octaves, no GG♯, to D in alt, 55 notes.

1666-67. *Worcester Cathedral.* THOMAS HARRIS.

Chiefly Foundation-stops.

On July 5, 1666, Thomas Harris entered into an agreement with the Dean and Chapter of Worcester, according to which 'within eighteen months he shall set up in the choyre a double organ, consisting of great organ and chaire organ.' The list of the stops for this instrument has been preserved, and goes far to explain why Harris did not for some time meet with quite as much encouragement as Smith. His specification is made up simply of the same kind of stops as were in vogue in England before the Commonwealth, and presents but slight indication of its author's having profited by his sojourn abroad. The specification was as follows:—

GREAT ORGAN. 9 stops.

1 & 2. Two open Diapasons, of metal.	6. One Twelfth, of metal.
3. One Recorder, of metal.	7 & 8. Two Fifteenths, of metal.
4 & 5. Two Principals, of metal.	9. One place for another stop.

CHAIRE ORGAN. 5 stops.

10. One Open Diapason, of wood, having nine pipes towards the bases beginning in A re.	12. One Principal, of metal.
11. One Stopped Diapason, of wood.	13. One Fifteenth, of metal.
	14. One Two-and-20th (as they call it).

The compass of the organ is not given, but some interesting particulars occur as to the dimensions for two of the metal pipes. The two great open diapasons, which were 'to be in sight, east and west,' were to contain 'a 10-ft. pipe, as at Sarum and Gloucester, following the proportion of 8 in. diameter in the 10-ft. pipe; and 4 in., diameter in a pipe of 5 ft.'[1]

Although he specified the dimensions of his largest pipe, Harris mentioned nothing as to the *key* upon which it was to act—whether F, F♯, or G; and the omission of this particular would have left the question as to the downward compass and consequent pitch of his organ in great uncertainty, were there not means for obtaining the information by deduction.

Thomas Tomkins, organist of Worcester Cathedral, who published his *Musica Deo Sacra* in 1668, appended to it a recommendatory Latin note (of which Sir Frederick Ouseley had

[1] *The Monastery and Cathedral of Worcester*, by John Noake, 1866, p. 483.

a rare copy), which, when translated, runs thus:—'Let the (tenor) F pipe be 2½ feet or 30 inches in length.' Such a pipe, as being one half and one quarter the length of Harris's 5 ft. and 10 ft. pipes respectively, would give their octave and super-octave sounds. That Harris's 10 ft. pipe was attached to the F♯ key is not at all likely, since F♯ was never treated as a 'tonic' at that period. That it communicated with the G key is equally beyond belief, since that would have been identical with the pitch of the present day, which is lower by a tone than it then was; while F was one of the tonics most frequently used by the then leading church musicians. There can be little doubt, therefore, that Harris's Worcester, Salisbury, and Gloucester Organs, were all 'FFF organs,' 'short octaves' perhaps, and 'sharp pitch' by a whole tone, as already surmised.

The identity between Tomkins's and Harris's F pitch and a G pipe of the present day, is conclusively established thus. The fiddle G pipe in the Manual Open Diapason at the Temple is exactly of the specified '2½ feet or 30 inches in length,' while for the GG metal on the Pedal (made by Forster & Andrews) there is precisely a '10 ft. pipe,' which by a coincidence is also of the 'proportion of 8 in. diameter.'

The 'proportion' for the Worcester organ, quoted above, incidentally points to a second reason why Thomas Harris was no match for Smith. To emit an even quality and strength as the tones ascend, the diameter or 'scale' of a set of pipes should not be reduced to one half until the interval of a major tenth is arrived at; whereas Harris, according to the above, made his pipe of half width as soon as it became of half length, *i.e.* at the octave. His tone must, therefore, have been either light and feeble, or thin and penetrating, in the treble part.

1682-84. *The Temple Church.*

Bernard Schmidt (Father Smith).

Two quarter notes. Three manuals.

In September 1682 the Treasurers of the two Hon. Societies of the Inner and Middle Temple had some conversation with Smith respecting the construction of an organ for their church. Renatus Harris, who was then residing in 'Wyne Office Court, Fleet Street,' and was therefore close upon the spot, made interest with the Societies, who were induced to arrange that if each of these excellent artists would set up an organ, the Societies would retain that which, in the greatest number of excellences, deserved the preference. This proposal was agreed to, and by May 1684, the two organs were erected in the church. Smith's stood in the west-end gallery, and Harris's on the south (Inner Temple) side of the Communion Table. They were at first exhibited separately on appointed days, and then tried on the same day: and it was not until the end of 1687, or beginning of 1688, that the decision was given in favour of Smith's instrument; Harris's organ being rejected without reflecting any loss of reputation on its ingenious builder.[1]

Smith's organ reached in the Bass to FFF; and from FF upwards it had two additional keys or 'quarter notes' in each octave, 'which rarityes,' according to an old book preserved in the library of the Inner Temple, 'no other organ in England hath; and can play any tune, as for instance y^e^ tune of y^e^ 119^th^ Psalm (in E minor), and severall other services set by excellent musicians; which no other organ will do.' The order of the keys ran thus: FFF, GG, AA, BB♭, BB♮, then semitones to gamut G, after which the two special quarter tones in each octave; the compass ending on C in alt, and the number of keys on each manual being sixty-one.[2]

The keys for the two extra notes (A♭ and D♯) were provided by those for G♯ and E♭ being cut across midway; the back halves, which acted on the additional pipes, rising as much above the front halves as the latter did above the long keys.

Smith's organ had three complete manuals, which was also a novelty. Two complete stops were allotted to the upper set of keys, forming a kind of Solo organ, with which the 'Ecchos' acted in combination.

The following is a copy of the Schedule of Father Smith's organ as delivered to the two Societies, signed, and dated June 21, 1688.

Great Organ. 10 stops.

	Pipes	Foote Tone		Pipes	Foote Tone
1. Prestand of Mettle	61	12	6. Super Octavo	61	03
2. Holflute of Wood and Mettle	61	12	7. Sesquialtera of Mettle	183	03
3. Principall of Mettle	61	06	8. Mixture of Mettle	226	03
4. Gedackt of Wainscott	61	06	9. Cornette of Mettle	112	02
5. Quinta of Mettle	61	04	10. Trumpet of Mettle	61	12
				948	

Choir Organ. 6 stops.

11. Gedackt of Wainscott	61	12	15. A Violl and Violin of Mettle	61	12
12. A Sadt of Mettle	61	06	16. Voice humane of Mettle	61	12
13. Holflute of Mettle	61	06		366	
14. Spittsflute of Mettle	61	03			

Ecchos. 7 stops.

17. Gedackt of Wood	61	06	21. Sesquialtera of Mettle	105	
18. Super Octaveo of Mettle	61	03	22. Cornett of Mettle	87	
19. Gedackt of Wood	29		23. Trumpett	29	
20. Flute of Mettle	29			401	
			Total	1715	

With 3 full setts of Keys and quarter notes to C in alt, 61 notes.

[1] The interesting details of this musical contest are not given here, as they have been printed separately by one of the Benchers of the Middle Temple, the late Edmund Macrory, Esq., under the title *A Few Notes on the Temple Organ.* (See also Purcell, Henry.)

[2] Dr. Armes, the organist of Durham Cathedral, brought under the notice of the present writer a very curious discovery—namely, that the organ in that Church was originally prepared for, and afterwards received, quarter notes exactly similar to those at the Temple. The original order for the organ, dated August 18, 1683, does not provide for them, the number of pipes to each single stop being specifically given, 'fifty-four,' which would indicate the same compass as the Temple organ, viz. FFF to C in alt *without* the quarter tones; but the sound-boards, roller-boards, etc., were unquestionably made from the first with two extra grooves, movements, etc., for each octave from FF upwards, and the large extra diapason pipes, as being required for the east and west fronts, were also inserted. The original contract was completed by May 1, 1685; and Dr. Armes is of opinion that the £50, paid in 1691 to Smith by 'the Worsh^l^, the Dean and Chapter of Durham for work done at y^e^ Organ' was for the insertion of the quarter-tone pipes.

1690. *Magdalen College, Oxford.*

RENATUS HARRIS.

Compare with specification on p. 530.

Not long after this date, in 1690, Renatus Harris undertook to repair and improve the organ erected by his grandfather in Magdalen College, Oxford; and the conditions he named showed how thoroughly such renovations were sometimes undertaken in those days. He 'covenanted' to render all the mechanism 'strong, staunch, good, and serviceable,' and to make the pipes 'bear a good tone, strong, clear, and sweet.' He also undertook to 'alter the pitch of the said organs'—which had been tuned to a very high one—'half a note lower than they now are'; and to make the 'two sets of keys fall as little as can be to give the pipes their due tone; the touch to be ready, soft, and even under the finger.' Renatus Harris, therefore, took honest thought of the interest of his patrons, the pleasure of the listeners, the ease of the singers, and the comfort of the player.[1] Among the new stops which he introduced was a Cedirne (Cithern), doubtless a string-toned stop; and he applied the terms 'Furniture' and 'Cymbal' to the compound stops for the first time in England. Harris introduced no reeds into this organ. Its amended specification stood as follows:—

GREAT ORGAN. 8 stops.

	Pipes		Pipes
1. Open Diapason, of metal	50	5. Great Twelfth, of metal	50
2. Stopped Diapason, of wood	50	6. Fifteenth, of metal	50
3. Principal, of metal	50	7. Furniture of 3 ranks	150
4. Cedirne, of metal	50	8. Cymbal of 2 ranks	100
			550

CHOIR ORGAN. 5 stops.

9. Stopped Diapason	50	12. Nason, of metal	50
10. Principal, of metal	50	13. Fifteenth	50
11. Flute, of metal	50	Total	800

Compass, CC, no CC♯, to D in alt, 50 notes. Three bellows.

1694-96. *St. Paul's Cathedral.*

BERNARD SCHMIDT.

Manual to 16 feet C, and large 'Chayre.'

Father Smith's success at the Temple doubtless had much to do with his being invited to erect an organ in the Metropolitan Cathedral; the contract for which was dated and signed Dec. 19, 1694. [It is given in *Musical Times*, 1880, p. 21; an illustration of the organ is in the same periodical, 1900, p. 794; see also 1901, p. 230.] The instrument was to consist of Great and Chayre Organs, and Echoes, it was to be completed by Lady Day, 1696, and the price to be £2000. The compass was to be the same as that at the Temple, namely 'Double F fa ut to C sol fa in Alt inclusive,' 54 notes. Smith's contract was for the inside of the organ only; the case being provided by Sir Christopher Wren. The list of stops originally agreed upon was as follows:—

GREAT ORGAN. 12 stops.

1. Open Diapason.	7. Fifteenth.
2. Open Diapason.	8. Small Twelfth.
3. Stop Diapason.	9. Sesquialtera.
4. Principal.	10. Mixture.
5. Holfleut.	11. Cornet.
6. Great Twelfth.	12. Trumpet.

CHAYRE ORGAN. 9 stops.

13. Stop Diapason.	18. Fifteenth.
14. Quinta dena Diapason.	19. Cymball.
15. Principal.	20. Voice Humane.
16. Holfleut.	21. Crumhorne.
17. Great Twelfth.	

ECHOES or halfe stops; 6.

22. Diapason.	25. Fifteenth.
23. Principal.	26. Cornet.
24. Nason.	27. Trumpet.

After the contract was signed, Smith extended his design, and made the Great Manual to the compass of 16 ft., instead of 12 ft. only; and he added the six large extra notes—CCC, DDD, EEE♭, EEE♮, FFF♯, and GG♯—at his own expense. He had previously given Sir Christopher Wren the dimensions of the case he would require for his 12-ft. organ; and he now desired these to be increased, but this Sir Christopher refused, declaring that the building was already spoiled by the 'confounded box of whistles.' Smith took his revenge on Wren by letting the larger open Diapason pipes in the two side towers project through the top of the case nearly a foot, which vexed Sir Christopher exceedingly, and compelled him to add ornaments several feet in height to hide the disfigurement. The Choir Organ case, too, was made so small that it had no room for the Quinta-dena, which therefore, though made, had to be left out.

1700 (about). *St. John's Chapel, Bedford Row.*

RENATUS HARRIS.

Stops 'by Communication.'

Renatus Harris was very partial to an ingenious arrangement by which the lower portion of a stop, or even the stop entire, could be made to act on two different manuals 'by communication' as it was termed. He introduced this device for the first time in his organ at the Temple, and afterwards in those at St. Andrew's, Holborn, St. Andrew Undershaft, St. John's Chapel, Bedford Row, etc.; but the account of the last-mentioned instrument is here selected for illustration, as it presented some other noticeable peculiarities. This organ had a 'Sesquialtera Bass' of reeds, consisting of 17th, 19th, and 22nd, up to middle B, planted on a small separate sound-board; each rank being made to draw separately. (See Nos. 13, 14, and 15, below.) It was, however, nearly always out of order, and produced at best but an

[1] Some Clavier Instruments in the course of their numerous improvements have had their touch deepened and its resistance to the finger increased; so that the keys of a 'Broadwood Grand' of 1877 had a fall of three-eighths of an inch, and a resistance in the bass of four ounces. The resistance has more recently been greatly lessened (see vol. ii. p. 265). In some modern organs, with scarcely more manual stops than the one under consideration, the fall of the keys has been as much as half an inch, and the resistance twice, or even thrice, as great as that of a Grand Piano, particularly when the coupler has been drawn. Such a touch inflicts great punishment on ladies—the clergyman's wife, or the squire's daughter,—who in country places or remote parishes are frequently the ready but not over-muscular assistants at the smaller services. A touch with a note here and there half-an-ounce heavier than its neighbours, is even more embarrassing than a deep one.

indifferent effect. The four ranks of the Cornet in the Echo (12th, 15th, Tierce, and Larigot) were made to draw separately; an arrangement evidently adopted rather for ostentation, as these sets of little pipes could scarcely have been required separately for any useful purpose.

GREAT ORGAN. 15 stops.

	Pipes		Pipes
1. Open Diapason	52	10 Cornet to mid. C♯ 5 ranks	130
2. Stopped Diapason	52	11. Trumpet	52
3. Principal	52	12. Clarion	52
4. Flute	52	In Reeds.	
5. Twelfth	52	13. Tierce	25
6. Fifteenth	52	14. Larigot	25
7. Tierce	52	15. Twenty-second	25
8. Larigot	52		985
9. Sesquialtera, 5 ranks	260		

CHOIR ORGAN. 2 real stops; 4 borrowed.

a. Open Diapason	Borrowed by communication from the Great Organ.	16. Bassoon	52
b. Stopped Diapason		17. Cremona	52
c. Principal			1089
d. Flute			

ECHO. 10 stops.

18. Open Diapason	27	24. Larigot	27
19. Stopped Diapason	27	25. Trumpet	27
20. Principal	27	26. Hautboy	27
21. Twelfth	27	27. Vox Humana	27
22. Fifteenth	27		1359
23. Tierce	27		

Compass, Grt. and Chr. GG, short octaves, to D in alt, 52 notes.
Echo, Middle C to D in alt, 27 notes.

The above organ was standing, several years ago, in a church at Blackheath.

1703. *St. Saviour's, Southwark.*

ABRAHAM JORDAN, Sen.

Double Diapason and Large Choir.

This organ is said to have been built by 'one Jordan, a distiller, who,' as Sir John Hawkins tells us in his *History of Music*, 'had never been instructed in the business, but had a mechanical turn, and was an ingenious man, and who, about the year 1700, betook himself to the making of organs, and succeeded beyond expectation.' He certainly built several excellent and substantial instruments. The one under notice had a 16-ft. octave of metal pipes acting on the Great Organ keys from tenor C down to CC. These large pipes originally stood in the front of the case, where they made a very imposing appearance, as their full length was presented to view, without nearly a yard of the upper part being hidden behind the case, as at St. Paul's. They, however, were dismounted many years ago, and put out of sight, and the instrument was enclosed in a case of inferior dimensions. This organ doubtless had an Echo; but no account of it has been preserved.

GREAT ORGAN. 13 stops.

	Pipes		Pipes
1. Double Open Diapason, CCC to CC, no CC♯	12	8. Fifteenth	54
2. Open Diapason	54	9. Sesquialtera, 4 ranks	216
3. Open Diapason	54	10. Furniture, 3 ranks	162
4. Stopped Diapason	54	11. Cornet, 5 ranks	145
5. Principal	54	12. Trumpet	54
6. Flute	54	13. Clarion	54
7. Twelfth	54		1021

CHOIR ORGAN. 7 stops.

14. Open Diapason, wood	54	19. Mixture, 3 ranks	162
15. Stopped Diapason	54	20. Vox Humana	54
16. Principal	54		1507
17. Flute	54		
18. Fifteenth	54		

Compass, GG, short octaves, up to E in alt, 54 notes.

1710. *Salisbury Cathedral.* RENATUS HARRIS.

Four manuals.

In the year 1710 Renatus Harris erected in Salisbury Cathedral, in place of the instrument put up by his father, an organ possessing four manuals (for the first time in England) and fifty stops, including 'eleven stops of Echos,' and on which 'may be more varietys express'd, than by all y^e^ organs in England, were their several excellencies united.' Such was the glowing account given of the capabilities of this new organ, on the engraving of its 'East Front.' The instrument, however, presented little more than an amplification of the peculiarities exhibited in the St. John's Chapel organ already noticed. The extra department consisted of a complete borrowed organ of thirteen stops derived from the Great Organ. The Choir organ had its own real stops; and the 'eleven Stops of Echos' were to a great extent made up of the single ranks of the ordinary Cornet. There was a 'Drum Pedal, CC,' the 'roll' of which was caused by the addition of a second pipe sounding a semitone below the first pipe, with which it caused a rapid beat. Smith had previously put 'a Trimeloe' into his organ at St. Mary-at-Hill, and 'a Drum,' sounding D, into that at St. Nicholas, Deptford.

FIRST GREAT ORGAN. 15 real stops.

	Pipes		Pipes
1. Open Diapason	50	10 Sesquialtera, 4 ranks	200
2. Open Diapason	50	11. Cornet, 5 ranks	125
3. Stopped Diapason	50	12. Trumpet	50
4. Principal	50	13. Clarion	50
5. Flute	50	14. Cromhorn	50
6. Twelfth	50	15. Vox Humana	50
7. Fifteenth	50		975
8. Tierce	50		
9. Larigot	50		

SECOND GREAT ORGAN. 13 borrowed stops.

a. Open Diapason	00	*h.* Larigot	00
b. Stopped Diapason	00	*i.* Sesquialtera	00
c. Principal	00	*j.* Trumpet	00
d. Flute	00	*k.* Clarion	00
e. Twelfth	00	*l.* Cromhorn	00
f. Fifteenth	00	*m.* Vox Humana	00
g. Tierce	00		

CHOIR ORGAN. 7 stops.

16. Open Diapason, to Gamut	42	21. Fifteenth	50
17. Stopped Diapason	50	22. Bassoon	50
18. Principal	50		342
19. Flute	50		
20. Twelfth	50		

ECHO. 11 stops.

23. Open Diapason	25	30. Larigot	25
24. Stopped Diapason	25	31. Trumpet	25
25. Principal	25	32. Vox Humana	25
26. Flute	25	33. Cromhorn	25
27. Twelfth	25		275
28. Fifteenth	25		
29. Tierce	25		

Compass Gt. and Chr. GG, short 8ves, to C in alt, 50 notes.
Echo, middle C to C in alt, 25 notes.

1712. *St. Magnus, London Bridge.* JORDAN.

The first Swell.

In 1712 the Jordans (Abraham, sen. and jun.) built an organ for the church at the opposite end of London Bridge to St. Saviour's, namely St. Magnus, which deserves special notice as being the first instrument that contained a Swell. This organ also had four sets of keys, the fourth no doubt being a counter-

part of the third (Echo) but 'adapted to the act of emitting sounds by swelling the notes,' so that passages played with expression could be contrasted with those played without. A list of the stops in the Swell has not been preserved; but we know from those subsequently made, that its compass and capacity must have been very limited, though sufficient to illustrate the importance of the improvement.

1716. *St. Chad's, Shrewsbury.*

THOMAS SCHWARBROOK.

Swell and Choir on one Manual.

Four years after the invention of the Swell, in 1716, Thomas Schwarbrook adopted a device in his organ at St. Chad's, Shrewsbury, which afterwards became a very favourite one with the builders of the 18th century, namely, that of attaching to the choir manual a few treble stops enclosed in a swell-box. This, in a small way, foreshadowed the combination 'swell to choir' which remains a frequent and favourite one to this day. The Echo organ contained a 'Flageolet,' the earliest example that we have met with.

GREAT ORGAN. 13 stops.

1. Open Diapason.
2. Stopped Diapason.
3. Principal.
4. Octave to middle C.
5. Twelfth.
6. Fifteenth.
7. Tierce (17).
8. Lesser Tierce.
9. Cornet, treble.
10. Sesquialtera, bass.
11. Fourniture.
12. Trumpet.
13. Clarion.

CHOIR ORGAN. 6 stops.

14. Open Diapason to middle C.
15. Stopped Diapason.
16. Principal.
17. Flute, to middle C.
18. Fifteenth.
19. Trumpet, to middle C.

Nos. 14 and 19 were enclosed as a Swell, and the box was opened by a pedal.

ECHO. 7 stops.

20. Open Diapason.
21. Stopped Diapason.
22. Principal.
23. Flageolet.
24. Twelfth.
25. Fifteenth.
26. Trumpet.

Compass, Gt. and Chr. GG, short 8ves, to D in alt, 52 notes.
Echo, middle C to D in alt, 27 notes.
Drum pedal sounding G and F♯.

Schwarbrook's masterpiece was at St. Michael's, Coventry. It originally contained a Harp, Lute, and Dulcimer; but the strings and action were so liable to get out of order that they were removed in 1763.

1722-24. *St. Dionis Backchurch.*

RENATUS HARRIS, Jun.

Many Reed Stops.

This admirable organ, made by one of the fourth generation of Harrises, who died young, was remarkable for the number and excellence of its reed stops, as well as for the general goodness of its Flue-work. [See FLUE-WORK.] This organ had several stops 'by communication,' either wholly or partially, and from different notes. The introduction of the GG♯ was an unusual feature. It appears to have been the earliest organ to contain a 'French Horn' stop. 'Tenor D' was a peculiar note for it to be terminated upon; but it nevertheless remained the standard note for special stops for many years. The Swell had no separate Principal. Where this was the case, the Principal was included in the Cornet.

GREAT ORGAN. 13 stops.

	Pipes		Pipes
1. Open Diapason	56	10. Trumpet	56
2. Stopped Diapason	56	11. French Horn to tenor D	37
3. Principal	56	12. Clarion	56
4. Twelfth	56	13. Cremona, from Choir Organ, by communication	00
5. Fifteenth	56		
6. Tierce	56		
7. Larigot	56		900
8. Sesquialtera, 4 ranks	224		
9. Cornet to mid. C, 5 ranks	135		

CHOIR ORGAN. 7 stops.

14. Open Diapason to middle C, by communication below	27	18. Fifteenth	56
15. Stopped Diapason to ganut G, by communication below	44	19. Cremona	56
16. Principal	56	20. Bassoon	56
17. Flute	56	21. Vox Humana	56
		22. Clarion, from Great Organ, by communication	00
			407

SWELL ORGAN. 7 stops.

23. Open Diapason	32	28. Cremona	32
24. Stopped Diapason	32	29. Vox Humana	32
25. Cornet, 4 ranks	128		
26. Trumpet	32		320
27. Clarion	32	Total	1627

Compass, Gt. and Chr. GG with GG♯ to D in alt, 56 notes.
Swell, Fiddle G to D in alt, 32 notes.

1726. *St. Mary Redcliff, Bristol.*

First Octave Coupler.

In 1726 John Harris and John Byfield, sen. erected a fine and imposing-looking organ for the church of St. Mary Redcliff, Bristol, which had a '16 ft. speaking front.' The compass of this instrument was in some respects unusually complete, the Great Organ descending to CCC, including CCC♯, and the Choir Organ going down to GG with GG♯; the Swell consisted of the unusual number of nine stops. Four of the Stops in the Great Organ descended to GG only; and one of the open Diapasons had stopped-pipes to the last four notes. There was 'a spring of communication' attached to the Great Organ, by which CC was made to act on the CCC key, and so on throughout the compass. The Redcliff organ, therefore, contained the first 'octave coupler' that was ever made in England; in fact, the first coupler of any kind with which any organ in this country was provided. Some old printed accounts of this organ state that the Swell originally went to tenor C, with the lower notes of the reeds very fine; and that it was afterwards shortened to the fiddle G compass; but Mr. Vowles, organ-builder of Bristol, who several years ago reconstructed the organ, and had all its original mechanism under his eye, assured the present writer that the statement was erroneous, and probably took its rise from the circumstance that the key-maker, doubtless by mistake, made the Swell Manual down to tenor C, and that the seven extra keys were, therefore, allowed to remain as 'dummies.'

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	63	7. Tierce, to GG	56
2. Open Diapason, metal to EEE; stopped pipes below	63	8. Sesquialtera, 5 ranks, to GG	280
3. Stopped Diapason	63	9. Cornet, to mid. C, 5 rks.	133
4. Principal	63	10. Trumpet	63
5. Twelfth, to GG	56	11. Clarion	63
6. Fifteenth, to GG	56		961

CHOIR ORGAN. 6 stops.

12. Stopped Diapason	56	16. Sesquialtera, 3 ranks	168
13. Principal	56	17. Bassoon	56
14. Flute	56		448
15. Block flute	56		

SWELL ORGAN. 9 stops.

18. Open Diapason	32	24. Trumpet	32
19. Stopped Diapason	32	25. Cremona	32
20. Principal	32	26. Vox Humana	32
21. Flute	32	Total	1761
22. Cornet, 3 ranks	96		
23. Hautboy	32		

Compass, Great Organ, CCC with CCC♯ to D in alt, 63 notes.
Choir do. GG with GG♯ to D in alt, 56 notes.
Swell do. Fiddle G to D in alt, 32 notes.
Four Bellows.

1730. *Christ Church, Spitalfields.*

RICHARD BRIDGE.

Largest Organ in England.

In 1730, Richard Bridge, then a young man, made himself favourably known by the construction of a fine organ for Christ Church, Spitalfields, which was at the time the largest in England. Like the St. Dionis organ, it contained more than the average number of excellent reed-stops. The second Open Diapason had, instead of open pipes in the lowest octave, stopped pipes and 'helpers,' as they used to be termed.

GREAT ORGAN. 16 stops.

	Pipes		Pipes
1. Open Diapason	56	9. Larigot	56
2. Open Diapason to gamut G, then Stopped and Principal pipes	68	10. Sesquialtera, 5 ranks	280
3. Stopped Diapason	56	11. Furniture, 3 ranks	168
4. Principal	56	12. Cornet to mid. C♯, 5 rks.	130
5. Principal	56	13. Trumpet	56
6. Twelfth	56	14. Trumpet	56
7. Fifteenth	56	15. Clarion	56
8. Tierce	56	16. Bassoon	56
			1318

CHOIR ORGAN. 9 stops.

17. Stopped Diapason	56	23. Vox Humana	56
18. Principal	56	24. French Horn to tenor D	37
19. Flute	56	25. Hautboy to tenor D	37
20. Fifteenth	56		578
21. Mixture, 3 ranks	168		
22. Cremona	56		

SWELL ORGAN. 8 stops.

26. Open Diapason	32	32. Hautboy	32
27. Stopped Diapason	32	33. Clarion	32
28. Principal	32		320
29. Flute	32	Total	2216
30. Cornet, 3 ranks	96		
31. Trumpet	32		

Compass, Great and Choir, GG, long octaves, without GG♯, to D in alt; 56 notes.
Swell, fiddle G to D in alt; 32 notes. Drum pedal on C; 2 pipes.

1754. *St. Margaret's, Lynn Regis.*

JOHN SNETZLER.

The first Dulciana.

Snetzler is the fourth German organ-builder whom we have met with in England. More than one incident of interest is connected with the erection of the organ built by him for the parish church of Lynn Regis. There was an old organ in the building that was so much decayed that portions of some of the pipes crumbled to dust when they were taken out to be cleaned. The churchwardens, nevertheless, wished to retain this organ if possible, and asked Snetzler to state what it was worth, and also what would be the expense of repairing it. He said the organ as it stood was worth a hundred pounds; and if they would lay out another hundred upon it, it would then perhaps be worth fifty! This answer settled the matter, and the new organ was ordered. The Lynn organ is the first that contained a Dulciana, of which it had two, one in the Choir and one in the Swell. It also had a Bourdon in the Great Organ to CC, of metal throughout, except the lowest two notes, which were of wood. The three manuals were complete, and a Bass to the Swell was obtained from three of the Choir Organ Stops, by three additional sliders and as many separate draw-stops.

GREAT ORGAN. 12 stops.

	Pipes		Pipes
1. Bourdon, to CC	53	8. Sesquialtera, 4 ranks	228
2. Open Diapason	57	9. Furniture, 3 ranks	171
3. Stopped Diapason	57	10. Cornet to mid. C, 5 rks.	145
4. Principal	57	11. Trumpet	57
5. Twelfth	57	12. Clarion	57
6. Fifteenth	57		1053
7. Tierce	57		

CHOIR ORGAN. 7 stops.

13. Dulciana, of metal throughout	57	17. Fifteenth	57
14. Stopped Diapason	57	18. Bassoon up to Fiddle G	36
15. Principal	57	19. Vox Humana	57
16. Flute	57		378

SWELL. 8 stops, and 3 borrowed Bass stops.

20. Open Diapason	36	27. Hautboy	36
21. Stopped Diapason	36	a. Stopped Bass }	
22. Dulciana	36	b. Dulciana Bass } from Choir.	
23. German Flute to mid. C	29	c. Flute Bass }	
24. Cornet, 4 ranks	144		
25. French Horn	36	Total	1890
26. Trumpet	36		

Compass, Gt. and Chr. GG, long 8ves, no GG♯, to E in alt, 57 notes.
Swell, Tenor F to E in alt, 36 notes.

1769. *Foundling Hospital.* PARKER.

Four quarter tones.

The organ built by Parker in 1769 for the chapel of the Foundling Hospital was specially remarkable for having four quarter notes in each octave, or, in the words of a writer in the *European Magazine*, for February 1799, 'four demitones, and other niceties not occurring in other organs.' At the Temple there were two, D♯ and A♭. At the Foundling there were in addition, A♯ and D♭. These supplementary notes were not furnished with extra keys, but were controlled by certain mechanism whereby they could be *substituted* for four of those ordinarily in connection with the short keys. The external mechanism for this consisted of six levers, two for each manual, placed over the draw-stops on each side, moving in as many horizontal slots, and each having three places of rest. When the levers stood in the centre, the twelve sounds were those of the usual unequal temperament. If a left-hand lever were pushed full to the left, E♭ was changed into D♯; and if a right-hand lever were pushed full to the right, B♭ was changed to A♯. If, however, a right-hand

lever were put full to the left, G♯ was changed into A♭; and if a left-hand lever were put full to the right, C♯ became D♭. There were thus two levers belonging to each of the three manuals. (See *Musical Times*, 1902, p. 308 ff.)

GREAT ORGAN. 12 stops

	Pipes		Pipes
1. Double-stopped Diapason, all through	76	8. Twelfth	76
2. Open Diapason	76	9. Fifteenth	76
3. Open Diapason	76	10. Block-flute	76
4. Stopped Diapason	76	11. Sesquialtera, 3 ranks	228
5. Principal	76	12. Trumpet	76
6. Principal	76		1064
7. Flute	76		

CHOIR ORGAN. 5 stops.

13. Dulciana to CC	71	17. Vox Humana	76
14. Stopped Diapason	76		
15. Principal	76		375
16. Fifteenth	76		

SWELL ORGAN. 4 stops.

18. Open Diapason	46	21. Cremona	46
19. Stopped Diapason	46		
20. Trumpet	46		1623

Compass, Gt. and Chr. GG, long 8ves, to E in alt, 76 notes.
Swell, Fiddle G to E in alt, 46 notes.

1789. *Greenwich Hospital.* SAMUEL GREEN.

Swell to FF.

In the organ made for the chapel of the Royal Hospital at Greenwich, Green extended the compass of the Swell down to FF, a most important improvement; and included therein not only a Dulciana but also its octave, the Dulcet or Dulciana Principal. The disposition of this organ stood as follows:—

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	59	8. Sesquialtera, 3 ranks	177
2. Open Diapason	59	9. Mixture, 2 ranks	118
3. Stopped Diapason	59	10. Cornet to mid. C, 4 rks.	116
4. Principal	59	11. Trumpet	59
5. Flute	59		
6. Twelfth	59		883
7. Fifteenth	59		

CHOIR ORGAN. 5 stops.

12. Stopped Diapason	59	16. Bassoon	59
13. Principal	59		
14. Flute	59		295
15. Fifteenth	59		

SWELL ORGAN. 8 stops.

17. Open Diapason	48	23. Trumpet	48
18. Stopped Diapason	48	24. Hautboy	48
19. Dulciana	48		
20. Principal	48		480
21. Dulciana Principal	48	Total	1658
22. Cornet, 3 ranks	144		

1790. *St. George's Chapel, Windsor.* SAMUEL GREEN.

Great Organ in general Swell.

In the organ built for the Chapel Royal at Windsor in the following year, Green further extended the effect of the 'crescendo' and 'diminuendo' by enclosing the entire Great Organ in a large general Swell. The upper manual organ thus became 'a Swell within a Swell.' The great front pipes, east and west, were therefore all 'mutes,' but were replaced by speaking pipes when the general swell was taken away some years ago by Gray. The compass of the Great and Choir Organs was carried down to FFF, 12 ft., as in Green's organ at Greenwich, and also in those which he restored at Magdalen College, Oxford, and York Minster.

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	59	8. Mixture, 2 ranks	118
2. Open Diapason	59	9. Cornet, to mid. C, 4 rks.	116
3. Stopped Diapason	59	10. Trumpet	59
4. Principal	59	11. Small Trumpet (Clarion)	59
5. Twelfth	59		
6. Fifteenth	59		883
7. Sesquialtera, 3 ranks	177		

CHOIR ORGAN. 6 stops.

12. Dulciana to FF	48	16. Fifteenth	59
13. Stopped Diapason	59	17. Bassoon	59
14. Principal	59		
15. Flute	59		343

SWELL ORGAN. 8 stops.

18. Open Diapason	36	23. Cornet, 3 ranks	108
19. Stopped Diapason	36	24. Trumpet	36
20. Dulciana	36	25. Hautboy	36
21. Principal	36		
22. Dulciana Principal	36	Total	1586

Compass, Gt. and Chr. FFF, no FFF♯, to E in alt, 59 notes,
Swell, Tenor F, to E in alt; 36 notes.

1790. *Introduction of Pedals.*

Although, as we have seen, Pedals were known in Germany upwards of four hundred years ago, yet they were not introduced into England until nearly the close of the 18th century. Who first made them, or which was the first organ to have them, are matters of some doubt. The organs in Westminster Abbey, the German Lutheran Church in the Savoy, and St. Matthew's, Friday Street, each claim the priority. The first organ that is known for certain to have had them, was that made in 1790 by G. P. England, and erected by him at St. James's, Clerkenwell, which instrument, according to the words of the original specification, was 'to have Pedals to play by the feet.' These, like the early German specimens, were an octave only in compass, GG to Gamut G; and also, as at Halberstadt, etc., had no pipes of their own, but only drew down the manual keys. Before 1793 Avery put Pedals to the Westminster Abbey organ, together with an octave of Unison wood GG Pedal-pipes; and from that date he frequently introduced both into his own instruments. In 1811 G. P. England built an organ for Lancaster with 1½ octave of Pedals, GG to Tenor C; and two couplers, Great and Choir to Pedal. He also, like Avery, became a strong advocate for separate pipes for the pedals, introducing them in 1803 into his organ at Newark, which had the FFF (12 ft.) pipe.

After a time pipes of double size, speaking down to GGG (21⅓ feet length) were made, as by Elliott & Hill at Westminster Abbey, etc. Besides the Unison and Double Pedal-pipe ranges, a mongrel scale crept into use, which, though most defective, was for a few years the most frequently followed. This consisted of an octave of double pipes from CC down to CCC, and then five unison pipes from BB down to GG. The five pedal keys, B to G, at each extremity of the pedal-board, were thus without any difference in the pitch of their five sounds.

1809. *Composition Pedals.* J. C. BISHOP.

In 1809 the late J. C. Bishop effected the improvement on the old Shifting movement

which afterwards became so generally known as the Composition Pedals. [See vol. i. p. 571.] An important modification on his original mechanism is now generally made, by a long arm of iron, called a *fan*, extending horizontally in front of the vertical draw-rods, where by suitable mechanism it is made to wave up and down. As the fan moves it comes in contact with small 'blocks' of wood, by which it moves the rods; and the improvement consists in the facility with which these blocks can be added to, or any of them removed, and so the 'composition' be altered in a few minutes, if a change be desired. The disposition of the fans and rods varies with different organ-builders.

1825. *Concussion Bellows.* J. C. Bishop.

These were first applied by Bishop, in 1825, to the organ which he built in that year for the Theatre Royal, Covent Garden. [See vol. i. pp. 332-3.]

1829. *St. James's, Bermondsey.* J. C. Bishop.

Large GG Pedal Organ.

The most complete GG Pedal Organ that was ever made, both as to compass and stops, was the one erected by J. C. Bishop in St. James's Church, Bermondsey, in 1829. It had three stops of a range of two octaves each. The following was the general specification of it:—

Great Organ. 10 stops.

	Pipes		Pipes
1. Open Diapason	59	7. Sesquialtera, 3 ranks	177
2. Open Diapason	59	8. Mixture, 2 ranks	118
3. Stopped Diapason	59	9. Trumpet	59
4. Principal	59	10. Clarion	59
5. Twelfth	59		
6. Fifteenth	59		767

Choir Organ. 8 stops.

11. Open Diapason	59	16. Fifteenth	59
12. Dulciana to gamut G	47	17. Cremona, treble }	59
13. Stopped Diapason	59	18. Bassoon, bass }	
14. Principal	59		
15. Flute	59		401

Swell Organ. 8 stops.

19. Open Diapason	47	24. French Horn	47
20. Open Diapason	47	25. Trumpet	47
21. Stopped Diapason	47	26. Hautboy	47
22. Principal	47		
23. Cornet, 5 ranks	235		564

Pedal Organ. 3 stops. Pipes

27. Double Pedal Pipes, down to GGG, 21 feet . 25
28. Unison Pedal Pipes, down to GG, 10 feet . 25
29. Trombone, down to GG, 10 feet . . . 25

Compass, Gt. and Chr. GG, with GG♯ to F in alt, 59 notes. Swell, Gamut G to F in alt, 47 notes; Keys to GG acting on Choir Organ. Pedal Organ, GG to fiddle G, 25 notes.

Couplers, Swell to Great. Swell to Choir. Choir to Great. Great to Pedal. Choir to Pedal.

Three Composition Pedals to Great, shifting to reduce Swell to Diapason. Pedal to couple Swell to Great.

There was a keyboard on the left-hand side of the manuals, acting on the pedal organ; and the writer remembers seeing in print a copy of Handel's chorus, 'But the waters overwhelmed their enemies,' arranged for *three* performers,—a duet for the manuals, with the rolling bass part for a third player at the side keyboard,—prepared expressly for and played at the opening of this organ.

1832. *The Pneumatic Lever.* Barker.

In a large organ with several pallets to a key, and perhaps some stops on a heavy pressure of wind, the touch becomes heavier than the most muscular finger (or foot) can control without experiencing great exhaustion.[1] The number of springs in the several sound-boards to some extent bring back the resistance existing in the old 16th-century spring-boxes, which resistance, however, can now no longer be overcome by brute force, but must be controlled by the elastic action from the knuckles or ankle. The power to do this is supplied by the pneumatic lever. Mr. Joseph Booth, of Wakefield, was the first organ-builder to whom the idea seems to have occurred of establishing pneumatic agency, and of thus ingeniously turning the wind-power, one of the organist's antagonists, into his assistant. It was to some of the bass pipes of the organ he built for the church of Attercliffe, near Sheffield, in the year 1827, that Mr. Booth first applied his little invention. The lower notes of the wood open Diapason of the GG manual were placed on a small separate sound-board, and to the pull-down of each pallet he attached a small circular bellows below. From the great organ sound-board groove a conveyance conducts wind into this bellows, which, opening downwards, draws the pallet with it. These small bellows Mr. Booth used to call *puff-valves*.

It was in 1832 that Charles Spackman Barker first thought of the invention that has since been called the pneumatic lever. On the completion of the organ in York Minster, the touch of which, in consequence of the great size of the instrument, was of course very heavy, he wrote to Dr. Camidge, then the organist of the Cathedral, begging to be allowed to attach one of his levers in a temporary way to one of the heaviest notes of his organ. Dr. Camidge admitted that the touch of his instrument was 'sufficient to paralyse the efforts of most men'; but financial difficulties stood in the way of the remedy being applied; and in 1837 Barker went to France to superintend its introduction into the organ then being built by the eminent builder Cavaillé-Coll for the royal Church of St. Denis, near Paris. M. Cavaillé had, among his other experiments, made Flue and Reed pipes to produce harmonic tones by means of wind of heavy pressure, but these discoveries he had looked upon as practically useless on account of their leading to the production of a *touch* which no human muscles could overcome. Barker's apparatus, which simply overpowered the resistance that could not be removed, was therefore an opportune presentation; and M. Cavaillé immediately introduced it, together with several Harmonic stops, into the large organ he was then (1841) building for the Abbey Church of St. Denis.

[1] The organist at Haarlem was accustomed to strip like a blacksmith preparatory to giving his usual hour's performance, and at the end of it retired, covered with perspiration.

In 1835 Mr. David Hamilton, of Edinburgh, made a pneumatic movement, which he applied to the organ in St. John's Episcopal Church in that city; and in 1839 a paper was read at a meeting of the British Association at Birmingham explanatory of a pneumatic lever which he then exhibited.

The pneumatic lever consists of a bellows shaped very like a small concussion bellows, two or three inches in width, and about ten inches in length. The key of the clavier opens a small circular valve beneath this, and compressed air being thus admitted, the bellows rises, drawing with it a tracker that communicates the motion to the pallets and to such of the coupling movements, etc., as may be 'drawn'; all of which immediately answer to the putting down of the key. When the key is released the valve that admitted the air is closed and another opened, the bellows consequently closing. The key is thus relieved from the combined resistance of the main pallets, coupling movements, and the heavy wind-pressure; and the touch can consequently be adjusted to any degree of elastic resistance pleasant to the performer.

1834. *York Minster.* ELLIOTT & HILL.

Radiating Pedal-board.

The organ in York Minster, which had been twice enlarged—about 1754, and again in 1813—was a third time altered and considerably increased in size in 1823, by Ward of York; who among other things added a Pedal Organ of thirteen stops to FFF, containing two Double Diapasons down to FFFF, 24 feet length, etc. The fire of 1829 cleared all this away; and Messrs. Elliott & Hill were then engaged to erect an entirely new organ, under the superintendence of Dr. Camidge.

It had been found from experience that the vast area of York Minster required an immense amount of organ tone to fill it adequately, and with the view of supplying this, Dr. Camidge seems to have selected as the foundation of his plan, the type of a large ordinary Great Organ of the period, of twelve stops, which he followed almost literally, and then had that disposition inserted twice over. The compass of the Great and Choir Manuals he extended downwards to CCC, 16 feet, and upwards to C in altissimo; and the Pedal Organ he designed to include four 'Double' Stops of 32 feet, and four 'Unisons' of 16 feet. The great fault in the scheme lay in the entire omission from the Manuals of all sub-octave Foundation-stops—*i.e.* stops sounding the 16-foot tone on the 8-foot key—and consequently also of all the Mutation-stops due to that sound. In spite of the great aggregation of pipes, therefore, the numerous manual stops produced no massiveness of effect, while as the Pedal had no less than four ponderous sub-octave registers,[1] and, with the manuals coupled, a total of over forty stops, the only possible result from such an arrangement was a 'top-and-bottom' effect.

The original scheme of the organ—which underwent thorough revision and improvement in 1859—is given below. This organ had a radiating pedal-board. The organ erected in Mitcham church in 1834, and originally made by Bruce of Edinburgh, also had a radiating pedal-board, of peculiar construction.

GREAT ORGAN. 24 stops.

(East sound-boards.)	Feet	(West sound-boards.)	Feet
1. Open Diapason	16	13. Open Diapason	16
2. Open Diapason	16	14. Open Diapason	16
3. Stopped Diapason	16	15. Stopped Diapason	16
4. Principal	8	16. Principal	8
5. Principal	8	17. Principal	8
6. Principal, wood (Flute)	8	18. Principal, wood (Flute)	8
7. Twelfth	5⅓	19. Twelfth	5⅓
8. Fifteenth	4	20. Fifteenth	4
9. Sesquialtera, 7 ranks		21. Sesquialtera, 7 ranks	
10. Mixture		22. Mixture	
11. Trumpet	16	23. Trumpet	16
12. Trumpet	16	24. Trumpet	16

CHOIR ORGAN. 9 stops.

25. Open Diapason	16	30. Principal	8
26. Open Diapason	16	31. Flute	8
27. Dulciana	16	32. Fifteenth	4
28. Stopped Diapason	16	33. Bassoon	16
29. Horn Diapason	16		

SWELL ORGAN. 12 stops.

34. Open Diapason	8	40. Fifteenth	2
35. Stopped Diapason	8	41. Sesquialtera, 4 ranks	
36. Dulciana	8	42. Horn	8
37. Harmonica	8	43. Trumpet	8
38. Principal	4	44. Oboe	8
39. Principal, wood	4	45. Cremona	8

PEDAL ORGAN. 9 stops.

46. Double open, wood	32	51. Open Diapason, metal	16
47. Double open, metal	32	52. Sacbut (reed), wood	32
48. Double stopped, wood	32	53. Trumpet, wood	16
49. Open Diapason, wood	16	54. Trumpet, metal	8
50. Open Diapason, wood	16		

Compass, Gt. and Chr. CCC to C in alt^{mo} (6 octaves); 73 notes. Swl. CC to C in alt^{mo} (5 octaves); 61 notes. Pedal Organ, CCC to Tenor C; 25 notes.

Manual and Pedal couplers. Radiating Pedal-board.

Not long after the completion of the York organ Dr. (then Mr.) Gauntlett made a praiseworthy effort to introduce some of the leading features of the Continental principle of organ-building into England; and being heartily seconded by Mr. William Hill, his endeavours were attended with a considerable amount of success. The 8-feet compass was gradually accepted as the proper range for the Manuals, although at times greatly opposed; the sub-octave (16 feet) manual stops, which had been essayed successively by Parker, Snetzler, and Lincoln, at last obtained favourable recognition, together with the Twelfth thereto, viz. the Quint of 5⅓ feet. Double manual[2] reeds were incorporated; and the importance of and necessity for the independent Pedal Organ was also demonstrated. The weak points were the number of half and incomplete stops, which retarded the process of quick registering; and the short range of the Pedal Organ, which, instead of being, like the pedals themselves, upwards of two octaves in compass, from CCC, consisted of

[1] It was stated at the time this organ was made that the largest pedal-pipe would hold a glass of ale for every man, woman, and child then residing within the walls of the city of York.

[2] A double reed-stop (double bassoon, down to the DDD pipe) formed a portion of the Great Organ of the instrument erected by John Byfield, jun., in Christ Church Cathedral, Dublin, in 1751.

a single octave only, which then repeated. This defect—a continuation of the old 'return pedal-pipe' system—had to be remedied before a clear and intelligible reading of Bach's Fugues, or any other essentially organ music, could be given. [For an account of the reconstruction of this organ, by Messrs. J. W. Walker & Sons, see *Musical Times*, 1901, p. 242.]

1851. *Exhibition Organ.* M. Ducroquet.

In the year 1851 the first great Industrial Exhibition was held in London in Hyde Park. On that occasion, among the numerous musical instruments presented to public notice were two foreign organs (Ducroquet and Schulze), which, though moderate in size, presented several features, in the form of stops and principles of construction, that were then new to this country, and many of which were afterwards gradually introduced into the English system of organ-building. To these reference must, therefore, here be made.

The scheme of Ducroquet's French organ stood as follows:

Great Organ. 10 stops.

	Feet		Feet
1. Bourdon	16	6. Prestant	4
2. Montre	8	7. Plein jeu, 12, 15, 19, 22, 26	
3. Flûte-à-pavillon	8	8. Bombarde	16
4. Salicional	8	9. Trompette	8
5. Bourdon	8	10. Clairon	4

Récit or Swell Organ. 8 stops.

11. Flûte (Open Diapason)	8	15. Prestant	4
12. Flûte Harmonique	8	16. Trompette	8
13. Viola di Gamba	8	17. Hautbois et Basson	8
14. Bourdon	8	18. Cor Anglais	8

Pedal Organ. 2 stops.

19. Flûte (Open wood)	16	20. Bombarde (reed)	16

Compass, Gt. and Swl. CC to C in alt^{mo}, 61 notes. Pedal CCC to Tenor C, 25 notes.

Six Mechanical Pedals: 1. Great to Pedal. 2. Great organ reeds on or off. 3. Entire Great organ on or off. 4. Swell to Great, unison. 5. Swell to Great, octave. 6. Swell to Great, sub-octave.

1851. *Exhibition Organ.* M. Schulze & Son.

The specification of Schulze's German Organ was as follows:—

Great Organ. 8 stops.

	Feet		Feet
1. Bordun	16	5. Hohlflöte grooved into No. 4 in the bass	8
2. Principal (wood bass)	8	6. Octave	4
3. Gamba, grooved into No. 2 in the bass	8	7. Mixture, 15, 19, 22, 26, 29	2
4. Gedact	8	8. Clarinette	8

Choir Organ. 5 stops.

9. Lieblich Bordun, to G	16	12. Geigen Principal	4
10. Geigen Principal	8	13. Lieblich Flöte	4
11. Lieblich Gedact and Flauto Traverso	8		

Pedal Organ. 2 real stops.

a. Sub-bass borrowed from Gt. Bordun	16	14. Octave-bass, open wood	8
		15. Posaune	16

Compass, Gt. and Chr., CC to F in alt, 54 notes. Pedal, CCC to Tenor D, 27 notes.

Couplers, Choir to Great Unison. Choir to Great Sub-octave. Great to Pedal.

1. In Ducroquet's organ the Flûte-à-pavillon (No. 3) was composed of cylindrical pipes with a bell on the top, the tone of which stop was very full and clear. The Flûte Harmonique (No. 12) was a stop which in the upper part 'overblew,' or sounded its octave, as in the real flute, and was therefore composed of pipes of double length, to render the pitch correct. It produced a very effective imitation of an orchestral flute. The Cor Anglais (No. 18) was a *free*[1] reed, and gave a very good imitation of the instrument after which it was named. The reed stops in this organ were more numerous than they would have been in an English instrument of the same size, besides being most excellent. They numbered seven in a specification of twenty stops, and included two of 16 feet. The three reeds of the great organ were placed on a separate sound-board, and were supplied with wind at a higher pressure than that used for the Flue-work. They were therefore very powerful and effective, and imparted great brilliance to the full organ. Of the six mechanical pedals, the titles of most of which indicate their purpose, one (No. 3) threw the Great Organ on or off its keys, so that when the Swell was coupled to the Great Manual, a sudden *forte* or *piano* could be obtained. Its effect, therefore, was similar to that of the English 'sforzando pedal,' though scarcely equal to it for practical purposes.

2. In Schulze's organ the Gedact (No. 4) was formed of stopped wood pipes that produced a fuller tone than the usual Stopped Diapason, at the same time that it retained the pure character of the best specimens of that class of stop. The 'Lieblichs' of 16, 8, and 4 feet (Nos. 9, 11, and 13), the invention of Schulze, in the Choir organ, were singularly beautiful in quality of tone, and formed a most effective group of stops. The 'Flauto Traverso' (No. 11), like the French 'Flûte Harmonique,' was composed of pipes of double length in the upper part; and the pipes being of wood, bored and turned to a *cylindrical* shape, were in reality so many actual flutes. The 'Gamba' and 'Geigen Principal' (Nos. 3 and 10), were open stops, metal in the treble and tenor, and produced the 'string tone' most effectively. The Hohlflöte (No. 5) was an open wood stop, with the mouth on the broad side of the pipe, and produced a thick, 'hollow' tone; hence its name. The 'Clarinette' and 'Posaune' (Nos. 8 and 15) were reed-stops of the 'free' species, the latter having zinc tubes of half length, and producing an excellent quality of tone. The pedal coupler acted on a second set of pallets in the sound-board, and did not take down the manual keys—a great convenience, as it did not interfere with the hands. The pedal clavier was made in a form then quite new to this country, with the notes at the extreme right and left somewhat higher than those in the middle—*concave*. This shape and Elliott & Hill's radiating plan were afterwards combined by Mr. Henry Willis, in his 'concave and radiating pedal board.' The flue-stops, that are usually intended to have great power, possessed considerable boldness and strength in this organ of Schulze's, which was partly due to the scales having been kept 'well up.' This

[1] For Free Reed, see vol. ii. p. 106.

effect was secured without any extra pressure of wind—for the wind only stood at the ordinary pressure of three inches—but simply by allowing twice or thrice the usual quantity of wind to enter at the feet of the pipes.

The French organ, then, brought the Harmonic flutes, the Gamba, the octave and sub-octave couplers, and the reed-stops on a heavier pressure of wind, into prominent notice, although this latter was also illustrated in Willis's larger organ at the west end of the Exhibition building; while Schulze's organ drew attention to the sweet-toned (Lieblich) covered stops, the Harmonic flute, the string-toned stops, and the bold voicing and copious winding of full-scaled flue-stops, on the successful imitation of which latter Mr. T. Lewis has built a part of his reputation.

3. Messrs. A. and M. Ducci, organ-builders of Florence, exhibited a small organ, the bellows of which possessed a novelty, in that the feeder, consisting of a movable board swaying parallel between two fixed ones, supplied wind both by its upward and downward motion, and in double quantity, as it moved bodily instead of being hinged on at one end.

4. Mr. Willis's great organ had three manuals and pedal, seventy sounding stops and seven couplers. There were four different pressures of wind. The Swell had its own separate bellows placed within the swell-box, as in Green's organ at St. George's, Windsor, already noticed. It also presented several novelties, the principal of which was the introduction of studs or pistons projecting through the key-slips, acting on the draw-stops, operated by the thumbs, and designed as a substitute for the ordinary Composition Pedals. This was effected by the aid of a pneumatic apparatus on the same principle as that applied to the keys. A stud, on being pressed, admitted compressed air into a bellows, which immediately ascended with sufficient power to act, by means of rods and levers, on the machinery of the stops, drawing those which the given combination required, and pushing in those that were superfluous. In most cases there was a duplicate stud for each combination, so that it could be obtained by using either the right or the left thumb.

[For the chief developments of organ-building since the Exhibition of 1851, see supplementary article below.]

Of the celebrated foreign organs we may mention the four following typical specimens.

1735-38. *Haarlem.* CHRISTIAN MÜLLER.

This organ has long been celebrated as one of the largest and finest in the world. It was built by Christian Müller of Amsterdam, and was nearly three years and a half in course of construction, having been commenced on April 23, 1735, and finished on Sept. 13, 1738. It has sixty stops, of which the following is a list:—

GREAT ORGAN. 16 stops. 1209 pipes

	Feet	Pipes		Feet	Pipes
1. Prestant	16	78	10. Woud-fluit	2	51
2. Bourdon	16 (tone)	51	11. Tertian, 2 ranks	1	102
3. Octaav	8	78	12. Mixture, 6, 8, and 10 ranks		339
4. Roerfluit	8 (tone)	51	13. Trompet	16	51
5. Viol di Gamba	8	51	14. Trompet	8	51
6. Roer-quint	5⅓	51	15. Hautbois	8	51
7. Octaav	4	51	16. Trompet	8	51
8. Gemshorn	4	51			
9. Quint prestant	2⅔	51			

CHOIR, in front. 14 stops. 1268 pipes.

17. Prestant	8	95	and 4 ranks		144
18. Quintadena	8 (tone)	51	25. Mixtur, 6, 7, and 8 ranks		360
19. Hohlfluit	8	51	26. Cimbel, 2 ranks		102
20. Octaav	4	51	27. Cornet, 5 ranks		108
21. Fluit-doux	4	51	28. Fagot	16	51
22. Speel-fluit	2⅔	51	29. Trompet	8	51
23. Super-octaav	2	51	30. Regal	8	51
24. Sesquialtera, 2, 3,					

ECHO. 15 stops. 1098 pipes.

31. Quintadena	16 (tone)	51	39 Fingerlet	1⅓	51
32 Prestant	8	81	40. Sexquialter, 2 ranks		102
33. Baar-pyp	8	51	41. Mixtur, 4, 5, and 6 ranks		246
34. Quintadena	8 (tone)	51			
35. Octaav	4	51	42. Cimbel, 4 ranks		108
36. Flag fluit	4	51	43. Schalmei	8	51
37. Nassat	2⅔	51	44 Dulcian	8	51
38. Nacht-horn	2	51	45. Vox Humana	8	51

PEDAL. 15 stops. 513 pipes.

46. Sub-Principal	32	27	54. Holfluit	2	27
47. Prestant	16	27	55. Ruis-quint, 5 ranks,	2	27
48. Sub-Bass	16	27	56. Buzain	32	27
49. Roer-quint (tone)	10⅔	27	57. Buzain	16	27
50. Octaav	8	27	58. Trompet	8	27
51. Holfluit	8	27	59. Trompet	4	27
52. Quint	5⅓	27	60. Cinq	2	27
53. Octaav	4	27			

Accessory Stops, Movements, etc.

1. Coupler, Choir to Great.
2. Coupler, Echo to Great.
3. 4. Two Tremulants.
5. Wind to Great organ.
6. Wind to Choir organ.
7. Wind to Echo organ.
8. Wind to Pedal organ.

Twelve Bellows, 9 feet by 5.

Compass. Manuals, CC to D in alt, 51 notes.
Pedals, CCC to tenor D, 27 notes.

Number of Pipes.

Great	1209	Echo	1098
Choir	1268	Pedal	513
		Total	4088

1750. *Weingarten.* GABLER.

This is another very celebrated instrument among those made in the 18th century. The 32-foot stop, in front, is of fine tin. The organ originally contained 6666 pipes; and it is said that the monks of Weingarten, who were very rich, were so satisfied with the efforts of Gabler, the builder, that they presented him with 6666 florins above his charge, being an additional florin for each pipe.

GREAT ORGAN. 16 stops.

	Feet		Feet
1. Prestant	16	9. Querflöte	4
2. Principal	8	10. Hohlflöte	2
3. Rohrflöte	(tone) 8	11. Super-octave	2
4. Piffara	8	12. Sesquialtera, 8 ranks.	
5. Quintaton	(tone) 8	13. Mixture, 20 ranks.	
6. Octave	4	14. Cornet, 8 ranks.	
7. Rohrflöte	(tone) 4	15. Trompeten (new)	8
8. Flöte douce	4	16. Cymbelstern.	

CHOIR. 12 stops.

17. Bordun	(tone) 16	23. Salicional	8
18. Principal tutti (strong)	8	24. Octav douce	4
19. Violoncello	8	25. Viola	4
20. Coppel	8	26. Nasat	2⅔
21. Hohlflöte	8	27. Mixture, 21 ranks	4
22. Unda Maris	8	28. Cymbal, 2 ranks	2

ECHO. 13 stops.

29. Bordun	(tone) 16	36. Piffaro	4
30. Principal	8	37. Super-octave	2
31. Quintaton	(tone) 8	38. Mixture, 12 ranks.	
32. Viola douce	8	39. Cornet, 4 ranks.	
33. Flauten	8	40. Clarinet, new	8
34. Octave	8	41. Carillon, from tenor F upwards.	
35. Hohlflöte	4		

Positif. 12 stops.

	Feet		Feet
42. Principal douce, in front	8	48. Rohrflöte . . (tone)	4
43. Violoncello . . .	8	49. Querflöte . . .	4
44. Quintaton . . .	8	50. Flageolet . . .	4
45. Flute douce . . .	8	51. Cornet, 12 ranks.	
46. Piffaro	4	52. Hautbois . . .	8
47. Flauto traverso . .	4	53. Voix humaine . .	8

Pedal. 17 stops.

54. Contra-bass, tin, in front . . .	32	62. Hohlflöte-bass . .	4
55. Sub-bass, wood (tone)	32	63. Sesquialtera-bass, 2 & 3 ranks.	
56. Octave-bass, wood . .	16	64. Mixturen-bass, 5 ranks.	
57. Violon-bass, wood . .	16	65. Bombarde-bass . .	32
58. Quintaton-bass . .	16	66. Posaune-bass . .	16
59. Super-octave-bass, in front . . .	8	67. Trompette-bass . .	8
60. Flöte-douce-bass . .	8	68. Fagott-bass . .	8
61. Violoncello-bass . .	8	69. Cornet-bass . .	4
		70. Carillon Pedal . .	4

Compass. Manuals, CC to C in alt; Pedals, CCC to tenor D. (Flat pitch.)

Accessory Stops, Movements, etc.

1. Coupler, Echo to Great.	4. Rossignol.
2. Tremulant.	5. Cymbals.
3. Cuckoo.	6. La force.

1834. *Freiburg* (*St. Nicholas*). Aloys Mooser.

The Freiburg organ is so well known that a list of its contents as constructed by Mooser can scarcely fail to be interesting. It originally contained sixty-one stops, four manuals, and two pedals, but has frequently received additions.

Great Organ. 16 stops.

	Feet		Feet
1. Montre	16	9. Doublette . .	2
2. Bourdon . . .	(tone) 16	10. Fourniture, 6 and 7 ranks.	
3. Octave	8	11. Cymbale, 3 ranks.	
4. Principal	8	12. Scharf, 8 ranks.	
5. Bourdon . . .	(tone) 8	13. Petit Cornet, 3 ranks.	
6. Gamba	8	14. Grand Cornet, a Reed .	16
7. Prestant	4	15. Trombone . . .	8
8. Dulciana	4	16. Clairon	4

Choir. 14 stops.

17. Quintadena . .	(tone) 16	24. Flûte à cheminée	(tone) 4
18. Principal . . .	8	25. Nazard	2⅔
19. Principal . . .	8	26. Doublette . . .	2
20. Gamba	8	27. Flageolet . . .	1
21. Flûte douce . . .	8	28. Fourniture, 4 & 5 ranks	2
22. Octave	4	29. Cornet, 5 ranks . .	8
23. Flute	4	30. Trompette.	

Positif. 12 stops.

31. Montre	8	37. Flûte bouchée . .	4
32. Bourdon . . .	(tone) 8	38. Dulciana . . .	4
33. Viola	8	39. Quint Flûte . . .	2⅔
34. Salicional . . .	8	40. Flageolet . . .	2
35. Prestant . . .	4	41. Cornet, 5 ranks.	
36. Calcan	4	42. Cromorne . .	(tone) 8

Echo. 8 stops.

43. Montre	8	47. Quinte Flûte . .	4
44. Bourdon . . .	(tone) 8	48. Flageolet . . .	2
45. Flute	8	49. Voix humaine . .	8
46. Salicional . . .	8	50. Cornet.	

Great Pedal. 6 stops.

51. Bass-Bourdon	(tone) 32	54. Prestant . . .	4
52. Sous-bass . . .	16	55. Bombarde . . .	16
53 Octave	8	56. Trombone . . .	8

Choir Pedal. 5 stops.

57. Montre	16	60. Prestant . . .	4
58. Principal . . .	8	61. Trompette . . .	8
59. Flûte . . .	(tone) 8		

Accessory Stops, etc.

1. Choir to Great.	3. Tremulant Great.
2. Great to Pedal.	4. Tremulant Echo.

Compass. Manuals, CC to F in alt; Pedals, CCC to tenor C.

1846. *The Madeleine, Paris.*

MM. Cavaillé-Coll & Cie.

This organ is perhaps the best known of Cavaillé's instruments. Though not one of his largest, it is one of his most excellent and effective. It has four manuals, and pedal, and the forty-eight stops mentioned below.

Clavier du Grand Orgue. 12 stops.

	Feet		Feet
1. Montre	16	7. Prestant . . .	4
2. Violin-Basse . . .	16	8. Quinte	2⅔
3. Montre	8	9. Doublette . . .	2
4. Bourdon	8	10. Plein Jeu, 10 ranks.	
5. Salicional . . .	8	11. Trompette . . .	8
6. Flûte Harmonique .	8	12. Cor Anglais . . .	8

Clavier de Bombardes. 10 stops.

13. Sous-Basse . . .	16	18. Octavin	2
14. Basse	8	19. Bombarde . . .	16
15. Flûte Harmonique .	8	20. Trompette Harmonique	8
16. Flûte traversière .	8	21. Deuxième Trompette .	8
17. Flûte Octaviante .	4	22. Cla ron	4

Clavier du Positif. 10 stops.

23. Montre	8	28. Dulciana . . .	4
24. Viol di Gamba . .	8	29. Octavin . . .	2
25. Flute douce . . .	8	30. Trompette . . .	8
26. Voix-célestes . .	8	31. Basson et Hautbois .	8
27. Prestant	4	32. Clairon	4

Clavier de Récit. Expressif. 8 stops.

33. Flûte Harmonique .	8	37. Octavin. . . .	2
34. Bourdon . . .	8	38. Voix Humaine . .	8
35. Muzette . . .	8	39. Trompette Harmonique	8
36. Flûte Octaviante .	4	40. Clairon Harmonique .	4

Clavier de Pedales. 8 stops.

41. Quintaton . . .	32	45. Grosse Flûte . .	8
42. Contre-Basse . .	16	46. Bombarde . . .	16
43. Basse Contre . .	16	47. Trompette . . .	8
44. Violoncelle . . .	8	48. Clairon	4

Combination Pedals, etc.

1. Positif to Great.	8. Tremulant to Choir and Swell.
2. Great to Pedal.	9. Great Reeds.
3. Bombarde to Positif.	10. Bombarde Reeds.
4. Pedal to Great.	11. Choir Reeds.
5. Great Organ Sub-octave.	12. Swell Reeds.
6. Bombarde Sub-octave.	13. Pedal Reeds.
7. Pedal octave above.	

Compass. Manuals, CC to F in alt, 54 notes.
Pedal, CCC to tenor D, 27 notes.

II. *Description.*—It has been shown in the preceding History of the organ, how that abroad tiers of pipes from nearly the largest in size to the smallest were accumulated on one keyboard before they were assorted and appropriated to different 'departments'; how that in England, on the contrary, little instruments with comparatively few pipes were dignified with the name of 'pair'; and how that an example possessing two manuals, if it also had two cases, was distinguished by the name of a 'double organ.'

Turning from the rules of the past to the custom of the present, it is found that 'an organ' of to-day sometimes consists really of as many as five separate and distinct organs—Great, Swell, Choir, Solo, and Pedal, with the occasional addition in recent times of a fifth manual, called an Echo, Celestial or Altar Organ; but all being brought under the control of one performer, they are spoken of collectively as constituting a single instrument. To describe such an organ completely and in detail would require a volume, which is impossible here, and is besides unnecessary, as the smallest specimen equally with the largest comprises a certain number of necessary parts; namely, (1) the apparatus for collecting the wind, viz. the bellows; (2) the means for distributing the wind, viz. the wind-trunk, the wind-chest, and the sound-board-grooves; (3) the mechanism for playing the organ, viz. the clavier and the key movement; (4) the mechanism for controlling the use of the tiers of pipes, viz. the draw-stop action. To these have to be added the couplers, composition pedals, etc.

PIPES.

GREAT ORGAN.

ff Open diapason, metal. In front.
gg Stopt do.
hh Dulciana.
ll Principal.
mm Stopt wood Flute.
nn Clarionet.
oo Flautino.

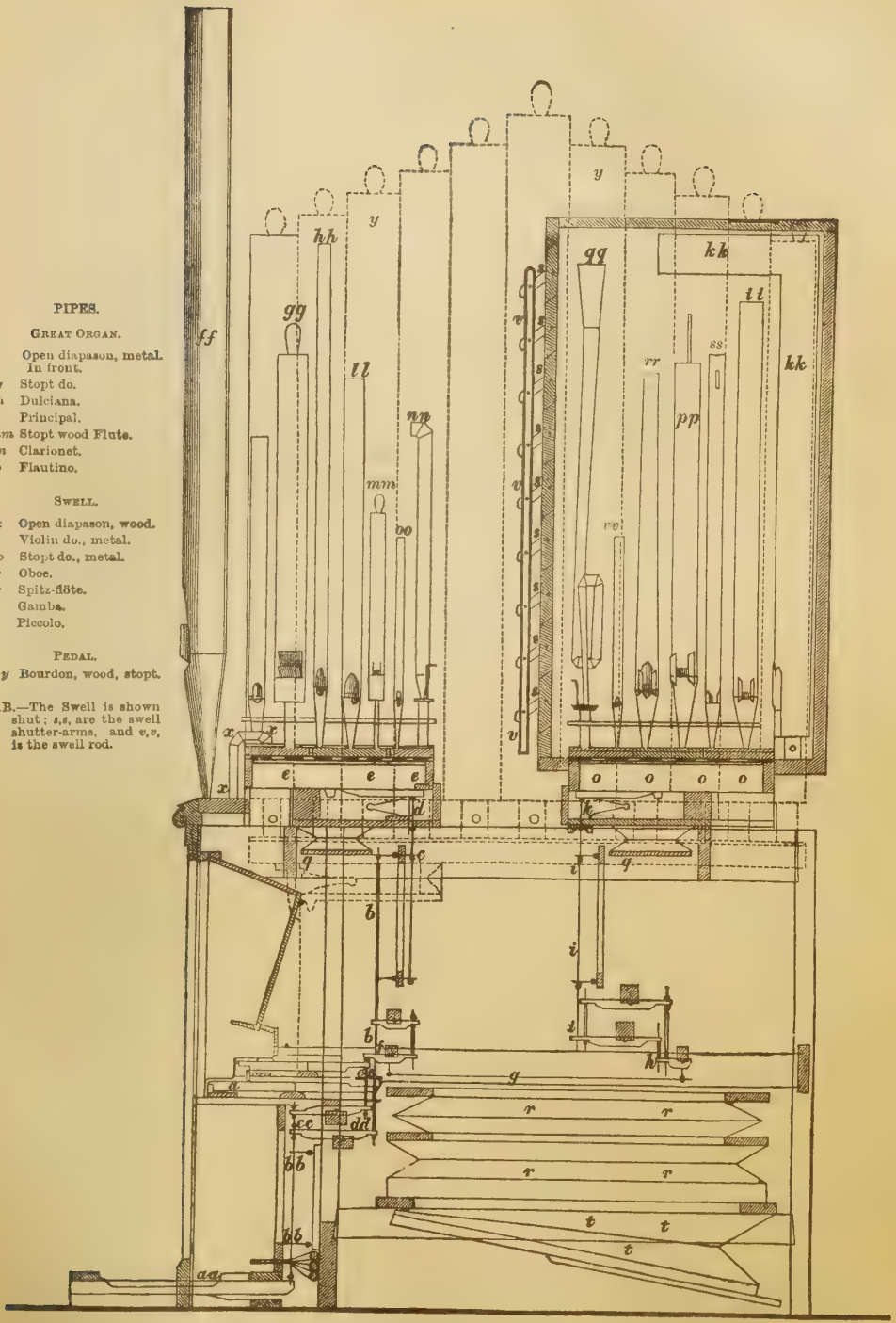
SWELL.

kk Open diapason, wood.
ii Violin do., metal.
pp Stopt do., metal.
qq Oboe.
rr Spitz-flöte.
ss Gamba.
vv Piccolo.

PEDAL.

y, y Bourdon, wood, stopt.

N.B.—The Swell is shown shut; *s, s*, are the swell shutter-arms, and *v, v*, is the swell rod.



General Section of an Organ with two Manuals, Great and Swell, and Pedals.

1. The Bellows that collect and compress the wind have already been described in vol. i. pp. 289-92. They are shown in the accompanying woodcut occupying their usual position in the lower part of the organ; the reservoir being marked *r,r,r,r*, and the feeder *t,t,t*. From the reservoir of the bellows the wind is conducted through a large service-pipe or 'wind-trunk' to the wind-cisterns or wind-chests *z,z*, where it remains for further use in smaller quantities. The wind-trunk, which could not be conveniently shown in the woodcut, is made either of wood or metal, and traverses the distance between the reservoir and wind-chest by the shortest convenient route. The wind-chest is a substantial box of wood extending the whole length of the sound-board; about equal to it in depth; and about two-thirds its width. In this chest are located the sound-board pallets (*d* and *k*), which prevent the wind proceeding any farther, unless one or more of them are drawn down (or opened) by the means next to be noticed.

2. The Key action is the system of mechanism by which the performer is able to draw open the pallets, which are otherwise far beyond his reach. In an action of simple construction this consists of a key (*a*), sticker (*b*), roller and tracker (*c*), communicating with a pull-down (*d*) attached to the pallet. On pressing down the front end of the key (*a*)—which key works on a metal pin or centre—the further end rises, lifting with it the vertical sticker (*b*). This sticker, lifting the first arm of the horizontal roller, causes the roller partly to revolve. At the opposite end of this roller is a second arm projecting from the back, which consequently descends (*c*). To this is attached a tracker made to any length necessary to reach from the second roller-arm to the pull-down (*d*). The course of the motion transmitted by these parts is as follows:—The key-tail carries the motion inwards, the sticker carries it upwards; the roller conveys it to the necessary distance right or left, while the tracker again carries it upwards to the pallet. In modern organs of superior construction, small discs of crimson cloth are placed at each end of the sticker, to prevent any rattling between the contiguous parts of the mechanism. A pin passes down from the sticker, through the key-tail, to prevent the former from slipping off the latter. A second one is placed on the top, and passes through an eye in the roller-arm to secure the certain action of the roller. The two studs into which the roller-pins pass to sustain the roller are lined with cloth, or 'bushed,' as it is termed, also to secure silence in action; and the rollers themselves are made of iron tubing, which is more firm and rigid than the old wood rollers, and has the additional advantage of taking much less space.

It is a matter of much importance to lessen the strain on the key-movement just noticed by reducing the resistance at the pallet as much as possible, and thus also relieving the finger of the player from all unnecessary labour and fatigue. For this purpose most builders make use, under certain circumstances, of what are called *relief* pallets. When wind, in however small quantity, gains admission above a pallet, the wind-pressure ceases by becoming equal all round, and there remains only the elastic resistance of the spring to be overcome. To effect this relief numerous devices have been thought of, as the 'jointed pallet,' in which two or three inches of the fore part move first, and then the remainder, perhaps for nearly a foot in length. There is also the 'double pallet,' in which a small valve is placed on the back of the large one, and opens first, etc. etc. In large organs some builders use relief pallets to obviate the necessity for 'pneumatics,' though the two are sometimes used at the same time.

3. The Draw-stop action is a second system of mechanism, by means of which the performer is enabled to draw-out or push-in any slider that lies beneath a separate set of pipes or *stop*. In the accompanying drawing each separate pipe depicted represents a single member of a different stop [see STOP], and the slider-ends are the little shaded portions that are shown immediately over the *sound-board groove* (*e,e,e* and *o,o,o,o*). The unshaded intermediate parts are the *bearers*, which sustain the weight of the *upper-boards* on which the pipes are seen standing, as well as of the pipes themselves; the sliders being thus left unfettered to move freely to and fro. In the small movable (Portative) organs of the Middle Ages, when the surface of the sound-board, or 'table' on which the pipes stood, was scarcely any higher above the keys than the top of a modern square pianoforte above its clavier, and when the sound-board measured only about a couple of feet in length, the slider-ends could be easily reached by the player, and be moved in or out with the fingers and thumb. When the sound-board became longer, and the sliders longer and heavier, a lever was added, to move them to and fro. This was the arrangement in the 16th-century organ at Radnor. At that period, and for a long time after, the stops were arranged before the playing commenced, and were not varied during the performance.

In a modern organ of what would now be considered small dimensions, the slider-ends are always beyond the reach of the performer, being, in relation to the claviers, generally farther in, considerably to the right or left, as the case may be, and at a much higher level. The 'action' to a single stop therefore consists of a *draw-stop rod*, which passes into the organ to the necessary extent; a movable *trundle*, which turns the corner; a *trace-rod*, which spans the distance from the trundle to the end

of the sound-board; and the *lever* that is in connection at its upper end with the slider. These attached parts act in the following manner. The draw-stop rod is drawn forward in the direction from middle to front; the trundle partly revolves and moves the trace-rod in the direction from side to middle; and the lower end of the lever is drawn inwards, causing the upper end to move outwards, and to take the slider-end with it. The stop is now ready for use. On pushing in the draw-stop, the action of the several parts is reversed, and the stop is silenced.

The end of the draw-stop rod projects through the jamb at the side of the keys, and is finished off with a knob ornamented with an ivory shield bearing the name of the stop that it controls.

The Concussion-bellows was duly described under the head of BELLOWS (see vol. i. p. 290); it is only necessary, therefore, here to add that in the subjoined cut it is shown in position (see *q*) attached to the underside of the wind-chest.

Besides the two *primary* systems of mechanism just noticed, most organs, however small, have a greater or less number of members belonging to certain *subsidiary* systems, foremost among which rank the *Couplers*. Thus an organ with one Manual and separate Pedal generally has at the least one coupler, 'Manual to Pedal.' By means of this the lower 2½ octaves of the Manual are brought under the control of the feet, so that their sounds may materially supplement the Pedal stops, which are always moderate in number in small organs. [See COUPLER, vol. i. p. 626.] A modern organ with two Manuals and separate Pedal has generally three, four, or even five couplers; 'Great to Pedal,' 'Swell to Pedal,' 'Swell to Great,' which is understood to act in the *unison* unless otherwise expressed; 'Swell octave,' which is understood to act in the octave *above* unless otherwise expressed. (It will be remembered that an octave-coupler formed part of the original work in Byfield's organ in St. Mary Redcliff, Bristol, 1726.) The 'Swell sub-octave' acts in the octave below. At first this was called a 'Double coupler,' as its effect resembled that of a 'Double diapason,' etc. In the organ built by Robson for St. Dunstan's in the West in 1834, there was a double coupler, Choir to Great, which operated by means of a second set of pallets, and therefore did not take down the Choir keys.

The 'action' of a manual-coupler of the modern improved kind consists simply of a set of levers or *backfalls*, one to each key. The front end of the backfall is lifted, the far end descending, and pressing down a sticker resting on the back end of the T-shaped backfall of the swell-action, which is then set in motion (*g, h, i, i, k*) as completely as though it had been started at *f* by the swell upper-manual key.

An octave coupler consists of a set of *diagonal* backfalls, which extend sufficiently to the *right* to reach from any given key to the tracker of its octave. The *upper* backfall above *h* shows this. A sub-octave coupler has a set of diagonal backfalls acting on the octave *below*. When not required to be used, the draw-stop is 'put in,' which raises the frame and backfalls from the stickers at the front end.

The Pedal-couplers are in modern examples made in manner similar to those just described, one of which may here be traced. On pressing down the pedal *aa* the trackers and roller-arms, *bb, bb* descend, drawing down the front end *cc* of the backfall. The far end *dd* is thus made to rise, lifting with it the sticker, which, communicating with the under-side of the tail (*ee*) of the great-organ key, lifts it and thus plays the note as exactly as though it had been pressed down by a finger.

The 'Sforzando coupler' is a movement worked by a pedal, by the aid of which the Great Organ is suddenly attached to the Swell. It reinforces the strength of the Swell to a far greater extent, and more quickly than by the 'crescendo' pedal; and is therefore useful when a quick and remarkable accent is required. It is formed of a backfall, the far end of which presses down a sticker resting on the back part of the square backfall of the Great Organ, which it depresses, and so sets the Great Organ tracker in motion. The first coupler of the kind was made by Lincoln, and introduced by him into his organ at St. Olave's, Southwark, erected in 1844. This coupler is always worked by a pedal, on pressing which the backfalls descend into position. On releasing the pedal the backfalls are raised from their work by a spring. Other subsidiary pedals are occasionally introduced, such as 'Great to Pedal, on or off,' and 'Swell to Great, on or off.' These are of such constant use, that they ought to find a place in every organ of even moderate dimensions.

The Composition Pedals have already been noticed. Their use is so generally felt, that in addition to those attached to the Great Organ stops, there are usually two or three provided for the Swell of organs of even average size. In instruments that have a Pedal Organ of fair dimensions, the Great Organ composition pedals usually do, or at any rate should, act also on those of the Pedal, 'in proportion'; particularly where the latter has any Mutation, Mixture, or 16-foot Reed stops. In such cases a 'Piano Pedal' for reducing the Pedal organ so that it may be available for use with the Swell or Choir, is very desirable.

Sometimes, instead of silencing some of the stops by composition pedals, they are rendered mute by means of a trap or *ventil* in the local wind-trunk, which, by closing, cuts off the supply of wind. This lessens the wear and tear of the mechanical parts of the organ. On the

other hand the draw-stops, or *registers*, may all be duly prepared, and may announce that all is in readiness, yet if the ventils are forgotten there may be as distinctly a false start as if there were 'no wind in.'

In his large organs Mr. Henry Willis introduced combination pistons projecting through the key-slips in lieu of composition pedals ; and devotes the width over the pedal-board to pedals acting on the various couplers, etc.

Notice may now be taken of two substitutes which modern thought has devised for the first of the primary systems of organ mechanism already described under the title of 'Key-movement.'

1. In large organs the long trackers and wires (taken as a whole) are so affected by variations of temperature, etc., as to cause the touch to become shallow in the summer, and deep in the winter, exposing the organ to ciphers. Protection is sought against these atmospheric disturbances, by varnishing the trackers and other woodwork ; and the various mechanical parts of the instrument are also furnished with regulating screws and nuts by means of which the necessary length of these transmitters of the key-motion may be re-established when interrupted. Still, there are circumstances and distances, curves and creeping courses, which can scarcely be traversed by the rigid mechanism referred to. Seeing what had been accomplished by telegraphy, by which the most delicate movements could be transmitted with rapidity and precision, and to indefinite distances, the thought occurred as to whether it might be possible to apply the principle of *electricity* to the organ, in which case the key-board would represent the manipulator and the pallets of the organ the receptors. To Dr. Gauntlett belongs the credit of having been the first to start this theoretical idea. His first proposal, made at the time of the Great Exhibition of 1851, was to play all the organs in the place at one and the same time ; but the suggestion met with no response. When the intention of the Crystal Palace Company to build an immense organ was announced in 1852, he met the Provisional Committee and proposed the erection of *facsimiles* of the eight most celebrated continental organs in various parts of the Palace, and of playing them, either all together or separately, in the centre of the building ; but this suggestion also remained unembodied. Dr. Gauntlett patented his invention in 1852, and in 1863 another plan was patented by Mr. Goundry ; but no organs appear to have been built to illustrate the practicability of either of them.

In 1867 Mr. Barker erected an electric organ in the church of St. Augustin in Paris, which attracted the attention of Mr. Bryceson, who was then paying a visit to the Paris Exhibition, and who made arrangements with Mr. Barker for introducing the electric system into England. Mr. Barker's English patent was taken out in January 1868. It protected his special applications for playing the manual and pedal organs ; for coupling the various manuals as well as the pedals, either in the unison, or in the octave or sub-octave, and for commanding the large traps in the wind-trunks known in England as ventils, to which was afterwards added an arrangement for drawing the stops. Mr. Bryceson added in April 1868 a perfectly new form of pallet which offered no resistance in opening ; and he subsequently introduced several other improvements, including an arrangement for using attenuated air instead of pressure ; and Mr. Henry Willis took out a patent almost simultaneously with Mr. Bryceson for using exhaust and power alternately for actuating a 'floating valve,' in connection with a novel arrangement of draw-stop action ; neither builder manifestly being aware of the conclusion arrived at by the other.

Among the electric organs erected or reconstructed by Mr. Bryceson are included St. Michael's, Cornhill ; St. George's, Tufnell Park ; St. Augustine's, Highbury ; Milney Manor, etc.

2. A second substitute for the long tracker movements, etc., in large or separated organs, is the 'tubular pneumatic system.' The germ of this application existed of course in Mr. Booth's contrivance (already noticed), which consisted of a tube receiving compressed wind at one end, and having a motor at the other ; but there is as much difference between the primitive device of 1827 and the more perfected 'system,' as between the early trials of Papin and the steam engines of Watt and Stephenson. It was not till 1867 that the principle was turned to practical account, when it was applied to an organ that was publicly shown at the Paris Exhibition of that year. Its importance was recognised by Mr. Henry Willis, who introduced it with improvements into his organ in St. Paul's Cathedral in 1874 ; and employed it extensively in that at the Alexandra Palace ; and it was used by Messrs. Bryceson in the organ removed by them from St. Paul's to the Victoria Rooms, Bristol ; by Mr. T. Hill in his organ at Manchester Cathedral ; by the Messrs. Bishop in the Yarmouth organ as rebuilt by them ; by Messrs. Foster & Andrews at the City Temple ; and by Messrs. Lewis & Co., for the Pedal Organ of their new instrument at Ripon.

3. It was naturally a source of considerable pleasure to an organist to have the advantage of couplers to unite from above and below, and from the right and left, to improve the effect of his performance ; but this happy state of feeling was apt to be qualified by the reflection that in consequence of the demand upon the wind, and the greatly increased rapidity with which it had to be supplied, there was just the possibility of his being required at some time to attend an

inquest on a dead blower, and of his being pronounced to have contributed materially to the demise of the unfortunate man. Hence the invention of some mechanical means for blowing the bellows, and for increasing or decreasing the speed of the supply, according as much or little might be required, became a matter of some concern and much importance.

The first piece of mechanism devised for this purpose was the 'Hydraulic Engine' of Joy and Holt,—afterwards David Joy, of Middlesborough. This consists of a cylinder similar to that of an ordinary steam-engine, but deriving its motion from the pressure of a column of water, admitted alternately to the top and bottom of the piston. Engines of this kind were attached to the organs at the Town Hall, Leeds; the Parish Church, Leeds; Rochester Cathedral; the Temple Church, etc. etc.

The 'Liverpool Water Meter,' as patented by Thomas Duncan, and made by Messrs. Forrester & Co., of Liverpool, consisted of two cylinders, with pistons and slotted piston-rods working a short crank-shaft. There is an engine of this kind, also, at the Temple Church.

Gas engines are also used for blowing organs.

Among the most notable organs erected by English organ-builders may be mentioned those in St. Paul's Cathedral, Albert Hall, and Alexandra Palace, by Willis; in Christ Church, Westminster Road, Newington Parish Church, and St. Peter's, Eaton Square, by Lewis & Co.; in the City Temple, and the Temple Church (rebuilt), by Forster & Andrews; in the Cathedrals at Manchester and Worcester, and at St. Andrew's, Holborn, by Mr. T. Hill; at the Oratory, Brompton, by Messrs. Bishop & Starr; at St. Peter's Church, Manchester, by Messrs. Jardine & Co.; at 'The Hall,' Regent's Park, by Messrs. Bryceson & Co.; and in St. Pancras Church, and St. Lawrence Jewry, by Gray & Davison; etc. etc.

The eminent French builders, Cavaillé-Coll & Cie. have erected some favourable examples of their work in the Town Halls of Manchester and Sheffield, etc.; while the excellent firm of Schulze & Co. has constructed fine organs in the parish church at Doncaster and at St. Mary's, South Shields.—This account would be incomplete were we to omit to mention that Messrs. E. & G. Hook, and Jardine & Son, of New York, and others, have enriched a vast number of the churches and other buildings in America with fine modern specimens of organs of their construction; and that a very fine example by Messrs. Walcker & Son, of Ludwigsburg, was imported in 1863, and erected in the Boston Music Hall, United States, where it gave an impetus to the art in that enterprising country.

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E. J. H.; with additions and corrections by T. E. (see next article).

ORGAN, Modern Improvements in.

Introductory. Since the preceding article was written enormous strides have been taken in the organ world. Not only in the actual construction of the instrument has this been the case, but in every department or branch of science or art connected with the organ there is progress to report.

Organ-building, organ-playing, balance, quality, and power of tone, marvellous actions and systems of control, development of flue, string and reed tone, acoustics, compass, pitch, tuning, wind pressures and blowing machinery stand prominently out from amongst the multitude of minor subjects and their attendant problems that have called for earnest study, and have received the unremitting attention of some of the foremost men of our time, whose combined labours and achievements in these directions have resulted in an almost perfect instrument, the fruits of which are so well displayed in the organ recital as we hear it to-day.

It is scarcely within the scope of this article to deal minutely with the innumerable factors or influences to which this happy state of affairs

is due, but mention may perhaps be made of the broad and noble view of organ-building taken, held, and carried out by many of the best firms of organ-builders; of the high standard of excellence in organ-playing and its concomitants, set up by the Council of the Royal College of Organists; of the judicious and far-reaching reform in the music of the service of the church; of the continual improvement in organ action, stop control, tonal development and kindred matters accruing from the indefatigable investigations of such workers as Messrs. Willis, Walker, Hill, Casson, Thynne, Lewis, Binns, Hope-Jones, Brindley & Foster, Austin, Best, Audsley, Robertson, and a host of other labourers in the field.

With the wide spread of the ever-increasing periodical organ literature and numerous text-books, there is necessarily a corresponding increase in the active critical acumen of organists; and, notwithstanding all that is said to the contrary, it is an indisputable fact that the taste for high-class organ-playing and tone is rapidly improving.

If therefore we take into consideration the free use of the organ in divine service, for recitals, or in concerted music, its power and grandeur of tone, its semi-orchestral aspect, its lightness of touch, rapidity of action, excellence of the tone, and the various systems of control, together with a significant appreciation on the part of organists and listeners alike, it is easily seen that the subject of our article has now become one of the greatest importance and of absorbing interest.

We will now pass on to describe some of the chief improvements of recent years.

Bellows.—See vol. i. pp. 289-92.

Actions.—Organ action may be divided into two classes,—mechanical and supplementary.

Tracker or 'mechanical' action (as organ-builders term it) consists of stickers, backfalls, (or squares), rollers and trackers, by means of which the movement is conveyed from the key to the pallet; and is operated entirely by the energy of the performer.

The term 'mechanical' in organ-builders' phraseology may therefore be taken to imply that the whole of the energy required to open the pallet must be supplied by the performer.

Actions of this description have the advantage of cheapness, durability and promptness of response, in addition to the highly important one, the personal control of the pallet by the performer, enabling him to impart to his playing his own personality of phrasing and touch.

But when the instrument contains more than about twenty speaking stops or the couplers are numerous, the touch becomes too heavy for the finger to overcome, and rapid playing (on anything like the full organ) becomes an utter impossibility.

To remedy this, class number two is employed, in which a secondary agent, such as pneumatic work, or a combination of electric and pneumatic work intervenes between the key and the pallet, and provides the power for overcoming the resistance. In this class of action the personal control of the pallet is almost entirely lost, constituting one of the most serious penalties which have to be paid for its use.

Supplementary actions are of several kinds. In the Barker pneumatic lever action depression of the key admits heavy pressure wind to a small external motor (something like a feeder), causing it to distend or inflate, and operate an ordinary tracker action leading to the pallet. Upon releasing the key a small valve is opened, emptying or exhausting the motor, which deflates and collapses, allowing the pallet spring to close the pallet. (See preceding article by E. J. H.)

In tubular pneumatic action depression of the key admits wind through a tube to a disc or circular motor operating a double-beat valve which opens an exhaust and at the same time cuts off the wind from the interior of a motor placed inside the ordinary wind-chest, and normally inflated with wind therefrom. The pressure of wind on the top of the motor with the exhaust open causes it to collapse and open the pallet attached to the top of the motor. When the key is released the conditions and movements are reversed, the wind regains access to the interior of the motor, which rising by the aid of a light spring, closes the pallet.

In Binns's tubular pneumatic action two motors are used, the smaller motor operating the valves of the larger one. In Willis's tubular pneumatic action heavy pressure wind is used. When the key is depressed it opens a pallet directly behind the key in a wind-chest known as the primary, allowing the wind to pass out through a tube at the back, through the various couplers, to the pneumatic lever which is directly under the pallet of the sound-board. This pneumatic lever consists of a series of motors, which upon receiving the wind from the tube, are inflated, pulling down the pallet attached by a wire to the chief or principal motor. One advantage of using heavy pressure wind is, that being more powerful the motors may be smaller.

It is likewise possible to make use of a combination of both pressure and exhaust systems of pneumatic action.

Tubular pneumatic actions can be made to work fairly well up to 150 feet in length, but the weight of the metal tubing is a serious item.

In tracker pneumatic action light tracker work takes the place of tubes.

Electro-pneumatic action is a combination of electric and pneumatic work. Depression of the key makes a contact allowing the electro-magnet to operate a tiny disc valve in connection with a small motor, which in turn operates a larger one opening the pallet.

Electric action—a triumph of science—has

the advantage of occupying but very small space, as the whole of the wires necessary for the control of a large instrument may be formed into a cable of the size of the wrist, and, if required, the console can be made movable. No reference to this description of action as set up in recent years, would be complete without mentioning the name of Mr. Robert Hope-Jones. With electric action the several departments of an organ may be distributed throughout the various parts of the building in which the instrument is placed.

Double Touch.—Hope-Jones electro-pneumatic organs are usually provided with double touch. In this case the depth of touch is divided into two dips or touches, the first touch resting upon the second, which resists further depression until extra pressure is brought to bear upon it. When only the first depth of touch is made use of, a combination of stops suitable for accompaniment is heard, but upon overcoming the resistance of the spring belonging to the second touch, and depressing the key to its full depth, an additional solo stop or more powerful combination comes into operation, enabling the performer to pick out any part as a solo, or obtain contrasting powers on the same manual, by his skilful manipulation of the two touches. Some little difficulty, however, is experienced in its use.

Melody Solo Action. — In the Casson Positive Organ the ordinary touch operates and controls the wind-supply to a melodic and a bass stop in such a way as to allow only the highest and lowest notes played to speak, following the melody and bass, and giving the effect of a Treble solo and Pedal bass, in addition to the accompaniment. (See Positive Organ.)

Messrs. Rutt and Cowing have also recently introduced a pneumatic harmony and solo, or part-singing sound-board, by means of which it is possible to pick out or make prominent any individual part.

Draw-Stop Action.—Akin to tubular pneumatic action is that made use of for actuating the sliders, known as tubular pneumatic draw-stop action. When the stop is drawn, a pallet in a wind-chest is opened by means of a cam action, allowing wind to pass out through a tube, and inflate a motor attached to the slider at the end of the sound-board. Upon pushing in the stop the motor is exhausted, and the slider is returned by a spring. In an earlier pattern double motors were used, and no spring.

Splayed Jambs.—The Draw-stop jambs of large instruments are now placed diagonally.

Stop Keys and Key Touches.—Stop Keys, (something like dominos pivoted in the centre), key touches, and tablets, are now frequently employed instead of draw-stops, composition pedals, or other methods of control.

Pistons.—Combination pistons are buttons of ivory or brass placed below each row of keys. When one is pressed it opens a valve in a high pressure wind-chest, allowing the wind to pass to a set of separate motors—one for each stop—or to a kind of bellows motor actuating the fans of composition pedal action.

Adjustable Composition Pedals.—Adjustable composition pedals and combination pistons are now frequently made, but, like the ventil system of control, they place an additional strain upon the memory of the performer, and in actual practice the combinations are seldom altered. Binns's Patent Interchangeable Combination Action may be specially mentioned.

The late Mr. Henry Jones once built an organ in which the composition pedal acted only upon those draw-stops which had previously had their knobs turned partly round. As the draw-stop knobs were oval in shape, this arrangement had the merit of showing the combination set.

Mr. Hope-Jones has recently invented a kind of double touch composition pedal, consisting of one composition pedal above another, the latter, upon being depressed by the former, providing a suitable bass to the combination formed by the upper one. Each pedal can be operated independently, as the lower one slightly projects.

Coupling Movements.—With pneumatic work coupling is comparatively easy (and can be done 'in the wind') the Binns organ at St. Mark's Church, Leeds, having as many as thirteen couplers; and the large pneumatic organ built as far back as 1863 by Mr. Wedlake, for H. A. Hankey, Esq., contained no fewer than twenty-four couplers. Electro-pneumatic action likewise lends itself to coupling movements.

The late Mr. H. Willis invented a piston or pedal for controlling a coupler, which reversed the position each time it was used. One movement brought the coupler on, and the next took it off again.

Swell Pedal.—The Swell pedal is now frequently balanced, a foot-board being provided for its operation. Performers can still be found who prefer the swinging-rod swell pedal; in connection with which several methods have been devised for fixing the swell shutters open at various points, giving several degrees of power. It is always desirable that some device similar to the 'cow-heel' movement should actuate the shutters, so as to open them faster as the pedal descends.

Manual Compass.—In recent organs the compass of the manuals has been extended to c'''' completing five octaves (61 notes).

Pedals.—Similarly the compass of the Pedal-board has been extended upwards to g, making a total of 32 notes, and the central position for the concave and radiating modified Wesley-Willis pedal-board is likely to be generally adopted.

In connection with the compass of both manual and pedal organs it has been the custom

of late years to make more use of what is known as the 'extension' system, in which the actual compass of the pipes is extended one octave beyond the clavier compass at either end, and becomes available in Octave or Sub-Octave pitch, by means of an Octave or Sub-Octave coupling movement, or by pneumatics.

Mr. Casson, by his system of octave duplication, obtains the effect of additional stops; and it is becoming a common thing to find the pipes of a 16-ft. pedal stop (see BOURDON) extended downwards in compass, so as to obtain an independent pedal stop of 32-ft. pitch or tone, the lower notes of which can be obtained acoustically, by coupling the action in fifths. It may also be remarked that the pedal organ is now receiving its proper share of attention, both from a melodic point of view, and also as to the provision of a suitable bass.

PIPES AND WIND PRESSURE.—Although, generally speaking, the ordinary form of organ pipe (as shown in the section given in the preceding article) remains the same, yet many departments have been made in pipe-making, voicing, and wind pressures, resulting in a high development of the string-toned stops and reeds. The smoothness of the reeds of the late Mr. H. Willis, the excellent examples of voicing left by the late Mr. Schulze, and also by Mr. Thynne (who discovered harmonic stopped pipes), the corno flute of Mr. Herbert Norman, the 'strings,' reeds, and quintadena (speaking apparently two notes at once a twelfth apart), by Mr. A. Palmer, the splendid specimens of tone by Mr. T. Lewis, the introduction of harmonic stops, long stoppers to stopped pipes, and leathered lips, the researches in the realms of organ tone by Mr. Hope-Jones and others who are continually striving for excellence, and the use of an increased and more varied wind pressure (ranging from three to twenty-five inches), all combine to produce greater variety and superiority in the quality of organ tone, than has ever existed before.

Of late years the standard of thickness and quality of pipe metal has vastly improved, although for large bass pipes hard rolled zinc (with pipe metal lips) is largely used.

The diaphone of Mr. Hope-Jones is a kind of tremulant arrangement, to which is attached a tube or resonator. In its latest development it is made entirely of metal in the form of a piston or slide alternately opening and closing port-holes and exhausts in a cylinder, for which it is claimed that both the pitch and the quality of tone are entirely governed by the length and scale, or form of the tube or resonator, the diaphone proper merely producing the vibrations. It is stated that the diaphone may be set over a variable pressure of wind without materially affecting the pitch.

THE SEVERAL ORGANS.—The large modern organ may consist of five manuals, viz.: great organ, swell organ, choir organ, solo organ and echo (or as it is now sometimes termed, celestial) organ; in addition to a very complete pedal organ proper.

The echo or celestial organ is usually placed at a distance from the console and the main portion of the instrument, with which it is electrically connected, being played from the uppermost manual. (See ECHO ORGAN.)

FANCY EFFECTS.—There is a growing tendency to favour fancy stops and effects, such as those arising from the waving of two ranks of delicate toned stops purposely differing in pitch (see VOIX CÉLESTES), or from the use of the tremulants (see TREMULANT).

STANDARDISATION OF THE ORGAN.—At the time of writing (1906) the 'Resolutions and Recommendations' of the Council of the Royal College of Organists have been withdrawn, but it is earnestly to be hoped that a set of standard measurements for the console will be formulated as early as possible.

PITCH.—It is now generally conceded that the continental, French, or diapason normal is the pitch that will eventually be adopted in this country.

Unfortunately the usual (New Philharmonic) fork of this pitch is A = 439 vibrations per second at 68° Fahr., which is known as the usual mean performing pitch, and is the one to which the pianoforte should be tuned for use in concert rooms.

But the Organ is not usually required to be tuned for so high a temperature, and Mr. A. J. Hipkins, the eminent authority on this subject, says:—'I recommend that all organs should be tuned to A = 435 or C = 517·3 vibrations per second at 59° Fahr., which is equivalent in Equal Temperament to A = 439, or C = 522, at 68° Fahr. If the organ is tuned at any intermediate temperature a properly graded fork should be used, in connection with a thermometer.'

ORGAN CASES.—See bibliography on p. 549.

TUNING.—Shortening a pipe sharpens it; lengthening a pipe flattens it. Large open metal pipes are tuned by means of a tongue or tongues of metal near the top of the pipe. By pulling the tongues outward the pitch is sharpened, and by closing them in, it is flattened.

Large open wood pipes are tuned by shifting a wooden slide, so as to cover or uncover a slot or aperture cut in the side, at the top end of the pipe, or, more clumsily, by nailing a piece of wood over a portion of the top of the pipe to flatten it, or by making the opening larger to sharpen it.

Small open metal pipes are tuned by pressing the pointed end of a tuning-horn or cone into the tops of the pipes to sharpen them, and by pressing the hollow end of the cone over the tops to flatten them. But a better and more recent plan is to provide the pipes with lapped

tuning slides, which clasp the top of the pipe. These can be raised or lowered by tapping them with a thin square-edged tuning knife, thus avoiding injury to the tops of the pipes.

Small open wood pipes are provided with metal shades at the top, for partially shading or covering, and uncovering the top of the pipe. Shading the top of the pipe flattens it, and uncovering sharpens it.

Stopped pipes are tuned by shifting the stoppers or tompions upward to flatten, and downward to sharpen.

Reed stops are tuned by means of a hooked wire (near the boot of the pipe), which can be tapped upwards to flatten, and downwards to sharpen; by which means the speaking portion of the tongue is lengthened or shortened.

The tuning of the organ should not be proceeded with until every other part of the instrument has been thoroughly overhauled, and all irregularities with regard to touch, actions, draw-stops or the speech of the pipes have received attention and been remedied. Tuning should always be done under normal conditions. This is especially necessary as regards the temperature of the building, which should be the same for tuning as when the instrument is in use. (See BELLOWS.)

As the pitch of the organ depends upon the length of the pipes, it cannot be materially altered without entailing considerable trouble to the organ-builder, who would have to transplant the pipes upwards, or make use of lapped slides for the smaller open metal pipes, in order to lower the pitch. On the tuning of the organ, see TUNING; TEMPERAMENT.

To complete the information given above a description is here appended of the 'Austin' and 'Casson' systems of organ-building, followed by the specifications of some representative modern organs.

In 1894 the attention of John Turnell Austin was drawn to the unequal pressure arising from the conveyance of wind through trunks and grooves of a fixed capacity having to convey a varying supply to pipes, according to the number of stops drawn, or otherwise to the limit of only one soft stop.

The test of wind gauges placed on trunks, grooves, and bellows often showed a lack of pressure from twelve to fifteen per cent when all stops were drawn, thus detracting from the purity of tone by flattening of pitch, especially in the smaller pipes and chorus stops, owing to their greater susceptibility. The power of a full organ on such a system never reached the correct sum total of each individual stop, but several per cent less. This fault, described by the word 'robbing,' has been familiar to organ-builders from time immemorial.

When air is compressed in a reservoir, and conducted through a pipe, the velocity of its movement increases when the outlet is enlarged; and with the increase, the density falls in proportion.

The early diagonal bellows were not disturbed by intermittent feed, each one being exhausted in succession, and were so far superior to the more modern horizontal, but the large space required has led to the almost universal adoption of the latter. However, their action was not perfect, as can be shown. The weighted upper pressure-board has to do double duty, first in its response to give place to an intermittent supply, and secondly to press out according to a varying demand. It is simple enough to understand that if gravity alone could be the sole actuating cause there would be no fault; but the laws of momentum and inertia interfere, having the effect of adding and subtracting from pressure in proportion as the changes of motion are more or less sudden downward and upward; in other words, there is not a sufficient delicacy of response, resulting in unsteadiness of wind and speech of pipes.

The 'Universal Air Chest' is an absolute departure from previous methods, and not an improvement on any existing system, but a refutation of old ideas. The necessity existing hitherto of concussions on trunks and sound-board chests having separate reservoirs with automatic feed from the main bellows and other expensive complications, is done away with, inasmuch as the simple primitive condition of the universal chest ensures an equal wind pressure at all times. It does not matter whether the supply is intermittent by means of feeders, or continuous by a kinetic blower, the pressure board acting by compensated springs is practically of no weight; sensitive in its response to the loudest staccato chord, and ceasing in its pressure at the close, without the disagreeable gush inevitable with weights and a flow through a trunk. This unique condition is attained by the fact that no communication exists between the pressure and outlet through the pipe valves, excepting the capacity of the chest, therefore there is *no* current or definite line for it to flow, the principle of the Universal Air Chest being air under pressure in large volume and not in limited quantity. Entrance within the chest or chamber is provided by means of an air-lock where all working parts are in sight and within easy reach. Tubular pneumatic and electric action are used according to circumstances. A new system of gravity pin couplers is a marvel of simplicity, and perfectly trustworthy.

The rotary tremolo, adapted to pipes, is a new feature, it does not disturb the speech, but affects the tone after it issues, which is a more legitimate method. A system of standardisation of pipe valves, pneumatics and other parts, ensures the accurate fit, a stock of which is kept in the chest to renew any defect at slight cost or trouble; the wind pressure being on at the same time, any adjustment is easy to effect.

The draw-stop action is pneumatic, and there is no sliding friction, the pipe-valves being centred upon a hinged flap drawn into touch by a collapsible pneumatic and small power bellows; this method lends itself admirably to the method of controlling the crescendo pedal. There cannot be any stops half-drawn, or partial opening of pipe-valves, either by the primary key action or through the intervention of couplers. An example of this system is at Rushden Chapel, Northampton.

THE 'CASSON' SYSTEM OF ORGAN-BUILDING.—The name of Mr. Thomas Casson, the originator of this system, is best known in connection with the 'Positive' organ (see POSITIVE). For larger organs there are many new effects, and the resources of the instrument are increased by 'octave duplication,' a method which differs materially from the unsatisfactory expedients known as 'borrowing' or 'transmission.' The stops of a duplicated manual are furnished with an octave coupler and an extra octave of pipes, etc., to complete it. There are two sets of draw-stops; the first acts in the ordinary way, but is thrown out of gear on touching a stud called a 'Manual Help.' At the same time the second group comes into gear in conjunction with the octave action only, so that 16-ft. stops become 8-ft. and so on. A valuable resource is the melodic treatment of the Solo Organ, based on Dawes's 'Melody Attachment' for the harmonium. On touching the 'Melody Stud' all the Solo Organ is silenced except the top note struck. Even more important is the system of 'Pedal Helps,' by which proper basses are provided and controlled for each manual. These and the 'Manual Helps' were patented in electro-pneumatic form in 1889. The specification of an organ built by this firm for the London Music School is appended.

London Music School Organ.

The disposition of the three manuals is as follows:—

Lowest. Solo and (by octave duplication) Choir.
Middle. Great, with Positive Organ by octave duplication and Dulcet Organ by *super*-octave Duplication.
Upper. Swell, with Echo by octave Duplication.
Pedal. Pedal Basses and Pedal Solo organs.

Summary.

Manual Stops,	actual, 20;	by duplication, 14;	effective, 34.
Pedal	,, 4;	,, borrowing 6;	,, 10.
Coupling actions,	,, 10;	,, duplication 5;	,, 15.
,, effects,	,, 29.		

GREAT ORGAN, with extra octave for 4, 6, and 8. With 2 extra octaves for 1, 2, 3, 5 and 7.

	Feet		Feet
1. Dolce, mid. C	32	5. Gedeckt	8
2. Geigen Principal	16	6. Principal	4
3. Flauto Dolce St. bass	16	7. Vienna Flute	4
4. Open Diapason	8	8. Mixture	V

I. Octaves.
II. Upper Manual.
Collective Crescendo Pedal.
Manual Help, to attach Great, detaching Positive and Dulcet.

POSITIVE, or Great Choir, by *octave* duplication.

1. Dolce, tenor C	16	5. Lieblich Flöte	4
2. Geigen Principal	8	7. Piccolo	2
3. Flauto Dolce	8		

III. Octaves (*i.e. super*-octave in relation to Great).
II. Upper Manual.
Manual Help, to attach Positive, detaching Great and Dulcet.

DULCET, by *super*-octave duplication.

	Feet
1. Dolce	8
3. Flauto Dolce	4

II. Upper Manual.
Manual Help, to attach Dulcet, detaching Great and Positive.

SOLO, with extra octave.

9. Aeoline, tenor C	16	13. Orchestral Oboe (in Swell)	8
11. Harmonic Flute	8	14. Harmonic Tuba	8
12. Saxophone (Double Clarionet) tenor C—In Swell	16	Spare Stop.	

IV. Octaves.
V. Middle Manual.
VI. Upper ,,
VII. Melody.
Tremulant (hitching pedal).
Collective Crescendo Pedal.
Manual Help, to attach Solo, detaching Choir.

CHOIR, by octave duplication, except 10.

10. Lieblich Gedeckt	8	12. Clarionet	8
9. Aeoline	8	13. Musette	4
11. Harmonic Flute	4	Spare Stop.	

V. Middle Manual.
VI. Upper Mannal.
VII. Melody.
Manual Help to attach Choir, detaching Solo.

SWELL, with extra octave.

15. Contra Viola, tenor C St. bass	16	17. Rohr-flöte	8
16. Open Diapason	8	18. Harmonic Flute	4
		19. Trumpet	8

VIII. Octaves.
Collective Crescendo Pedal.
Manual Help, to attach Swell, detaching Echo.

ECHO, by octave duplication, except No. 20.

15. Viola	8	1. Rohr-flöte	4
20. Voix Celeste *through*	8	18. Flautino	2

Manual Help, to attach Echo, detaching Swell.

PEDAL BASS Organ.

21. Quintatön, 12 pipes, 16 ft. length, 18 notes from No. 2 of Great	32	21b. Violone, from 21	16
		23. Sub-bass	16
22. Open Diapason, 12 pipes, 18 notes from No. 4	16	21c. Violoncello	8
		24. Bassoon (in Swell)	16
		Spare Stop.	

IX. Upper Manual.
X. Middle ,,
XI. Lower ,,
Three Pedal Helps, one for each Manual.
Special Pedal Help, to attach Pedal Bass organ, detaching Pedal Solo.

PEDAL SOLO, partly duplicated.

21d. Violone	16	11b. Saxophone (borrowed)	8
21e. Violoncello	8	12b. Oboe	4
10b. Harmonic Flute (borrowed)	4	13b. Clarion	4

XI. Lower Manual.
Special Pedal Help, to attach Pedal Solo, detaching Pedal Basses.

St. Paul's Cathedral. WILLIS & Co.

The following specification is taken from an account corrected by Sir George Martin.

GREAT (in case north side of chancel, 16 stops).

	Feet		Feet
1. Double Open Diapason	16	9. Principal	4
2. Open Diapason	8	10. Octave Quint	2⅔
3. Open Diapason	8	11. Fifteenth	2
4. Open Diapason	8	12. Fourniture, 3 ranks.	
5. Open Diapason	8	13. Mixture, 3 ranks.	
6. Open Diapason (wood)	8	14. Trombone	16
7. Quint	5⅓	15. Tromba	8
8. Flûte Harmonique	4	16. Clarion	4

Wind Pressure.—Flues: Treble, 5 inches, Bass, 3½ inches; Reeds, 7 inches.

SWELL (in south case, 12 stops).

17. Contra Gamba	16	23. Echo Cornet, 3 ranks.	
18. Open Diapason	8	24. Fifteenth	2
19. Lieblich Gedact	8	25. Contra Posaune	16
20. Salicional	8	26. Cornopean	8
21. Vox Angelica	8	27. Hautboy	8
22. Principal	4	28. Clarion	4

Wind Pressure.—Flues, 3½ inches; Reeds, 7 inches.

CHOIR (in case south side of chancel, 11 stops).

	Feet		Feet
29. Contra Gamba	16	35. Flûte Harmonique	4
30. Open Diapason	8	36. Principal	4
31. Dulciana	8	37. Flageolet	2
32. Violoncello	8	38. Corno di Bassetto	8
33. Clarabella Flute	8	39. Cor Anglais	8
34. Lieblich Gedact	8		

Wind pressure.—3½ inches throughout. The Contra Gamba, formerly the Pedal Violone (being the front pipes of the south case) is now added to this manual in place of the Bourdon.

SOLO (under west arch, north side of chancel, 13 stops—all except No. 40 in a swell box).

40. Flûte Harmonique	8	47. Cor Anglais	8
41. Concert Flûte Harmonique	4	48. Trumpet (Tuba)	8
42. Piccolo	2	49. Orchestral Oboe	8
43. Open Diapason	8	50. Corno di Bassetto	8
44. Gamba	8	51. Cornopean	8
45. Contra Fagotto	16	52. Flûte Harmonique	8
46. Contra Posaune	16		

Wind Pressures.—Flues, 3½ inches; Reeds—Contra Fagotto and Cornopean, 7 inches; Contra Posaune and Trumpet, 17 inches; the remainder, 3½ inches.

TUBA (Fifth Manual, 5 stops).

53. Double Tuba	16	56. Tuba Major	8
54. Tuba	8	57. Clarion	4
55. Tuba	4		

Wind Pressure.—The Tuba Major, 8 feet, and Clarion, 4 feet, are in the chancel, and are winded 17 inches in the treble, and 14½ inches in the bass; the other three—Double Tuba, 16 feet, Tuba, 8 feet, and Tuba, 4 feet—stand in the Quarter gallery, having 25 inches of pressure for the treble, and 20 inches for the bass.

ALTAR ORGAN (played from Solo keys; under middle arch, north side of chancel; 4 stops in swell box).

58. Contra Gamba	16	61. Vox Humana	8
59. Gamba	8	62. Tremulant.	
60. Vox Angelica, 3 ranks.			

Wind Pressure.—4 inches.

PEDAL (in north-east quarter gallery of dome, 10 stops).

63. Double Open Diapason	32	68. Principal	8
64. Open Diapason	16	69. Mixture, 3 ranks.	
65. Open Diapason	16	70. Contra Posaune	32
66. Violone. Open Diapason	16	71. Bombardon	16
67. Violoncello	8	72. Clarion	8

Wind Pressure.—Flues, 3½ inches and 6 inches; Reeds—Contra Posaune, 6 inches; Bombardon and Clarion, 20 inches.

PEDAL (under west arch on north side of chancel, 5 stops).

73. Violone	16	76. Octave	8
74. Bourdon	16	77. Ophicleide	16
75. Open Diapason	16		

Wind Pressures.—Flues, 3½ inches; Reed, 17 inches.

COUPLERS AND ACCESSORIES (Draw-stops).

Swell to Great Sub-Octave.
Swell to Great Unison.
Swell to Great Super-Octave.
Solo to Swell.
Swell to Choir.
Dome Tubas to Great.
Chancel Tubas to Great.
Solo on.
Altar on.
Tuba to Pedals.
Solo to Pedals.
Swell to Pedals.
Great to Pedals.
Choir to Pedals.

Swell Pistons to Composition Pedals.
Great Pistons to Composition Pedals.
Coupler for Swell Pedals, uniting Solo to Swell Pedals, but not *vice versâ*.
Dome and Chancel Tubas to Great—on and off.
Three speaking tubes to Succentor, Decani, Cantoris, in connection with the two sides of the Choir.

PISTONS (adjustable).—6 to Solo; 6 to Swell; 8 to Great; 6 to Choir; 4 to Tuba. In addition to these, there are eight in the key-frame controlling the others, according to arrangement, Swell to Great, Great to Pedal, 6 Combined Pedals to Pedal.

Speaking Stops, 77; Total Draw-stops, 96.

The following stops represent what remain of Father Smith's work of 1695:—Great—Double Open, 16 feet, and Open, 8 feet, and part of the Principal and Fifteenth. Choir—Part of the Contra Gamba. Dome Pedal—Presumably the Principal, 8 feet (metal). A solitary open diapason, 16 feet, in the Dome Pedal, remains of Bishop's work in 1826 and 1849.

The draw-stops are arranged vertically. There are two gas-engines in the crypt, which supply the wind for the portion of the organ in the chancel, whilst the pedal stops and tubas in the dome are served by one of Mr. Hugh Swanton's hydraulic engines; the Altar (Echo) Organ is blown by electric agency.

Westminster Abbey. W. HILL & SON.

The action of the Celestial Organ is electric, on the system invented by Messrs. W. Hill & Son, the connection being established by means of a small cable 200 feet in length.

The stops of the Celestial Organ are actuated by means of ivory stop-keys, with a sliding motion, placed over the left jamb of the console. These have a very small movement, and can be manipulated with extreme ease. If desired, the whole of the seventeen stops can be put on or off by one movement of the finger. The key contacts, electro-pneumatic movement at the sound-board, swell pedal movement and draw-stop movement, are all on a new principle. The current, which is very small, is derived from three accumulator cells, which can be re-charged, when required, by means of a miniature dynamo attached to the blowing engine.

All the stops of the Celestial Organ are enclosed in a swell box, and are voiced to appropriate softness.

One of the novel features of the organ consists in a series of brass resonating gongs, thirty-six notes, which are likewise placed in the swell box, and are struck by means of electro-pneumatic hammers. Some quaint and remarkable effects are obtained from this stop.

The wind is supplied from three reservoirs, at different pressures, placed below the sound-boards, and fed from zinc wind-trunks, carried along the Triforium floor from the main organ.

The electric touches of both manual and pedal key-boards are instantaneous in action.

The following is the complete specification:—

GREAT, CC to A.

	Feet		Feet
1. Double Open Diapason, metal	16	7. Harmonic Flute, metal	4
2. Open Diapason (1), metal	8	8. Twelfth, metal	2⅔
3. Open Diapason (2), metal	8	9. Fifteenth, metal	2
4. Open Diapason (3), metal	8	10. Mixture, 4 ranks metal.	
5. Hohl Flute, wood	8	Reed Sound-board (heavier wind).	
6. Principal, metal	4	11. Double Trumpet, metal	16
		12. Posaune, metal	8
		13. Clarion, metal	4

CHOIR, CC to A.

14. Gedeckt, wood	16	20. Nason Flute, wood	4
15. Open Diapason, metal	8	21. Suabe Flute, wood	4
16. Keraulophon, metal	8	22. Harmonic Gemshorn, metal	4
17. Dulciana, metal	8	23. Contra Fagotto, metal	16
18. Lieblich Gedeckt, wood	8	24. Cor Anglais, metal	8
19. Principal, metal	4		

SWELL, CC to A.

	Feet		Feet
25. Double Diapason, bass, wood	16	33. Hohl Flute, wood	8
26. Double Diapason, treble, metal	16	34. Dulcet, metal	4
27. Open Diapason (1), metal	8	35. Principal, metal	4
28. Open Diapason (2), metal	8	36. Lieblich Flute, metal	4
29. Rohr Flute, wood and metal	8	37. Fifteenth, metal	2
30. Salicional, metal	8	38. Mixture, 3 ranks, metal	
31. Voix Céleste, metal	8	39. Oboe, metal	8
32. Dulciana, metal	8	(On heavier wind.)	
		40. Double Trumpet, metal	16
		41. Cornopean, metal	8
		42. Clarion, metal	4

SOLO, CC to A.

43. Gamba, metal	8	48. Clarionet, metal	8
44. Rohr Flute, wood	8	49. Vox Humana, metal	8
45. Lieblich Flute, metal	4	(On heavy wind)	
46. Harmonic Flute, metal	4	50. Tuba Mirabilis, metal	8
(In a Swell)			
47. Orchestral Oboe, metal	8		

Celestial, CC to A.

(Light wind sound-board, fifth clavier.)

	Feet
51. Double Dulciana, bass, wood	16
52. Double Dulciana, treble, metal	16
53. Flauto Traverso, metal	8
54. Viola da Gamba, metal	8
55. Voix Céleste, metal	8
56. Hohl Flute, wood	8
57. Dulciana Cornet, 6 ranks.	

The following stops are available, when desired, on the solo keyboard, thus furnishing an independent instrument of two manuals; while in combination with coupler-keys Nos. 89 and 90, couplers 91 and 92 can be interchanged, thus reversing the claviers.

	Feet
58. Cor de Nuit, wood and metal	8
59. Suabe Flute, wood	4
60. Flageolet, metal	2
(On heavier wind.)	
61. Harmonic Trumpet, metal	8
62. Musette, metal	8
63. Harmonic Oboe, metal	8
64. Vox Humana, metal	8
65. Spare Slide.	
66. Glockenspiel, 3 ranks.	
67. Gongs.	

Pedal, CCC to F.

	Feet
68. Double Open Diapason, wood	32
69. Open Diapason, wood	16
70. Open Diapason, metal	16
71. Bourdon, wood	16
72. Principal, metal	8
73. Bass Flute, wood	8
74. Violoncello, wood	8
Reed Sound-boards (heavier wind).	
75. Contra Posaune, metal	32
76. Posaune, metal	16
77. Trumpet, metal	8

Couplers, etc.

78. Swell to Great.
79. Swell Octave.
80. Swell to Choir.
81. Solo to Great.
82. Great to Pedal.
83. Swell to Pedal.
84. Choir to Pedal.
85. Solo to Pedal.
86. Solo Octave to Pedal.
87. Swell Tremulant.
88. Solo Tremulant.

Coupler-Keys of 'Celestial Organ.'

89. Celestial to 5th Manual.
90. Celestial to 4th Manual.
91. Nos. 51 to 57 on 5th Manual.
92. Nos. 58 to 67 on 4th Manual.
93. Celestial Octave.
94. Celestial Sub-Octave.
95. Celestial to Solo, Octave.
96. Celestial to Solo, Sub-Octave.
97. Celestial to Pedal.
98. Tremulant.
99. Wind.

Ten Pneumatic Combination Pedals, affecting Great, Swell, and Pedal Stops.
Seven Combination Pistons to Solo and Choir.
Three Combination Pistons to Celestial.
Three Crescendo Pedals.

The Cathedral Church of St. Saviour, Southwark, London, S.E. T. C. Lewis & Co.

The following particulars were communicated to *The Organist and Choirmaster* by Dr. A. Madeley Richardson, M.A., F.R.C.O., organist and choirmaster of St. Saviour's :—

Great (CC to C, 61 notes, 13 stops).

	Feet
1. Contra Viola	16
2. Bourdon	16
3. Open Diapason, No. 1	8
4. Open Diapason, No. 2	8
5. Stopped Diapason	8
6. Flûte Harmonique	8
7. Octave	4
8. Flûte Harmonique	4
9. Octave Quint	2⅔
10. Super Octave	2
11. Cornet, 3, 4, and 5 ranks.	
12. Mixture, 4 ranks.	
13. Trumpet.	

10 key-touches for couplers and fixed combinations.

Swell (CC to C, 61 notes, 14 stops).

	Feet
14. Bourdon	16
15. Open Diapason	8
16. Rohr Flöte	8
17. Viole de Gambe	8
18. Voix Célestes (Tenor C)	8
19. Geigen Principal	4
20. Rohr Flöte	4
21. Flautina	2
22. Mixture, 4 ranks.	
23. Contra Fagotta	16
24. Horn	8
25. Oboe	8
26. Voix Humaine.	
27. Clarion	4

10 key-touches for couplers and fixed combinations.

Choir (CC to C, 61 notes, 10 stops).

	Feet
28. Lieblich Gedact	16
29. Geigen Principal	8
30. Salicional	8
31. Dulciana	8
32. Lieblich Gedact	8
33. Salicet	4
34. Flauto Traverso	4
35. Lieblich Gedact	4
36. Lieblich Gedact	2
37. Mixture, 3 ranks.	

10 key-touches for couplers and fixed combinations.

Solo (CC to C, 61 notes, 10 stops).

	Feet
38. Flûte Harmonique	8
39. Vox Angelica	8
40. Unda Maris (Tenor C)	8
41. Flûte Harmonique	4
42. Cor Anglais (Tenor C)	16
43. Trombone	16
44. Clarinet	8
45. Orchestral Oboe	8
46. Tuba Magna	8
47. Trompette Harmonique	8

The Solo Organ is enclosed in a separate Swell box. 10 key-touches for fixed combinations and Solo stops.

Pedal (CCC to F, 30 notes, 13 stops).

	Feet
48. Great Bass	32
49. Major Violon	32
50. Great Bass	16
51. Violon	16
52. Sub Bass	16
53. Dulciana Bass	16
54. Violoncello	8
55. Flute Bass	8
56. Flute	4
57. Contra Posaune	32
58. Posaune	16
59. Trombone	16
60. Trumpet	8

Couplers (10).

61. Choir to Pedal.
62. Great to Pedal.
63. Swell to Pedal.
64. Solo to Pedal.
65. Choir to Great.
66. Swell to Great.
67. Solo to Great.
68. Swell to Choir.
69. Solo to Swell.
70. Solo Octave.

Accessories. — Tremulant to Swell; 6 pedals for interchangeable combinations; ordinary Swell pedal for Solo; balanced pedal for Swell; balanced pedal for *crescendo* over entire organ, including the Solo swell shutters; the entire action is electro-pneumatic; the console is detached and placed behind the Choir stalls; the weight of wind for the entire organ is 3½ inches, with the exception of the Tuba Magna and the Trompette Harmonique, for which it is 12 inches; the whole of the metal pipes are of the best spotted metal; the case is made of oak, from the designs of the late Sir Arthur W. Blomfield, A.R.A.

DESCRIPTION OF KEY-TOUCH COMBINATIONS.

Great Organ (10).

1. Great to Pedal, on and off.
2. Open Diapason, No. 2, 8 feet; Stopped Diapason, 8 feet. Pedal—Violon, 16 feet; Sub Bass, 16 feet; Flute Bass, 8 feet.
3. Open Diapason, No. 1, 8 feet; Open Diapason, No. 2, 8 feet; Flûte Harmonique, 8 feet; Flûte Harmonique, 4 feet. Pedal—Great Bass, 16 feet; Sub Bass, 16 feet; Flute Bass, 8 feet.
4. Bourdon, 16 feet; Open Diapason, No. 1, 8 feet; Open Diapason, No. 2, 8 feet; Stopped Diapason, 8 feet; Flûte Harmonique, 8 feet; Octave, 4 feet. Pedal—Major Violon, 32 feet; Great Bass, 16 feet; Violon, 16 feet; Sub Bass, 16 feet; Violoncello, 8 feet; Flute Bass, 8 feet.
5. Adds—Contra Viola, 16 feet; Octave Quint, 2⅔ feet; Super Octave, 2 feet; Trumpet, 8 feet. Pedal—adds—Great Bass, 32 feet; Dulciana Bass, 16 feet; Flute, 4 feet; Posaune, 16 feet.
6. Adds—Full Great. Pedal—Full.
7. Great—Flûte Harmonique, 8 feet, only. Swell—Oboe, 8 feet; Rohr Flöte, 8 feet, Pedal—Sub Bass, 16 feet. Coupler—Swell to Pedal.
8. Swell to Great, on and off.
9. Solo to Great, on and off.
10. Choir to Great, on and off.

Swell Organ (10).

1. Swell to Pedal, on and off.
2. Rohr Flöte, 8 feet; Viole de Gambe, 8 feet. Pedal—Sub Bass, 16 feet.
3. Open Diapason, 8 feet; Rohr Flöte, 8 feet; Rohr Flöte, 4 feet; Oboe, 8 feet (Viole de Gambe off). Pedal—Sub Bass, 16 feet: Flute Bass, 8 feet.
4. Adds — Viole de Gambe, 8 feet; Geigen Principal, 4 feet. Pedal — Adds — Dulciana Bass, 16 feet.
5. Adds — Bourdon, 16 feet; Flautina, 2 feet; Horn, 8 feet. Pedal—Adds—Great Bass, 16 feet.
6. Full Swell. Pedal—Adds—Major Violon, 32 feet.
7. Viole de Gambe, 8 feet, and Voix Céleste, 8 feet, only. Choir—Dulciana, 8 feet; Lieblich Gedact, 8 feet. Pedal—Dulciana Bass, 16 feet. All couplers off.
8. Rohr Flöte, 8 feet; Voix Humaine, 8 feet. Choir—Dulciana, 8 feet; Lieblich Gedact, 8 feet. Pedal—Dulciana, 16 feet; Choir to Pedal.
9. Horn, 8 feet, only. Choir—Salicional, 8 feet; Lieblich Gedact, 8 feet. Pedal—Sub Bass, 16 feet; Dulciana, 16 feet; Choir to Pedal.
10. Solo to Swell, on and off.

Choir Organ (10).

1. Choir to Pedal, on and off.
2. Dulciana, 8 feet; Lieblich Gedact, 8 feet; Pedal—Sub Bass, 16 feet; Dulciana, 16 feet.
3. Salicional, 8 feet; Dulciana, 8 feet; Lieblich Gedact, 8 feet; Lieblich Gedact, 4 feet. Pedal—Sub Bass, 16 feet; Dulciana, 16 feet; Flute Bass, 8 feet.
4. Geigen Principal, 8 feet; Salicional, 8 feet; Dulciana, 8 feet; Lieblich Gedact, 8 feet; Flauto Traverso, 4 feet; Lieblich Gedact, 4 feet. Pedal—Violon, 16 feet; Sub Bass, 16 feet; Flute Bass, 4 feet.
5. Lieblich Gedact, 16 feet; Geigen Principal, 8 feet; Salicional, 8 feet; Dulciana, 8 feet; Lieblich Gedact, 8 feet; Salicet, 4 feet; Flauto Traverso, 4 feet; Lieblich Gedact, 4 feet. Pedal—Violon, 16 feet; Sub Bass, 16 feet; Flute Bass, 8 feet; Flute, 4 feet.
6. Full Choir. Pedal—Violon, 16 feet; Sub Bass, 16 feet; Dulciana Bass, 16 feet; Violoncello, 8 feet; Flute Bass, 8 feet; Flute, 4 feet.
7. Lieblich Gedacts, 16 feet, 8 feet, 4 feet, 2 feet. Swell—Open Diapason, 8 feet; Rohr Flöte, 8 feet. Pedal—Sub Bass, 16 feet; Flute Bass, 8 feet.
8. Lieblich Gedacts, 8 feet and 2 feet. Swell—Rohr Flöte, 8 feet; Viole de Gambe, 8 feet. Pedal—Sub Bass, 16 feet. Swell to Pedal.
9. Dulciana, 8 feet, only. Pedal—Dulciana, 16 feet. Choir to Pedal.
10. Swell to Choir, on and off.

Solo Organ (10).

1. Solo to Pedal, on and off.
2. Flûte Harmonique, 8 feet.
3. Flûte Harmonique, 8 feet; Flûte Harmonique, 4 feet.
4. Orchestral Oboe, 8 feet.
5. Flûte Harmonique, 8 feet; Clarinet, 8 feet.
6. Flûte Harmonique, 8 feet; Trompette Harmonique, 8 feet.
7. Vox Angelica, 8 feet; Unda Maris, 8 feet.
8. Flûte Harmonique, 4 feet; Cor Anglais, 16 feet; Orchestral Oboe, 8 feet.
9. Trombone, 16 feet; Tuba Magna, 8 feet; Trompette Harmonique, 8 feet.
10. Trombone, 16 feet; Tuba Magna, 8 feet.

NOTES.

GREAT ORGAN.—The lowest notes of the Contra Gamba, 16 feet, are borrowed from the Pedal Violon; and of the Bourdon, 16 feet, from the Pedal Sub Bass.

SWELL ORGAN.—The Viole de Gambe, 8 feet, is a beautiful imitation of string tone.

CHOIR ORGAN.—The family of four Lieblichs has a tone of peculiar refinement.

SOLO ORGAN.—The tone of the soft reeds is very delicate. The advantage of the Cor Anglais speaking at 16 feet pitch is evident, since in combination with the Clarinet, Oboe, or Flute, it may be used for valuable orchestral effects. Those accustomed to Willis Tubas may be disappointed with the heavy reeds; they are much less powerful than Willis's, but on that account perhaps more generally useful. The Tuba Magna is of full rich tone, and of fine effect in chords when the Swell box is closed. The Trompette Harmonique is a very close imitation of the orchestral trumpet. The two together, when used to reinforce the full Great, add breadth and massiveness, without drowning the flue work.

PEDAL ORGAN.—The Great Bass, 32 feet, and Great Bass, 16 feet, are one and the same set of pipes, sounding in octaves. The Major Violon, 32 feet, Violon, 16 feet, and Violoncello, 8 feet; the Sub Bass, 16 feet, Bass Flute, 8 feet, and Flute, 4 feet; the Contra Posaune, 32 feet, and Posaune, 16 feet; and the Bombarde, 16 feet, and Trumpet, 8 feet, are all borrowed in the same manner.

The organ, though unfortunately placed in a chamber where many of the soft effects are lost, is a masterpiece of voicing, and endless delightful combinations may be produced. The cost, including the erection of a chamber, was £6000. The wind is supplied by a rotary engine, driven by water from the Hydraulic Supply Co., at a pressure of 700 lbs. to the square inch.

St. Margaret's Church, Westminster. J. W. WALKER & SONS.

The instrument, built to the specification of E. H. Lemare, Esq., F.R.A.M., F.R.C.O., the late organist and choirmaster of the church, stands in the north aisle, occupying the two easternmost arches, and has a 16-feet frontage facing west. The electric blowing machinery and feeders are placed in the tower of the church, and the wind is conveyed along the aisle roof to the organ. In addition to the two controlling wind reservoirs in the tower, there are eight large reservoirs in the organ itself.

GREAT ORGAN (14 stops).

	Feet		Feet
1. Double Open Diapason, wood	16	8. Principal	4
2. Open Diapason, large	8	9. Twelfth	2⅔
3. Open Diapason, medium	8	10. Fifteenth	2
4. Open Diapason, small	8	11. Mixture, 3 ranks.	
5. Orchestral Flute	8	12. Double Trumpet	16
6. Wald Flute	8	13. Posaune	8
7. Harmonic Flute	4	14. Clarion	4

SWELL ORGAN (14 stops).

1. Lieblich Bourdon	16	9. Mixture, 4 ranks.	
2. Open Diapason	8	10. Contra Posaune (heavy wind)	16
3. Lieblich Gedact	8	11. Posaune (heavy wind)	8
4. Echo Gamba	8	12. Oboe	8
5. Voix Céleste (Tenor C)	8	13. Vox Humana	8
6. Flute	4	14. Clarion (heavy wind)	4
7. Principal	4		
8. Fifteenth	2		

CHOIR ORGAN (11 stops).
(Enclosed in Separate Swell Box.)

1. Quintaton	16	7. Viola	4
2. Gamba	8	8. Piccolo	2
3. Dulciana	8	9. Clarionet	8
4. Vox Angelica (Tenor C)	8	10. Orchestral Oboe	8
5. Lieblich Gedact	8	11. Tuba, heavy wind (prepared for)	8
6. Concert Flute	4		

PEDAL ORGAN (11 stops).

1. Double Open Diapason, wood	32	8. Flute, wood	8
2. Open Diapason, wood	16	9. Bombarde, metal (prepared for)	32
3. Open Diapason, metal	16	10. Trombone, wood (heavy wind)	16
4. Bourdon, wood	16	11. Trumpet, wood (heavy wind)	8
5. Quint, wood	10⅔		
6. Octave, wood	8		
7. Principal, metal	8		

COUPLERS AND ACCESSORIES (14 stops).

1. Great to Pedal.	8. Choir Octave.
2. Swell to Pedal.	9. Choir unison off.
3. Choir to Pedal.	10. Swell Sub-Octave.
4. Choir to Great.	11. Swell Octave.
5. Swell to Great.	12. Swell unison off.
6. Swell to Choir.	13. Tremulant to Swell Organ.
7. Choir Sub-Octave.	14. Tremulant to Choir Organ.

Five Combination Pistons (Electro-pneumatic) to Great Organ Stops.
Six Combination Pistons (Electro-pneumatic) to Swell Organ Stops.
Five Combination Pedals (Electro-pneumatic) to Swell Organ Stops.
Five Combination Pedals to Pedal Organ Stops.
Four Combination Pedals to Choir Organ.
Double Acting Pedal controlling Great to Pedal Coupler.
Balanced Swell Pedal to Swell and Choir Organs.
Compass of Manuals, CC to C, 61 notes.
Compass of Pedal, CCC to G, 32 notes.
Pedal Board, radiating and concave.
All Stops run throughout the full Compass of the Manuals except No. 5 Swell and No. 4 Choir.
Tubular Pneumatic Action applied to Manuals, Pedals, and Draw-stop Action and all Manual Couplers.

1895. *St. Alban the Martyr, Brooke Street, Holborn.*

This organ, a divided one, is placed on either side of the choir in the north and south chapels, and is played from the south side. The instrument is by Henry Willis & Sons, the well-known firm of organ-builders, and the action is their most recent form of tubular pneumatic. The wind is supplied at varying pressures by three of Mr. Vincent Willis's patent hydraulic engines. The organ has four fronts filled with spotted metal pipes. The draw-stop knobs are of solid ivory, and are placed at an angle of 45°. Four Manuals, CC to A; radiating and concave pedal board. Eight Composition Pedals, four to Swell and four to Great. Two Swell Pedals, one to Swell Organ and one to Solo. Three pneumatic pistons controlling the Swell to Great, Solo to Great, Great to Pedal. The manual keys are of the very best description, and the entire organ is said to be one of the finest examples of what a church organ should be.

GREAT.

	Feet		Feet
1. Double Diapason	16	7. Twelfth	2⅔
2. Open Diapason, No. 1	8	8. Fifteenth	2
3. Open Diapason, No. 2	8	9. Mixture, 3 ranks.	
4. Clarabel Flute	8	10. Double Trumpet	16
5. Flûte Harmonique	4	11. Trumpet	8
6. Principal	4	12. Clarion	4

SWELL.

13. Lieblich Bourdon	16	20. Mixture, 3 ranks.	
14. Geigen Principal	8	21. Contra Posaune	16
15. Lieblich Gedact	8	22. Cornopean	8
16. Salicional	8	23. Hautboy	8
17. Vox Angelica (Tenor C)	8	24. Vox Humana	8
18. Gemshorn	4	25. Clarion	4
19. Flageolet	2		

CHOIR.

26. Lieblich Gedact	8	30. Lieblich Flöte	4
27. Dulciana	8	31. Concert Flute	4
28. Hohl Flöte	8	32. Piccolo	2
29. Viola da Gamba	8	33. Corno-di-Bassetto	8

SOLO.

34. Hohl Flute	8	37. Orchestral Oboe	8
35. Wald Flute	4	38. Clarinet	8
36. Tuba	8		

PEDAL.

39. Contra Bourdon	32	43. Octave	8
40. Open Diapason	16	44. Violoncello	8
41. Violone	16	45. Mixture, 3 ranks.	
42. Bourdon	16	46. Ophicleide	16

COUPLERS.

47. Swell to Great.	52. Choir to Pedal.
48. Swell to Choir.	53. Solo to Pedal.
49. Solo to Great.	54. Tremulant to Swell by Draw-stop.
50. Great to Pedal.	
51. Swell to Pedal.	

York Minster. J. W. WALKER & SONS.

This organ was originally built in 1829 by Messrs Elliott & Hill, and improved about

1860 by Messrs. Hill & Son. The mechanism having become completely worn out, the necessity for renewal afforded an opportunity for the substitution of an entirely new scheme, with the result that only the case work and the best of the old pipe work are incorporated in the present instrument.

Originally the organist was placed at the choir, or east front. The new organ is constructed with the console on the south side, so that the player is in touch with both choir and nave.

The feeders of the new bellows are worked by four hydraulic engines, the necessary water pressure being obtained by pumping water up to a cistern in the roof of the north transept. The power for this is derived from the gas-engine that was used for blowing the old organ.

In outward appearance the organ is unaltered, except that the swell box—which was prominent above the top of the case—has been taken away, thus removing a considerable obstruction to the view of the east window from the nave, and so effecting an important improvement as regards the interior of the minster.

GREAT ORGAN (Compass CC to A, 58 Notes).

	Feet	Pipes		Feet	Pipes
1. Double Open Diapason	16	58	12. Harmonic Flute	4	58
2. Bourdon	16	58	13. Twelfth	2⅔	58
3. Open Diapason	8	58	14. Fifteenth	2	58
4. Open Diapason	8	58	15. Full Mixture, 4 ranks		232
5. Open Diapason	8	58	16. Sharp Mixture, 3 ranks		174
6. Open Diapason	8	58	17. Double Trumpet	16	58
7. Gamba	8	58	18. Posaune	8	58
8. Wald Flute	8	58	19. Trumpet	8	58
9. Stopped Diapason	8	58	20. Clarion	4	58
10. Octave	4	58			
11. Octave	4	58			

SWELL ORGAN (Compass CC to A, 58 Notes).

1. Bourdon	16	58	9. Fifteenth	2	58
2. Open Diapason	8	58	10. Dulciana Mixture, 3 ranks		174
3. Horn Diapason	8	58	11. Full Mixture, 3 ranks		174
4. Stopped Diapason	8	58	12. Double Trumpet	16	58
5. Echo Gamba	8	58	13. Trumpet	8	58
6. Voix Céleste (Tenor C)	8	46	14. Horn	8	58
7. Octave	4	58	15. Oboe	8	58
8. Flute	4	58	16. Clarion	4	58

Tremulant to Swell Stops on light pressure wind.

CHOIR ORGAN (Compass CC to A, 58 Notes).

1. Gedact	16	58	6. Gemshorn	4	58
2. Open Diapason	8	58	7. Stopped Flute	4	58
3. Gamba	8	58	8. Suabe Flute	4	58
4. Dulciana	8	58	9. Piccolo	2	58
5. Stopped Diapason	8	58	10. Clarinet	8	58

SOLO ORGAN (Compass CC to A, 58 Notes).

1. Echo Dulciana	8	58	4. Bassoon	16	58
2. Harmonic Flute	8	58	5. Orchestral Oboe	8	58
3. Harmonic Flute	4	58	6. Vox Humana	8	58

The above are enclosed in a Swell box.

7. Tuba	16	58	8. Tuba	8	58

Tremulant to Stops 1 to 6.

PEDAL ORGAN (Compass, CCC to F, 30 Notes).

1. Open Diapason, wood	32	30	8. Bourdon	16	30
2. Open Diapason, metal	32	30	9. Quint	10⅔	30
3. Open Diapason, wood	16	30	10. Octave	8	30
4. Open Diapason, metal	16	30	11. Flute	8	30
5. Violone, wood	16	30	12. Contra Trombone (upper 18 notes from No. 13)	32	12
6. Dulciana, metal	16	30	13. Trombone	16	30
7. Sub-bass	16	30	14. Contra Fagotto	16	30
			15. Tromba	8	30
			16. Clarion	4	30

COUPLERS.

1. Swell to Great.
2. Swell to Choir.
3. Solo to Great.
4. Swell Octave.
5. Swell Sub-Octave.
6. Swell Unison Off.
7. Solo Octave.
8. Solo Sub-Octave.
9. Solo Unison Off.
10. Great to Pedal.
11. Swell to Pedal.
12. Choir to Pedal.
13. Solo to Pedal.

COMBINATION PISTONS AND PEDALS.

Eight Electro-Pneumatic Combination Pistons to Great Organ Stops.
Double Acting Piston 'Great Organ Reeds on and off.'
Six Electro-Pneumatic Combination Pistons to Swell Organ Stops.
Four Electro-Pneumatic Combination Pistons to Solo Organ Stops.
Three Electro-Pneumatic Combination Pistons to Choir Organ Stops.
Eight Electro-Pneumatic Combination Pedals to Pedal Organ Stops.
Six Electro-Pneumatic Combination Pedals Duplicating Swell Pistons.

The combinations of stops upon the pistons and pedals are easily alterable by the organist, the mechanical arrangements being conveniently placed in the console.

OTHER ACCESSORIES.

(A) Double-Acting Pedal controlling Great to Pedal Coupler.
(B) Coupler 'Great Pistons to Pedal Combinations.'
(C) 'Pedal Basses to Swell Organ,' whereby the Pedal Organ may be controlled in suitable combinations (not necessarily the same as those associated with the Great), by either the Swell Pistons or Combination Pedals.

By drawing 'B,' leaving 'C' undrawn, the Great and Pedal Stops are simultaneously controlled by either Pistons or Pedals. By leaving 'B' undrawn the Pistons affect the Great Organ Stops only, and Combination Pedals affect Pedal Stops only. The Swell Combination Pedals being simply duplicates of the Swell Pistons, do not affect the Pedal Organ unless 'C' is drawn, which controls six grades of Pedal Bass, appropriate to the Swell combinations.

There is also a Crescendo Pedal, bringing on the Piston and Pedal combinations from soft to full, affecting also the Solo Tubas, Great to Pedal, Swell to Great, and Solo to Great Couplers, in appropriate order, thus enabling the player to increase his organ from soft to full, or *vice versâ*, or to arrest the crescendo at any point, without touching a stop or piston, and so arranged as to leave all pistons, etc., free to work as usual, directly the foot is removed from the pedal.

1899. *Norwich Cathedral.*

NORMAN & BEARD.

The whole organ consists of five manuals and seventy-eight stops, including couplers.

The console is placed on the south side of the instrument, thus enabling the organist to have a view of the whole building, both east and west.

The builders' patent tubular-pneumatic action is applied to the whole organ, with the exception of the Echo Organ, which is controlled by their latest electro-pneumatic connection.

There are sixteen sound-boards arranged as follows:—two for the Great Organ, two for the Swell, two for the Solo, one for the Choir, seven for the Pedal, and two for the Echo Organ.

The following stops from the old organ have been included in the new instrument:—

Pedal Organ, Double Open Diapason, twenty-five old pipes.

Open Diapason (wood), nine old pipes. Bourdon, thirty old pipes.

Choir Organ, Open Diapason by Renatus Harris, formerly in great organ.

Stopped Diapason (the oldest stop in the organ, maker unknown).

Gamba to Tenor C. Nason flute, partly.

Great Organ, Open Diapason by Byfield. Swell Organ, Bourdon.

The pitch of the organ is a semitone lower than the old Philharmonic concert pitch.

The wind is supplied by a gas engine placed outside the Cathedral, which works power

pumps, the pressure being conveyed in pipes to the north triforium, and there used to operate four hydraulic engines which are under the immediate control of the organist at the keyboard.

The following is a complete specification of the organ, which consists of five Manuals, from CC to C, 61 notes, and 2½ octaves of concave and radiating pedals, from CCC to G, 32 notes.

Pedal Organ (9 stops).

		Feet	Pipes	
1.	Double Open Diapason, wood	32	32	(25 old)
2.	Open Diapason, wood	16	32	(9 old)
3.	Open Diapason, metal	16	32	
4.	Dulciana, wood	16	32	
5.	Bourdon, wood	16	32	(30 old)
6.	Violoncello, metal	8	32	
7.	Bass Flute, wood	8	32	
	Contra Posaune, prepared for	32		
8.	Trombone, metal	16	32	
9.	Trumpet (partly derived from No. 8), metal	8	12	

Choir Organ (9 stops).

10.	Lieblich Bourdon, wood	16	61
11.	Open Diapason (old pipes ex Great), metal	8	61
12.	Stopped Diapason (old pipes ex Choir), wood	8	61
13.	Bell Gamba (old pipes ex Choir, Tenor C), metal	8	61
14.	Dulciana (old pipes ex Choir, Tenor C), metal	8	61
15.	Nason Flute (part old pipes ex Choir), wood	4	61
16.	Harmonic Gemshorn, metal	4	61
17.	Piccolo, metal	2	61
18.	Corno di Bassetto, metal	8	61

Great Organ (14 stops).

19.	Double Open Diapason, metal	16	61
20.	Open Diapason, No. 1, metal	8	61
21.	Open Diapason, No. 2, metal	8	61
22.	Open Diapason, No. 3 (old pipes ex Great), metal	8	61
23.	Hohl Flute, wood	8	61
24.	Stopped Diapason, wood	8	61
25.	Principal, metal	4	61
26.	Flûte Harmonique, metal	4	61
27.	Twelfth, metal	2⅔	61
28.	Fifteenth, metal	2	61
29.	Mixture, 3 ranks, metal		183
30.	Double Trumpet, metal	16	61
31.	Tromba, metal	8	61
32.	Clarion, metal	4	61

Swell Organ (15 stops).

33.	Bourdon (old), wood	16	61
34.	Open Diapason, No. 1, metal	8	61
35.	Open Diapason, No. 2, metal	8	61
36.	Lieblich Gedact, metal	8	61
37.	Salicional, metal	8	61
38.	Voix Célestes, 2 ranks, metal	8	110
39.	Principal, metal	4	61
40.	Lieblich Flute, metal	4	61
41.	Fifteenth, metal	2	61
42.	Mixture, 3 ranks, metal		183
43.	Contra Fagotto, metal	16	61
44.	Horn, metal	8	61
45.	Oboe, metal	8	61
46.	Clarion, metal	4	61
47.	Cor Anglais (Beating Reed), metal	8	61

Solo Organ (5 stops).

48.	Flûte Harmonique, metal	8	61
49.	Viola, metal	8	61
50.	Flûte Harmonique, metal	4	61
51.	Orchestral Oboe, metal	8	61
52.	Tuba Mirabilis, metal	8	61

(The Solo Organ with the exception of Stops Nos. 48 and 52 enclosed in a Swell Box.)

Echo Organ (14 stops).

53.	Sub Bass, wood	16	12	
54.	Contra Viola, metal	16	61	
55.	Gamba, metal	8	61	
56.	Zauber Flöte, metal	8	61	
57.	Unda Maris, pure tin	8	110	Tenor C
58.	Vox Angelica, 2 ranks, pure tin	8	110	
59.	Viola, pure tin	4	61	
60.	Harmonic Piccolo, pure tin	2	61	
61.	Harmonic Trumpet, metal	8	61	
62.	Cornet, 6 ranks, various, metal		366	
63.	Vox Humana, pure tin	8	61	
64.	Gongs.			
65.	Octave Coupler.			
66.	Tremulant.			

The whole of the pipes of the Echo Organ are enclosed in a Swell box placed at the extreme east end of the triforium, and operated from the main keyboard by means of electro-pneumatic action. A separate bellows with hydraulic motor, worked from the ordinary water main, supplies the Echo Organ. The engine for blowing it is quite distinct from those supplying the main organ.

Couplers and Accessories (10 stops).

67. Choir to Pedal.
68. Great to Pedal.
69. Swell to Pedal.
70. Solo to Pedal.
71. Echo to Pedal.
72. Swell to Choir (Pneumatic).
73. Swell to Great (Pneumatic).
74. Choir to Great (Pneumatic).
75. Solo to Great (Pneumatic).
76. Swell Octave.
77. Swell Pistons to Composition Pedals.
78. Great Pistons to Composition Pedals.

Pistons and Composition Pedals.

5 Pistons to Great Organ.
5 Pistons to Swell Organ.
3 Pistons to Choir Organ.
2 Pistons to Solo Organ.
5 Pistons to Echo Organ.
1 Double-acting Piston to Great to Pedal Coupler.
1 Double-acting Piston to Swell to Great.
1 Double-acting Piston to Solo to Great.

5 Composition Pedals to Pedal Organ (acting separately, or in connection with the Great and Swell Organ Pistons).
Tremulant by Pedal for Swell Organ.
1 Double-acting Composition Pedal to Great to Pedal Coupler.

Analysis of the Contents of the Organ.

		Pipes			Pipes
1 stop,	32 feet tone	32	9 stops,	Pedal Organ	268
12 stops,	16 ,,	538	9 ,,	Choir ,,	549
32 ,,	8 ,,	1931	14 ,,	Great ,,	976
10 ,,	4 ,,	610	15 ,,	Swell ,,	1086
4 ,,	2 ,,	244	5 ,,	Solo ,,	305
5 ,,	various	793	12 ,,	Echo ,,	964
64 speaking stops		Total 4148	64 speaking stops		Total 4148

14 couplers, etc.

78 draw-stops.

14 couplers, etc.

78 Draw-stops.

The Parish Church, Great Yarmouth.
J. J. Binns.

Great Organ.

		Feet	Pipes
1.	Double Open Diapason, metal	16	58
2.	Bourdon, metal and wood	16	46
3.	Open Diapason, No. 1, metal and wood	8	58
4.	,, ,, ,, 2 ,, ,, ,,	8	58
5.	,, ,, ,, 3, metal	8	58
6.	,, ,, ,, 4 ,,	8	58
7.	Harmonic Flute, metal and wood	8	58
8.	Clarabella, wood	8	58
9.	Stopped Diapason, wood	8	58
10.	Principal, metal	4	58
11.	Harmonic Flute, metal	4	58
12.	Twelfth, metal	2⅔	58
13.	Fifteenth, metal	2	58
14.	Mixture, metal, 4 ranks		232
15.	Contra Posaune, metal	16	58
16.	Posaune, metal	8	58
17.	Clarion, metal	4	58

Swell Organ.

18	Bourdon, metal	16	58
19.	Open Diapason, No. 1, metal and wood	8	58
20.	,, ,, ,, 2, metal	8	58
21.	Hohl Flöte, wood	8	58
22.	Stopped Diapason, wood	8	58
23.	Gamba, metal	8	58
24.	Voix Célestes, Tenor C, metal	8	40
25.	Principal, metal	4	58
26.	Suabe Flute, metal	4	58
27.	Fifteenth, metal	2	58
28.	Mixture, 4 ranks, metal		232
29.	Contra Fagotto, metal	16	58
30.	Horn, metal	8	58
31.	Cornopean, metal	8	58
32.	Oboe, metal	8	58
33.	Clarion, metal	4	58

Choir Organ.

34.	Lieblich Bourdon, wood and metal	16	58
35.	Open Diapason, metal	8	58
36.	Keraulophon, metal	8	58
37.	Hohl Flute, wood	8	58
38.	Dulciana, metal	8	58
39.	Dolce, metal	8	58
40.	Flute, wood	4	58
41.	Principal, metal	4	58
42.	Harmonic Gemshorn, metal	2	58
43.	Cor Anglais, metal	8	58

Solo Organ.

44.	Quintatön, wood	16	58
45.	Harmonic Flute, metal and wood	8	58
46.	Echo Dulciana, metal	8	58
47.	Vox Angelica, Tenor C, metal	8	46
48.	Flauto Traverso, metal	4	58
49.	Harmonic Piccolo, metal	2	58
50.	Contra Bassoon, metal	16	58
51.	Orchestral Oboe, metal	8	58
52.	Vox Humana, metal	8	58
53.	Clarionet, metal	8	58

In a separate Swell Box.	Feet	Pipes
54. Tuba, metal	8	58

Pedal Organ	Feet	Notes
55. Double Open Diapason, wood	32	30
56. Open Diapason, wood	16	30
57. Open Diapason, metal	16	30
58. Violone, wood	16	30
59. Dulciana, metal	16	30
60. Bourdon, wood	16	30
61. Principal, wood	8	30
62. Violoncello, wood	8	30
63. Flute, wood	8	30
64. Contra Posaune, metal	32	30
65. Posaune, metal	16	30
66. Trumpet, metal	8	30

Couplers.

67. Swell to Great.
68. Swell to Choir.
69. Solo to Great.
70. Choir to Great.
71. Great to Pedal (right side).
72. Great to Pedal (left side).
73. Swell to Pedal.
74. Choir to Pedal.
75. Solo to Pedal.
76. Solo Octave.
77. Solo Sub Octave.
78. Swell to Great Octave.
79. Swell Octave.
80. Swell Tremulant.
81. Solo Tremulant.

Accessories.

Five Automatic Interchangeable Combination Pedals to Great and Pedal Organs.
One Pedal giving full Great and Pedal Organs.
Five Automatic Interchangeable Combination Pedals to Swell Organ.
One Pedal giving full Swell Organ.
Three Automatic Interchangeable Combination Pistons to Choir Organ.
Four Automatic Interchangeable Combination Pistons to Solo Organ.
Crescendo Pedal to Swell Organ.
Crescendo Pedal to Solo Organ.

The wind pressures for the different portions of the organ are as follows:—

Great Organ.—Flue work, 3½ inches and 6 inches; Reeds, 6 inches.
Swell Organ.—Flue work, 4 inches and 6 inches; Reeds, 6 ins.
Choir Organ.—Throughout, 3 inches.
Solo Organ.—Throughout, 4 inches, with exception of Tuba which is on 10 inches.
Pedal Organ.—Flue work, 3½ inches and 5 inches; Reeds, 9 ins.

Analysis of the Contents of the Organ.

	Pipes		Pipes
2 stops, 32 feet tone	42	17 stops, Great Organ	1148
14 ,, 16 ,,	632	16 ,, Swell ,,	1090
34 ,, 8 ,,	1764	10 ,, Choir ,,	580
9 ,, 4 ,,	522	11 ,, Solo ,,	626
4 ,, 2 ,,	232	12 ,, Pedal ,,	270
3 ,, various	522		
66 speaking stops.	3714	66 speaking stops.	3714
15 couplers, etc.		15 couplers, etc.	
81 draw-stops.		81 draw-stops.	

The instrument is a divided one, placed behind each side of the choir stalls in the chancel. Each organ is enclosed in an elaborate screen of wainscot oak. The screens of the old organ form back screens of the new one.

The action is the builder's patent Tubular Pneumatic system; and his recently patented invention in the way of stop control is applied to all the stops: this interchangeable combination action gives unlimited opportunity of variation to the player.

Alongside each manual piston is placed a tiny red knob, the pressing of which fixes on the piston any stops previously drawn belonging to that manual.

The wind is generated by two Sturtevant fans, propelled by a gas engine, all placed in a separate building, kept at an even temperature.

Warwick Castle.

Ingram, Hope-Jones & Co.

The whole of the organ is controlled by electricity from a movable console (or key desk), resembling an harmonium, and enclosed in a carved oak case. This console, which stands in the great hall, is provided with four keyboards for the hands, and one set of keys for the feet.

The lower manual controls the Great Organ, the second the Orchestral Organ, the third the Echo Organ, and the fourth the Solo Organ.

There is also above this latter an auxiliary row of keys for controlling the stops.

Each of the keyboards has a 'double touch,' by means of which the organist is enabled, by a further pressure of the finger to make any note or notes sound more loudly. By this means it is possible to obtain accents and sforzandos from the fingers and to emphasise the melody or other part.

On each keyboard are to be found a number of short supernumerary double touch composition keys, which enable the organist to move his stops and couplers without lifting his hands from the keyboard upon which he is playing.

Under each manual there is placed a 'suitable bass' tablet. When one of these tablets is pushed inwards it remains in that position, and the pedal stops and couplers forthwith group themselves so as to provide a suitable bass to the varying tones of the manual upon which the organist may at the time be playing.

Upon pressing inwards the suitable bass tablet under any other manual, the first-named tablet is liberated, and the pedal bass becomes in turn suitable to such other manual.

Depression of an independent Pedal Stud at the right-hand side of the keyboards throws out of action all the suitable bass tablets.

Above the stop-keys are provided a little row of ivory switches. These switches can be set (either before or during the use of the organ) in such a manner that, upon touching the *ad libitum* keys provided on each manual, any combination of stops and couplers desired can be brought into play.

A 'stop switch' is provided, both by key and pedal. By means of this contrivance the action of the stop-keys may be suspended at will, and any new combination of stops and couplers throughout the entire instrument may be set. This latter combination is brought into play instantly by merely touching the stop switch.

The electric action connecting the keys with the pipes is so rapid that notes can be repeated more quickly than is possible upon the finest pianoforte.

Over a hundred miles of electric wire have been used in the construction of the organ.

The wind pressures used are equal to ten inches and to five inches *aqua*.

Pedal Organ (Compass CCC to F, 30 notes).	Feet
1. Resultant Bass (from Solo), varnished wood	32
2. Open Diapason (partly from Great), varnished wood and special metal	16
3. Violone, zinc and tin	16
4. Bourdon (partly from Solo), varnished wood	16
5. Cello (extension), tin	8
6. Tibia Clausa (from Solo), varnished wood	8
7. Ophicleide, in a Swell Box (partly from Solo), special metal	16
8. Tuba ,, ,, ,, ,, ,,	8
9. Clarion ,, ,, ,, ,, ,,	4
10. Great to Pedal.	
11. Orchestral to Pedal.	
12. Echo to Pedal.	

Great Organ (Compass CC to C, 61 notes).	
13. Contra Tibia Clausa (from Pedal and Solo), varnished wood	16
14. Open Diapason, wood and special metal	8
15. Tibia Dura, varnished wood	8
16. Tibia Clausa (from Solo), varnished wood	8
17. Viol d'Orchestre (from Pedal and Solo), tin	8
18. Muted Viol, tin	8
19. Principal, special metal	4
20. Ophicleide, in a Swell Box (from Pedal and Solo), special metal	16
21. Tuba ,, ,, ,, ,, ,,	8
22. Tuba (2nd touch) ,, ,, ,, ,,	8
23. Clarion ,, ,, ,, ,,	4

24. Orchestral to Great Sub.
25. Orchestral to Great Unison.
26. Orchestral to Great Octave.
27. Echo to Great.
28. Echo to Great Octave.

1 Tablet to make the Pedal stops and couplers automatically provide a suitable bass to the Great Manual.
3 Double touch composition keys for Great Organ stops.
1 *Ad libitum* double touch key for Great Organ stops and Couplers.
1 Double touch key to bring Tubas 'on.'
1 Double touch key to take Tubas 'off.'
1 Double touch key to bring Orchestral Couplers 'on.'
1 Double touch key to take Orchestral Couplers 'off.'

ORCHESTRAL ORGAN (Compass CC to C, 61 notes, 73 pipes, in a Swell Box).

		Feet
29.	Contra Tibia Clausa (from Pedal and Solo), varnished wood	16
30.	Lieblich Gedact, spotted metal	8
31.	Viol d'Orchestre, tin	8
32.	Viol Celeste, Tenor C, tin	8
33.	Flauto Traverso, spotted metal	4
33A.	Clarinet, special and spotted metal	16
34.	Cornopean, special metal	8
35.	Orchestral Oboe, spotted metal	8
36.	Sub Octave.	
37.	Octave.	
38.	Echo to Orchestral Sub.	
39.	Echo to Orchestral Unison.	
40.	Echo to Orchestral Unison (second touch).	
41.	Echo to Orchestral Octave.	
42.	Tremulant.	

1 Tablet to make the Pedal stops and Couplers automatically provide a suitable bass to the Orchestral Manual.
3 Double touch keys for Orchestral Organ stops.
1 *Ad libitum* double touch key for Orchestral Organ stops and Couplers.
1 Double touch key to bring Echo Couplers 'on.'
1 Double touch key to take Echo Couplers 'off.'

ECHO ORGAN (Compass CC to C, 61 notes, 73 pipes, in a Swell Box).

		Feet
43.	Phoneuma, wood and spotted metal	16
44.	Echo Salicional, spotted metal	8
45.	Vox Angelica, Tenor C, spotted metal	8
46.	Quintadena, spotted metal	4
47.	Cor Anglais, tin	16
48.	Oboe, spotted metal	8
49.	Vox Humana, spotted metal	8
50.	Sub Octave.	
51.	Octave.	
52.	Orchestral to Echo Sub.	
53.	Orchestral to Echo Unison.	
54.	Orchestral to Echo Unison (second touch).	
55.	Orchestral to Echo Octave.	
56.	Tremulant.	

1 Tablet to make the Pedal stops and Couplers automatically provide a suitable bass to the Echo Manual.
3 Double touch composition keys for Echo Manual.
1 *Ad libitum* double touch key for Echo Organ stops and Couplers.
1 Double touch key to bring Orchestral Couplers 'on.'
1 Double touch key to take Orchestral Couplers 'off.'

SOLO ORGAN (Compass CC to C, 61 notes).

57.	Viol d'Orchestre (partly from Pedal), tin	8
58.	Tibia Clausa, varnished wood	8
59.	Ophicleide (extension), in a Swell Box (partly from Pedal), special metal	16
60.	Tuba, in a Swell Box (partly from Pedal), special metal	8
61.	Clarion (extension) ,, ,, ,,	4
62.	Orchestral to Solo Sub.	
63.	Orchestral to Solo Unison.	
64.	Orchestral to Solo Octave.	
65.	Tremulant to Tibia Clausa.	

1 Tablet to make the Pedal stops and Couplers automatically provide a suitable bass to the Solo Manual.
1 *Ad libitum* double touch composition key for Solo stops and Couplers.

GENERAL.

1 Stud to render the Pedal Organ independent.
Stop Switch { Key. / Pedal.

1890. *Hill & Son.*

THE TOWN HALL, SYDNEY.

The case is of great size, and holds in the centre the 32-ft. metal pipes of the double open diapason. The organ contains 128 speaking stops (this number including the new 'chimes' and 'thunder'), 14 couplers (2 of which are available by means of pedals), 3 balanced swell pedals, and 8800 pipes and chimes. There are 33 pneumatic combination studs, 6 combination pedals to the Pedal Organ, tremulants, etc.

After the erection of the organ a few alterations were carried out under the direction of the organist at that time, the late Mr. Wiegand. The chime is composed of thirty-eight steel bars. The vox humana has been removed from the Choir to the Swell. Two 4-ft. stops on the Choir (voix célestes and violino) are now 8 feet. The 8-ft. trumpet on the Swell has been removed to the Choir.

The blowing apparatus is worked by a gas engine of 8 h.p. Tubular pneumatic action is used. The effect of the 64-ft. stop is said to be truly marvellous, and its expression very distinct in spite of its volume and depth. The instrument took three years to build; and it was stated at the time of its erection to have cost £15,000. The specification, which follows, is taken from a diagram of the keyboard, stops, pistons, and pedals, published by the organist :—

GREAT.

		Feet			Feet
1.	Contra Bourdon (Tenor C)	32	15.	Harmonic Flute	4
2.	Bourdon	16	16.	Principal	4
3.	Double Open Diapason	16	17.	Octave	4
4.	Open Diapason	8	18.	Gemshorn	4
5.	Open Diapason	8	19.	Twelfth	2⅔
6.	Open Diapason	8	20.	Fifteenth	2
7.	Open Diapason	8	21.	Mixture, 3 ranks.	
8.	Harmonic Flute	8	22.	Cymbal, 4 ranks.	
9.	Viola	8	23.	Sharp Mixture, 4 ranks.	
10.	Spitz Flöte	8	24.	Furniture, 5 ranks.	
11.	Gamba	8	25.	Contra Posaune	16
12.	Hohl Flöte	8	26.	Posaune	8
13.	Rohr Flöte	8	27.	Trumpet	8
14.	Quinte	5⅓	28.	Clarion	4

SWELL.

29.	Double Open Diapason	16	42.	Fifteenth	2
30.	Bourdon	16	43.	Harmonic Piccolo	1
31.	Open Diapason	8	44.	Mixture, 4 ranks.	
32.	Viola di Gamba	8	45.	Furniture, 5 ranks.	
33.	Salicional	8	46.	Trombone	16
34.	Dulciana	8	47.	Bassoon	16
35.	Vox Angelica	8	48.	Horn	8
36.	Hohl Flöte	8	49.	Vox Humana	8
37.	Gemshorn	8	50.	Cornopean	8
38.	Octave	4	51.	Oboe	8
39.	Harmonic Flute	4	52.	Clarion	4
40.	Rohr Flöte	4	53.	Thunder.	
41.	Twelfth	2⅔	54.	Swell Tremulant.	

CHOIR.

55.	Contra Dulciana	16	65.	Lieblich Gedact	4
56.	Open Diapason	8	66.	Twelfth	2⅔
57.	Gamba	8	67.	Fifteenth	2
58.	Dulciana	8	68.	Dulcet	2
59.	Flauto Traverso	8	69.	Dulcet Mixture, 3 ranks.	
60.	Hohl Flöte	8	70.	Bassoon	16
61.	Bourdon	8	71.	Trumpet	8
62.	Violino	8	72.	Clarionet	8
63.	Voix Célestes	8	73.	Oboe	8
64.	Octave	4	74.	Octave Oboe	4

SOLO.

75.	Bourdon	16	86.	Contra Fagotto	16
76.	Open Diapason	8	87.	Cor Anglais	8
77.	Violin Diapason	8	88.	Corno di Bassetto	8
78.	Flauto Traverso	8	89.	Orchestral Oboe	8
79.	Doppel Flöte	8	90.	Harmonic Trumpet	8
80.	Stopped Diapason	8	91.	Octave Oboe	4
81.	Viola	8	92.	Contra Tuba	16
82.	Octave	4	93.	Tuba	8
83.	Flauto Traverso	4	94.	Clarion Tuba	4
84.	Harmonic Flute	4	95.	Carillons, 38 Steel Bars.	
85.	Flauto Traverso	2	96.	Solo Tremulant.	

ECHO.

97.	Viole d'Amour	8	101.	Echo Dulciana Cornet, 4 ranks.	
98.	Unda Maris, 2 ranks	8			
99.	Lieblich Gedact	8	102.	Glockenspiel, 4 ranks.	
100.	Viole d'Amour	4	103.	Flageolet	2
			104.	Basset Horn	8

PEDAL.

	Feet		Feet
105. Double Open Diapason, wood	32	117. Violoncello	8
106. Double Open Diapason, metal	32	118. Bourdon	8
107. Contra Bourdon, wood	32	119. Twelfth	5⅓
108. Open Diapason, wood	16	120. Prestant	4
109. Open Diapason, metal	16	121. Mixture, 3 ranks.	
110. Violone	16	122. Furniture, 4 ranks.	
111. Gamba	16	123. Mixture, 2 ranks.	
112. Dulciana	16	124. Contra Trombone, wood	64
113. Bourdon	16	125. Contra Posaune, metal	32
114. Quinte	10⅔	126. Posaune	16
115. Octave	8	127. Trombone	16
116. Flute	8	128. Bassoon	16
		129. Trumpet	8
		130. Clarion	4

COUPLERS.

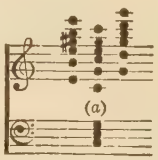
131. Great to Pedal.	138. Swell Octave.
132. Swell to Pedal.	139. Solo Octave.
133. Choir to Pedal.	140. Choir to Great.
134. Solo to Pedal.	141. Solo to Choir.
135. Swell to Great.	142. Swell to Choir.
136. Solo to Great.	143. Echo to Swell.
137. Swell Sub-Octave.	144. Pedal to Great Pistons.

Engineer's Signal.
Conductor's Electric Bell.
Manuals—CC to C.
Pedal—CCCCC to F.
8 Pneumatic Combination Studs to Great Organ, 8 to Swell, 7 to Solo, 7 to Choir, and 3 to Echo.
6 Pedale Separée.
Choir Tremulant by Pedal.
Pedal for Solo to Great, also for Great to Pedal.

The largest organ in the world at the present time (1906) is that built by the Los Angeles Art Organ Company for the Festival Hall, St. Louis, Mo. It has 5 manuals and pedal clavier, 140 speaking stops, 99 mechanical appliances, 10,059 pipes; it is 70 feet wide, 50 feet high, and 30 feet deep, and it cost $100,000. T. E.

ORGAN-PART. The music of the part to be played by the organist in an oratorio, psalm, cantata, or other sacred work. [In the early days of English cathedral music, the organ-part contained the bass line, together with such 'cues' as would indicate the entries of the various vocal parts: in some cases these organ-parts have been of great service in reconstructing certain of the old compositions, and a number of those for Gibbons's services and anthems were reprinted in Sir F. A. Gore Ouseley's supplementary volume of the works of that composer.] Formerly the organist sat at performance with the score before him; and from the figures attached to the bass line, with the assistance of such directions as Organo, Senza organo, Tasto solo, Unisono, etc., he constructed the organ accompaniment according to his ability; and in the case of airs it required the special training of that contrapuntal age to do it properly. Nowadays less reliance is put on the casual ability of a performer, and the composer writes out the organ-part as completely as he does that for the violin, harp, or oboe. 'St. Paul,' the 'Lobgesang,' and 'Elijah,' have each their published organ-part. Mendelssohn also wrote organ-parts for Handel's 'Solomon' and 'Israel in Egypt'—the latter in his edition of 'Israel' for the London Handel Society—grounded on the figured-bass of the composer. G.

ORGAN-PLAYING. Besides the technique of the fingers on the keys, and the special skill required for pedal-playing (branches of the art which can hardly be treated in a general dictionary of music), the management of the stops, or what is called 'registration,' is an all-important part of the organist's equipment. On the early manner of using the stops see G. E. P. Arkwright's Old English Edition, preface to vol. xxii.

The organ, as the most powerful, complicated, and artificial instrument, is naturally the most difficult to manage. The pleasure of producing large volumes of sound is a snare to almost all players; the ability to use the pedals with freedom tempts many to their excessive employment; the bitter brilliance of the compound stops has a surprising fascination for some. Draw all the stops of a large organ and play the three notes in the bass stave (*a*). At least

one pipe speaks each note of the bunch of sounds placed over the chord. If this cacophony is the result of the simplest chord, some idea, though faint, may be formed of the effect produced by the complex combinations of modern music. Of course no sound-producing instrument is free from these overtones, but their intensity does not approach that of their artificial imitations. We have all grown up with these noises in our ears, and it would be impossible to catch a first-rate musician and make him listen for the first time to an elaborate fugue played through upon a full organ; if we could, his opinions would probably surprise us.

The reserve with which great musicians speak of the organ, and the unwillingness to write music for it (the latter, no doubt, to be accounted for partly on other grounds) are noticeable; but we meet occasionally with expressions of opinion which probably represent the unspoken judgment of many and the half-conscious feeling of more.

The mechanical soulless material of the organ. (Spitta, *Bach*, Engl. transl. vol. i. p. 284.)

Another day he (Mendelssohn) played on the organ at St. Catherine's Church, but I confess that even Mendelssohn's famous talent, like that of many other eminent organists, left me quite cold, though I am far from attributing this to any want in their playing. I find it immensely interesting to stand by an organist and watch the motions of his hands and feet whilst I follow on the music, but the excessive resonance in churches makes it more pain than pleasure to me to listen from below to any of those wonderful creations with their manifold intricacies and brilliant passages. (F. Hiller, *Mendelssohn*, Transl. p. 185.)

With reference to compound stops, Berlioz says (*Traité d'Instrumentation*, p. 168):—

Les facteurs d'orgue et les organistes s'accordent à trouver excellent l'effet produit par cette résonnance multiple. . . . En tout cas ce singulier procédé tendrait toujours à donner à l'orgue la résonnance harmonique qu'on cherche inutilement à éviter sur les grands pianos à queue.

In the same connection Helmholtz (*Sensations of Tone*, Ellis's translation) writes:—

The latter (compound stops) are artificial imitations of the natural composition of all musical tones, each key bringing a series of pipes into action which correspond to the first three or six partial tones of the corresponding note. *They can be used only to accompany congregational singing.* When employed alone they pro-

duce insupportable noise and horrible confusion. But when the singing of the congregation gives overpowering force to the prime tones in the notes of the melody, the proper relation of quality of tone is restored, and the result is a powerful, well-proportioned mass of sound.

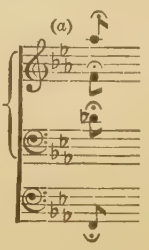
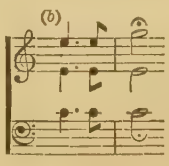
It may be well then, without writing an organ tutor, which is beyond the scope of such a work as this, to give a few hints on the management of the organ.

The selection and combination of stops is a matter of considerable difficulty, partly because stops of the same name do not produce the same effect. Undoubtedly much larger use should be made of single stops. The most important stop of all—the open Diapason—is very seldom heard alone, being nearly always muffled by a stopped Diapason, and yet when used by itself it has a clear distinctive tone very pleasant to listen to. Reeds, too, when good, are much brighter when unclouded by Diapason tone, and this is especially the case with a Clarinet or Cremona, though both are coupled almost always with a stopped Diapason. Organ-builders seem to have a craze on this point. The writer has often noticed that they ask for the two to be drawn together. The employment of single stops has this further advantage in an instrument which can sustain sound, and which it is almost impossible to keep quite in tune, that the unison beats are then not heard. Families of stops should be oftener heard alone. These are chiefly (1) stops with open pipes, such as the open Diapason, Principal, Fifteenth; (2) stops with closed pipes, such as the stopped Diapason, Flute and Piccolo; (3) Harmonic stops; (4) Reeds. Stops of the Gamba type nearly always spoil Diapason tone. 16-feet stops on the manuals should be used sparingly, and never when giving out the subject of a fugue, unless the bass begins. The proper place for the mixture work has already been indicated in the extract from Helmholtz. It would be well if organs possessed composition pedals, drawing classes of stops, rather than, or in addition to, those which pile up the tone from soft to loud.

Couplers are kept drawn much more than they ought to be, with the effect of half depriving the player of the contrast between the different manuals. The writer knew a cathedral organist who commenced his service by coupling Swell to Great, and Swell to Choir, often leaving them to the end in this condition. Another evil result of much coupling is that the pipes of different manuals are scarcely ever affected equally by variations of temperature, and the Swell of course being enclosed in a box is often scarcely moved, so that at the end of an evening the heat of gas and of a crowd will cause a difference of almost a quarter of a tone between the pitch of the Great and Swell Organs. On this account every important instrument ought to have a balanced Great Organ which does not need supplementing by the Swell Reeds for full effect.

The Pedal Organ is now used far too frequently. The boom of a pedal Open, or the indistinct murmur of the Bourdon, becomes very irritating when heard for long. There is no finer effect than the entrance of a weighty pedal at important points in an organ-piece, but there are players who scarcely take their feet from the pedal-board, and so discount the impression. Care should be taken to keep the pedal part fairly near the hands. The upper part of the pedal-board is still too much neglected, and it is common to hear a player extemporising with a humming Bourdon some two octaves away from the hand parts.

The old habit of pumping the Swell Pedal with the right foot, and hopping on the pedals with the left, has now probably retired to remote country churches, but the Swell Pedal is still treated too convulsively, and it should be remembered in putting it down that the first inch makes more difference than all the rest put together.

In changing stops it is important to choose the moment between the phrases, or when few keys are down. One finds still a lingering belief that repeated notes should never be struck on the organ. Nothing can be further from the truth. These repercussions are a great relief from the otherwise constant grind of sound. Again, the great aim of the old organist was to put down as many notes as possible, not merely those belonging to the chord, but as many semitones as could conveniently be held below each. This, at all events, does not suit the modern organ, and now one occasionally detects with pleasure even an incomplete chord. Few organists have the courage to leave in its thin state the chord which is to be found on the last page of J. S. Bach's 'Passacaglia' (*a*), and yet the effect is obviously intentional. In Wesley's Anthem 'All go to one place,' at the end of the phrase 'eternal in the heavens,' we find a beautiful chord which would be ruined by filling up, or by a pedal (*b*). Here, as in management of stops, contrast and variety are the things to be aimed at. Thus trio-playing, such as we see in the six Sonatas of J. S. Bach, gives some of the keenest enjoyment the instrument can afford. The article PHRASING should be read by the student. Much of it applies with almost greater force to the organ than to the piano. Extemporising on the organ will frequently become an aimless, barless, rhythmless wandering among the keys to which no change of stops can give any interest.

So much oratorio music is now sung in churches and in other places where, on account of the

expense or from other reasons, an orchestra is unattainable, that the organ is often called upon to supply the place of a full band. It cannot be said that the artistic outcome of this treatment of the instrument is good. The string tone, in spite of stops named Violin-Diapason, Gamba, Violoncello, and others, has no equivalent in the organ. The wind is susceptible of closer imitation, but the attempt to produce with two hands and feet the independent life and movement of so many instruments is obviously absurd. The organist does his best by giving the background of the picture, so to speak, upon one manual and picking out the important features upon another. Doubtless clever feats may be performed with a thumb upon a third keyboard, but in this case phrasing is usually sacrificed. The string tone is best given by stops of the Gamba type, but of these no organ possesses enough to furnish the proper amount, and Diapasons coupled even to Swell Reeds have to be called into requisition. Some stops of the small open kind fairly give the horn-tone. Flutes, oboes, clarinets, bassoons, and trumpets have all been copied by the organ-builder, with more or less success, but their hard unvarying tone contrasts unfavourably with that of their orchestral prototypes. Moreover, the instrument itself varies the quality with the intensity; the Swell-box, through regulating the intensity, leaves the quality untouched. On this point an almost complete analogy may be found in the case of painting, engraving, and chromo-lithographs. The piano may be said to give the engraving of an orchestral work, the organ the chromo-lithograph with all its defects of hard outline and want of delicate shading. There can be no doubt that this treatment of the organ has had a mischievous effect upon organ-building, organ music, and organ-playing.

The employment of the organ *with* the orchestra is not without its dangers, but the main principles are clear. Never use imitation stops or mixtures and hardly ever 4-ft. or 2-ft. work. The Diapasons and the pedal stops are the only effects which can be used without clash and harshness. A pedal alone has often a wonderfully fine effect. Instances in Mendelssohn's organ parts (which are models) will readily occur. There is a long D at the end of the first chorus of Sullivan's 'Martyr of Antioch,' again another in Brahms's Requiem, at the end of No. 3, where the pedal may be introduced with the happiest results. [See for another view, an interesting paper on modern organ effects by E. H. Lemare, in *Musical Times*, 1900, p. 161.] W. Pa.

ORGANISTS, ROYAL COLLEGE OF, an association founded in 1864 on the initiative of Mr. R. D. Limpus, with a view (1) to provide a central organisation in London of the profession of organist; (2) to provide a system of examinations and certificates for the better definition and protection of the profession, and to secure competent organists for the service of the church; (3) to provide opportunities for intercourse amongst members of the profession and the discussion of professional topics; (4) to encourage the composition and study of sacred music. A council was chosen, and the College was opened at Queen Square, Bloomsbury, and afterwards was located successively at 95 Great Russell Street, Hart Street, Bloomsbury, and Kensington Gore, when, after the opening of the new building of the Royal College of Music, the old building of that school passed into the tenure of the Royal College of Organists. The College is incorporated under the Companies' Acts; it consists of a President, Vice-Presidents, Musical Examiners, Hon. Treasurer, Hon. Secretary, Hon. Librarian, Hon. Auditors (two), Fellows, Associates, Hon. Members, and Ordinary Members. The Archbishops of Canterbury and York and the Bishop of London are Patrons of the College, and the names of some notable musicians appear among the office-bearers—Elvey, Goss, Hullah, Macfarren, Ouseley, Stewart, Sullivan, Stainer, Hopkins, Bridge, etc.—from the commencement up to the present time. A council of twenty-one Fellows, with the Hon. Secretary and Hon. Treasurer, hold the reins of government, retiring annually; two-thirds of the number are re-elected with seven other Fellows who have not served during the preceding year. The original trustees were Messrs. M. E. Wesley, E. J. Hopkins, and E. H. Turpin, and the present trustees (1906) are Mr. John Norbury, Dr. E. H. Turpin, and Dr. Warwick Jordan. The President is Sir Walter Parratt. At the general meeting every July the retiring council present their report on the state of the College.

Arrangements are made for the half-yearly holding of Examinations in Organ-Playing, General Knowledge of the Organ, Harmony, Counterpoint, Composition, Sight-Reading, and general musical knowledge, after passing which a candidate is entitled to a First Class diploma admitting him to a fellowship in the College. This examination is only open to candidates who have previously been examined for and obtained the certificate of associateship, and to musical graduates of the English Universities. An idea of the growth of this institution may fairly be gained by comparing the numbers of candidates for examination in different years. Whereas 7 presented themselves in July 1866, 38 came up in 1876, and 244 in 1886. [In July 1905 there were 126 candidates for fellowship, and 194 for associateship.] Of Fellows, Associates, and Members the College numbered about 600 in 1888, and now (1906) there are over 1500 names enrolled in one or other of these classes. This position the Hon. Secretary, Dr. E. H. Turpin, and the Hon. Treasurer, Mr. Wesley, have greatly assisted in securing

and maintaining the institution. To the latter gentleman is due the proposal to establish a Pension Fund for organists incapacitated by age or illness. Other features of the College work are the Organists' Register, and the prizes for composition. The College was incorporated by Royal Charter in 1893.

From June 1887 the press representation of the College was effected through the *Musical World*, a part of which weekly paper was under the superintendence of Dr. E. H. Turpin, and was devoted to organ news and articles of special importance to organists, besides occasional reports of the lectures delivered at the College meetings. It would be impossible in a small space to give an adequate idea of the number and interest of these addresses, which are largely attended by strangers and friends. L. M. M.; with additional information from the calendar of the College, and from the registrar, Thomas Shindler, Esq.

ORGANO denotes the organ part in a score. ORGANO PIENO means Full organ—that is, the entire power of the instrument. E. J. H.

ORGANOPHONE. A variety of the Harmonium invented by A. Debain of Paris, wherein the reeds or vibrators are raised within instead of being beneath the channels. The result of this disposition is the production of a tone-quality assimilating to that of the American organ. A. J. H.

ORGANUM. (1.) A general term for measurable music as opposed to unmeasured plain-song. Johannes de Garlandia opens his treatise *de musica mensurabili* with these words: 'Habito de ipsa plana musica quae immensurabilis dicitur, nunc est presens intentio de ipsa mensurabili, quae organum dicitur quantum ad nos prout organum generale dicitur ad omnem mensurabilem musicam'—'Having dealt with plain music which is called unmeasurable, we now propose to treat of measurable music, which is called organum' (Coussemaker, *Scriptores*, i. 175*a*).

(2.) Organum *per se* or organum *communiter sumptum* is 'quilibet cantus ecclesiasticus tempore mensuratus' (Franco), or 'quidquid profertur secundum aliquem modum' (J. de Garlandia), *i.e.* any ecclesiastical melody composed in one of the six rhythmical modes of measurement, as opposed to the unmeasured plain-song chant (C. i. 114*a*, 118*b*).

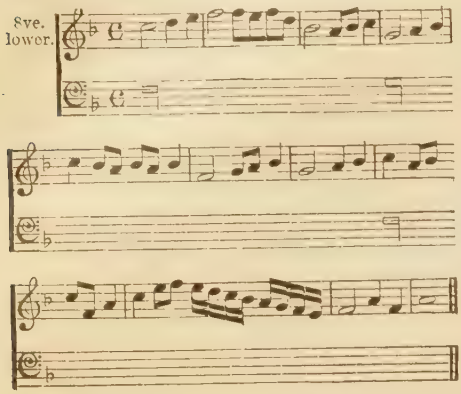
(3.) An early synonym for diaphony or discant in the sense of polyphony. 'Diaphonia vocum disjunctio sonat *quam nos organum vocamus*, cum disjunctae ab invicem voces et concorditer dissonant et dissonanter concordant'—'Diaphony means the division of notes which we call organum, in which notes of different pitch are sounded together in concord or discord' (Guido ap. Gerbert, *Scriptores*, ii. 21*a*). 'Multiplex armonica est plurium vocum dissimilium, ut gravis cum acuta, concussio, quam diaphoniam dico, *quae communiter organum appellatur*'—'Multiple harmony is the sounding together of several different notes of varying pitch. This I term diaphony, which is commonly called organum' (Walter of Odington ap. Coussemaker, *Scriptores*, i. 212*b*, 235*a*).

(4.) The name given by Hucbald and Guido to the added part in diaphony, taken by the vox organalis or subsecutor. (See DIAPHONIA.)

(5.) Organum *purum* or *duplum* or *proprie sumptum*, an ancient form of discant, properly speaking in two parts only, consisting of a measured counterpoint above an unmeasured canto fermo. It is variously defined. 'Pure organum est, quando cuilibet notae de plano cantu ultra mensuram existenti correspondent de discantu duae notae, longa scilicet et brevis, vel his aliquid equipollens'—'Organum proper is when each unmeasured note of the plain-song has answering to it in discant notes of two values, namely long and breve, or their equivalents' (*Discantus Positio Vulgaris* ap. C. i. 96*a*). 'Cantus non in omni parte sua mensuratus'—'Vocal music which is not measured in all its parts' (Franco ap. C. i. 134*b*). 'Genus cantus organici in quo tantum attenditur coherentia vocum immensurabilium, et Organum Purum appellatur; et hoc genus antiquissimum est, et duorum tantum'—'There is one species of part-singing in which the due adjustment of unmeasured notes is alone regarded. This is called Organum Purum. It is the most ancient species, and consists of two parts only' (Walter of Odington, *Ib.* i. 245*b*). 'Discantus igitur, cum magis proprie duos cantus respiciat quam plures, antiquitus de Organo Duplo dicebatur, in quo non sunt nisi duo cantus'—'Discant, therefore, since it properly has reference to two melodies only, was originally derived from Organum Duplum, in which there are no more than two parts' (Johannes de Muris, *Ib.* ii. 386*a*). There is some ambiguity about the expression 'ultra mensuram' in the first of the above extracts. The author of the *Discantus Positio Vulgaris* seems to apply 'mensura' only to the subdivision of the perfect long of three beats, which he takes as his unit. The plain-song, therefore, consisting entirely of perfect longs, is 'ultra mensuram' in the sense of not having any notes of less value that require to be measured. Later writers, however, understood 'ultra mensuram' as meaning unrhythmical. This is plain from the directions given by Franco and Odington for the conduct of the tenor, who has to watch closely the movement of the discant and wait for an opportunity of bringing in each note of his plain-song on a concord (Coussemaker, i. 135*a*, 245*b*).

Odington gives an example of organum purum, in which the discant appears to be written in the third or dactylic mode of rhythm. The following transcription is given with some

hesitation, because the example presents an arrangement of ligatures which does not exactly correspond to the rules laid down by Odington himself for the notation of this mode.



Mr. Wooldridge, following up the researches of Professor Meyer of Göttingen, has been able to present us, in the first volume of the *Oxford History of Music*, with facsimiles and transcriptions of several specimens of this kind of composition, taken from a manuscript in the Laurentian Library at Florence. He observes that in none of these is the organum purum carried through from beginning to end; and it was in fact often introduced for a few bars only as a special feature, like *copula* or *ochetus*. Walter of Odington, for instance, says that one, two, or three notes of plain-song only should be taken for the canto fermo (C. i. 246*b*). An episode of this sort was usually placed either at the beginning or end of a composition, and was called a 'punctus organicus' or 'floratura' (C. i. 133*a*, 361*a*, ii. 385*b*). Good examples may be seen at pp. 195 and 206 of Mr. Wooldridge's book.

Of the mode of performance we are told:—'Cantandum est leniter et subtiliter; descensus vero equaliter. Tenor autem tremule teneatur, et cum discordia offendit'—'It must be sung smoothly and finely, and in descending passages evenly. The tenor should be sustained in a tremulous tone, even when a discord is sounded' (C. i. 246*b*). *Musica ficta* was doubtless employed in this, as in other forms of discant, and we are expressly told that the tenor might on occasion 'fingere in concordantiam,' *i.e.* sharpen or flatten the written note (C. i. 135*a*).

The specimens of organum purum printed by Mr. Wooldridge confirm the impression given by Odington's example (C. i. 246*b*), that the discant in this form of composition was extremely free; but the difficulties of performance must have been considerable, and these led to its gradual abandonment in favour of methods less free in some respects, but simpler in execution. By the middle of the 14th century it had fallen into disuse, and Johannes de Muris (C. ii. 429*a*) writes regretfully of the 'organum purum de quo forsan pauci sciunt modernorum'—'Organum purum, of which probably few living musicians have any knowledge.' (See DISCANT.) J. F. R. S.

ORGENI, ANNA MARIA AGLAJA, whose real surname is Görger St. Jorgen, was born Dec. 17, 1841, at Rima Szombat, Hungary. She was a pupil of Mme. Viardot-Garcia, and made her first appearance on the stage Sept. 28, 1865, as Amina, at the Royal Opera-House, Berlin, and was highly successful, both on account of her excellent singing and acting, and of the natural charm of her person and manner. She confirmed this success in the parts she next played, viz. Lucia, Agatha, Violetta, Rosina, Margaret, Martha, and Norma. She first appeared in England, April 7, 1866, at the Royal Italian Opera, Covent Garden, as Violetta, and was very well received, subsequently playing Lucia, and Marta. She also sang in concerts, and gained great praise for her singing of Agatha's scena from 'Der Freischütz' (of which a contemporary remarked, 'we have not heard anything better than the opening of the great scene . . . her measure and expression in delivery of the Largo bespoke a real artist'[1]); and also of Bach's now favourite air 'Mein gläubiges Herze' to the violoncello obbligato of Piatti, of which the same writer remarks that 'the elegance and distinction of her manner and her real musical acquirements have secured her a public.'[2] In spite of the large measure of favour given her, she never played on the stage again in England, but in 1870 sang in concerts for a short period, being well received at the Philharmonic in the above scena of Weber, and that from 'Lucia.' After her first season in London she went to Vienna in September of that year, and played there with success, and afterwards was heard in opera, festivals, and concerts, at Leipzig, Hanover, and Dresden. She sang for a few nights at the Lyrique, Paris, in 1869, as Violetta. In 1881 she reappeared in England, and sang with success at the Crystal Palace, Philharmonic, and other concerts. She is now a teacher of singing at the Dresden Conservatorium. A. C.

ORGUE EXPRESSIF. A French name for the reed organ or HARMONIUM. A. J. H.

ORIANA, THE TRIUMPHS OF. See TRIUMPHS OF ORIANA.

ORNITHOPARCUS or ORNITOPARCHUS, ANDREAS, the author of a rare Latin treatise, entitled 'Musicae Activae Micrologus,' which was published at Leipzig in 1516. [See MICROLOGUS.] His real name was Vogelsang or Vogelgesang, and he seems to have adopted the Greek pseudonym of Ornithoparcus on account of the many countries which he had visited, and of which he gives a list at the end of the third

[1] *Athenaeum*, May 19, 1866. [2] *Ibid.* June 7, 1866.

book of his work. Little further is known about him, except that he was a native of Meiningen, that he was M.A. of Tübingen, and was connected in October 1516 with the University of Wittenberg. (*Monatshefte*, 1878, p. 54.) His book was translated into English by JOHN DOWLAND (London, 1609). W. B. S.

OROLOGIO, ALESSANDRO. According to Eitner (*Monatshefte*, XXX. 36, and *Quellen-Lexikon*) there were two musicians of this name, living at the same time, and employed in very much the same capacity at two different German Courts, whose published works, too, it is almost impossible to separate. One is described as in 1580 Violinist and in 1603 Vice-Capellmeister to the Court chapel of the Emperor Rudolf at Prague. The other appears as in 1590 Instrumentalist (Zinkenist) in the Electoral Chapel at Dresden, and also in 1603 promoted to the position of Vice-Capellmeister. Dowland the lute-player made the acquaintance of this latter in 1584 at the Court of the Landgrave of Hesse-Cassel. The works of both Orologios consist of Books of Madrigals and Canzonets *a* 3-6, but to the Dresden musician of this name is ascribed a Book of Instrumental Intradas *a* 5-6 dedicated to King Christian IV. of Denmark and published at Helmstädt, 1597. Morley has a Madrigal of Orologio with English words in his Book of 1598. J. R. M.

ORPHARION. See ORPHEOREON.

ORPHÉE AUX ENFERS. Opéra bouffe, in two acts and four tableaux; words by Hector Crémieux, music by Offenbach. Produced at the Bouffes-Parisiens, Oct. 21, 1858; in London, in French (Schneider), at St. James's Theatre, July 12, 1869. G.

ORPHÉE ET EURIDICE. See ORPHEUS.

ORPHÉON, L'. See PERIODICALS, MUSICAL.

ORPHÉON, ORPHÉONISTE. The general name of the French singing-societies and their members. Choral singing had been largely cultivated in Germany and Switzerland, and Liedertafeln had existed for some years, before the French established similar institutions. As Goethe had assisted Zelter in founding the first Liedertafel in Berlin in 1808, so ten years later Béranger materially contributed to the success of the Orphéon, by nominating Bocquillon-Wilhem as teacher of singing in the Écoles d'enseignement mutuel, at Paris, when music was made one of the subjects of study in October 1818. It was not, however, till 1835 that the Conseil municipal of Paris voted the adoption of singing in all the communal schools. Three years later it was adopted at the universities, and thus the whole youth of France had the opportunity of cultivating an ear for music.

The working-classes in Paris and the departments next came under consideration, and at the suggestion of Wilhem and under his superintendence, evening classes were opened in 1835 in the Rue Montgolfier by Hubert, who afterwards became conductor of the Orphéon. The success of this attempt encouraged the formation of similar classes in different quarters of Paris, all directed by followers of Wilhem's method. These classes were all for male voices only, and thus the Orphéon had at its disposal hundreds of tenors and basses, who could be used to reinforce the choirs of the Écoles communales for choral-singing on a grand scale. The interest in performances of this kind increased rapidly, and soon, through the exertions of M. Delaporte and others, 'contests' and festivals were established, to which choral unions flocked from all parts of France.

Influenced, doubtless, by the growing importance of these gatherings, the corporation of Paris resolved to place at the head of the Orphéon a composer of the first rank, capable of managing the institution on sound musical principles; their choice fell on Gounod, who became conductor in 1852, and under whom the society prospered immensely. On his resignation in 1860, it was divided, owing to the increase of Paris, into two sections, that of the left bank of the Seine being conducted by François Bazin, and that of the right bank by Pasdeloup. Hubert became inspector of the Écoles communales on the right bank, and Foulon of those on the left. In the spring of each year a test-performance was held at the Cirque des Champs Elysées, and in the Cirque d'hiver, at which 1200 picked singers—about half the number in attendance at the schools and adult classes—sang the new pieces learned during the year before the Préfet of the Seine, and the members of the Commission de surveillance du chant. This organisation was maintained till 1872, but the societies were seriously affected by the war, and in 1873 the Orphéon was again united under the sole conductorship of Bazin, who retained it till his death. His favourite pupil, M. Danhauser, inspector of singing in the Écoles communales since 1875, was appointed in July 1878 Inspector-General of singing, a position really equivalent to that previously held by Bazin and by Gounod.

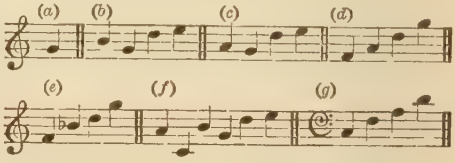
The répertoire of the Orphéonistes is very varied, and comprises pieces in various styles composed expressly for them by Halévy, Adolphe Adam, Félicien David, Ambroise Thomas, Gounod, Bazin, Boulanger, Semet, Delibes, Massenet, Dubois, and, most of all, Laurent de Rillé, who composed over a hundred choral melodies. In Belgium also, where choral-singing is cultivated with great success, several composers have written for the Orphéonistes, especially Hanssens (born at Ghent, July 12, 1802; died at Brussels, April 8, 1871), Gevaert, Soubre, Denefve, Radoux, and Camille de Vos, the Belgian rival of de Rillé.

An institution which in 1867 numbered in France alone 3243 choral societies with 147,500 effective members, naturally required organs of

its own, especially for the ventilation of topics connected with the 'concours' and festivals. The most important of these are *La France chorale*, *L'Echo des Orphéons*, *La nouvelle France chorale*, and *L'Orphéon*. [See MUSICAL PERIODICALS.]

There is at present no history of the Orphéon, but ample materials exist in the above periodicals. They give details of the 'grands jours,' and of the principal feats accomplished by the French and Belgian choral societies; such as the journey of 3000 Orphéonistes under M. Delaporte to London in June 1860, and the international contests of Lille (1862), Arras (1864), Paris (1867 and 1878), Rheims (1869 and 1876), Lyons (1877) and Brussels (1880). For these occasions the best pieces in their répertoire have been composed, and attention may be directed specially to 'Le Tyrol,' 'Le Carnaval de Rome,' 'La Nuit du Sabbat,' and others, by A. Thomas, to words by the writer of this article, striking productions, which within the limits of a simple chorus, exhibit the variety, interest, and movement of a dramatic scene. G. C.

ORPHEOREON, ORPHEORON, or ORPHARION. An instrument of the cither kind, with flat back, but with the ribs shaped in more than one incurvation. The varieties of the orpheoreon also differed from the usual cither in the bridge being oblique, rising towards the treble side. According to Praetorius (*Organographia*, Wolfenbüttel, 1619, p. 54) the orpheoreon was tuned like a lute in 'Kammerton' (*a*). [See LUTE.] The strings were of brass or iron, in six or seven pairs, and were played with a plectrum. A larger orpheoreon was called Penorcon, and a still larger one Pandore, —Praetorius spells this Pandorra or Bandoer. According to his authority it was invented in England; to which another adds the name of John Rose, citizen of London, living in Bridewell, and the date of about 1560. It must, however, have been a rather different orpheoreon. Following Praetorius, the pandore, and we presume its congeners, had no chanterelle or melody string, and could, therefore, have been used only for accompaniment, like the common cither, *sutoribus et sartoribus usitatum instrumentum*. He gives cither tunings for seven strings, including the common 'four-course' (*b*) and 'Italian' (*c*); old tunings (*d*), (*e*), often used an octave lower on the lute in France, and the old Italian six-course (*f*), but no other than the lute tuning above mentioned for the orpheoreon family. The player probably tuned as he chose. The forms 'Orpharion' and 'Pandora' occur in a book on the Lute and other instruments, entitled *The Schoole of Musicke*, by Thomas Robinson, London, 1603. A copy is in the British Museum. There is another instrument which Praetorius describes as being like a pandore in the back; this was the Quinterna, or Chiterna. It differed, however, in other respects, as the ribs, belly, etc., were of simple outline, and the bridge was straight. He says it was tuned like the very earliest lutes (*g*), and depicts it in his illustrations as not unlike a guitar.



[An orpheoreon was sold at Christie's in 1898; another is in the possession of Lord Tollemache, at Helmingham.] A. J. H.

ORPHEUS. The story of Orpheus and Eurydice was the subject of the first actual operas in the history of music, (i.) the 'Euridice' of Caccini and Peri to Rinuccini's words, 1600; this was shortly afterwards followed by (ii.) Monteverde's 'Orfeo' in Mantua, 1607. Later in the 17th century there were many operas on the same subject, as for example by Sartorio (1672), Draghi (1683) the sons of Lully (1690) Reinhard Keiser (1699), Fux (1715), Wagenseil (1740), and Graun (1752). In 1762 appeared the most important of all operas on the subject (iii.) the 'Orfeo ed Euridice,' words by Calzabigi, music by Gluck. It was produced at Vienna, Oct. 5, 1762, and in Paris two years afterwards; but it was another ten years before it was produced in a slightly altered form as 'Orphée' at the Académie de Musique, Paris, on August 2, 1774. It ran for forty-five consecutive nights. It was revived at the Théâtre Lyrique on Nov. 19, 1859, with Mme. Viardot-Garcia in the principal part, and first given at Covent Garden, June 27, 1860, with Mme. Csillag as Orpheus. For later operas on the same story, the reader must be referred to Riemann's *Opern Handbuch*. M.

ORPHEUS. A collection of part-songs or vocal quartets by German composers, with English words, published in parts and compressed score. It was started by Messrs. Ewer in 1836, and has been continued to the present day by their successors, Messrs. Novello.

A similar work—but for equal voices only—appeared in Germany, entitled 'Orpheus: Sammlung auserlesene mehrstimmige Gesänge für Männerstimmen,' in many volumes, published at Leipzig, by Friedlein, and by Zöllner. G.

ORPHEUS BRITANNICUS, the first attempt towards a collection of Henry Purcell's vocal music. It was issued by Henry Playford, in folio, shortly after the composer's death, and the first volume, which is dedicated to Lady Elizabeth Howard, is dated 1698. The second bears the date 1702, and both have the portrait engraved by White after Closterman.

The second edition has the dates 1706 and

1711 (also in two volumes), and the third edition 1721. Of this last named few copies appear to have been printed, for Handel's music had begun to be more in favour than Purcell's.

About 1735 John Walsh published a volume of Purcell's songs under the title 'Orpheus Britannicus,' pp. 120, these being printed from engraved plates, which had been used for single songs.

The title-page of the original issue of 1698 runs: 'Orpheus Britannicus, a collection of all the choicest songs for One, Two, and Three voices, composed by Mr. Henry Purcell; together with such symphonies for violins or flutes as were by him designed for any of them, and a Thorough-bass to each song figured for the Organ, Harpsichord, or Theorbo lute. London: printed by J. Heptinstall for Henry Playford in the Temple Change in Fleet St. MDCXCVIII.' fol. F. K.

ORPHEUS CALEDONIUS, the first published collection of Scottish songs united to their melodies, for though a prior collection of Scottish airs had been issued, in 1700 (second edition 1701) by Henry Playford, yet these were merely noted for the violin, and did not include the most popular ones. The 'Orpheus Caledonius' was edited, with the bass added to the tunes, by William Thomson, who entered the work at Stationers' Hall on Jan. 5, 1725. The words are chiefly taken from the first volume of Allan Ramsay's *Tea-Table Miscellany*, 1724. It was dedicated to the Princess of Wales (afterwards Queen Caroline), who appears to have patronised Thomson. There is, no doubt in consequence of this patronage, a very lengthy list of distinguished subscribers' names. There are fifty songs and airs printed, and to several of them is affixed a mark attributing them to David Rizzio, the first appearance of this oft-repeated myth.

In 1733 Thomson again issued the 'Orpheus Caledonius,' but in two volumes octavo. The first contained the same fifty songs and airs as in the 1725 edition, with some slight changes in the melodies. The second volume had fifty more Scottish songs.

As the first edition is rare and of great interest, the following copy of the title-page and index may be of service.

Except the dedication and the list of subscribers, etc., the whole work is engraved. 'Orpheus Caledonius, or a Collection of the best Scotch Songs set to Musick by W. Thomson. London: Engraved and Printed for the Author at his house in Leicester Fields Enter'd at Stationers' Hall according to Act of Parliament.' [1725, Jan. 5.] 'Index (the songs mark'd thus * were composed by David Rizzio.)'

*The Lass of Patie's Mill.
*Bessie Bell.
*The Bush aboon Traquair.
Thro' the Wood, Laddie.
Bless'd as the Immortal Gods
The Last time I came o'er the moor.
The Yellow-hair'd Laddie.
*The Bonny Boatman.
Woe's my heart that we should sunder.
The Broom of Cowdenknowes.
A Cock Laird fu' cadgie.
Fy gar rub her o'er wi' Strae.
Muirland Willy.
Peggy, I must love thee.
*Auld Rob Morris.
Auld Lang Sine.
My Apron Dearie.
My Daddy's a Delver of Dikes.
Wale, wale up yon Bank.
John Hay's Bonny Lassie.
Hap me with thy Petticoat.
Bonny Christy.
Nancy's to the Greenwood gane.
The Highland Laddie.
Blink o'er the burn, Sweet Betty.
Tweed Side.
Love is the cause of my mourning.
Bonny Jean.
Mary Scott.
The Mill, Mill-O.
I'll never leave thee.
Katherine Ogie.
* Ann thou were my ain thing.
Polwart on the Green.
A Health to Betty.
Fy let us a' to the bridal.
Saw ye na my Maggy.
My Nannie.
Maggie's Tocher.
Were na my heart light I wad die.
Sow'r plumbs of Gallow Shiels.
There's my thumb, I'll ne'er beguile ye.
The Gaberlunzie Man.
The Collier's Bonny Lassie.
The Bob of Dunblain.
The Carle he came o'er the croft.
O'er Boggie.
The Lass of Livingston.
William and Margaret.
*Down the burn, Davie.

F. K.

ORTIGUE, JOSEPH LOUIS D', born at Cavaillon, May 22, 1802, died suddenly in Paris, Nov. 20, 1866, one of the most conscientious musical *littérateurs* of modern France. He studied at first merely as an amateur, under the Castil Blazes, father and son. He went to Aix in Provence to study law, but music proved more powerful, and he finally resolved to abandon the law for musical literature. With this view he came to Paris in 1829, and began by writing musical critiques in the *Mémorial Catholique*; then, becoming intimate with La Mennais, he wrote for *L'Avenir*, and, after its failure, for *La Quotidienne*, besides the *Gazette musicale* and *La France musicale*. After his marriage in 1835 he redoubled his exertions and contributed to half a score of periodicals, including the *Temps*, *Revue des deux Mondes*, *National*, *L'Univers*, *L'Université Catholique*, *L'Opinion Catholique*, and above all the *Journal des Débats*. To this last paper he mainly owed his reputation, and his place in several commissions, historical and scientific, to which he was appointed by government.

His important works are *De la guerre des dilettanti* (1829); his large *Dictionnaire liturgique, historique, et théorique de Plain-Chant et de Musique religieuse* (Paris, 1854 and 1860, small 4to), and *La Musique à l'Eglise* (*Ibid.* 1861, 12mo). To the former of these the Abbé Normand contributed a number of articles under the *nom de guerre* of Théodore Nisard. D'Ortigue was associated with Niedermeyer in founding *La Maîtrise* (1857), a periodical for sacred music, and in the *Traité théorique et pratique de l'accompagnement du Plain-Chant* (Paris, 1856, large 8vo). In 1862 he started, with M. Félix Clément, the *Journal des Maîtrises*, a periodical of reactionary principles in sacred music, which soon collapsed. He was an honest and laborious writer; his name will live through his *Dictionnaire*, which contains some excellent articles, but his other books are mere musical miscellanies, thoughtfully written, but not endowed with any of those qualities of style or matter which ensure any lasting influence. See a fuller list of works in Riemann's *Lexikon*. G. C.

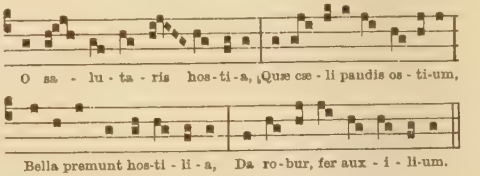
ORTIZ, Diego, a Spanish composer, was born at Toledo about 1530. From 1558 onwards he was Maestro di Cappella to the Vice-regal Chapel at Naples under the Duke of Alva. Only two publications of his are known; one is entitled *Musices lib.* 1. *Hymnos Magnificas Salves, Motecta, Psalmos, aliaque diversa cantica complectens*, Venice, 1565. Proske says this work alone enables us to recognise in him one of the best sacred composers of his time and nation. It contains thirty-four Vesper-Hymns, eight Magnificats, nine Psalms in Falsi-bordoni on the church tones, and seventeen Antiphons and Motets, all chiefly for four voices. Of these Proske reprinted in his *Musica Divina*, tom. iii. five of the Psalms, one Magnificat, three Hymns, and a Regina coeli. The only other publication of Ortiz is a work on instrumental music, partly theoretical, but also furnished with practical examples. Its full title is, *Trattado de glosas sobre clausulas y otros generos depuntos en la musica de Violones . . .* Rome, 1553.

Another musician of the name of Ortiz appears as the composer of three motets copied into one of the large MS. choir-books of the Sistine chapel at Rome in 1545. See Haberl's *Katalog*, p. 156. J. R. M.

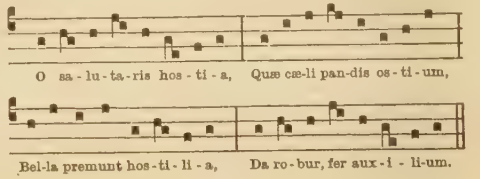
ORTO, Marbriano de, a Flemish musician of the end of the 15th and beginning of the 16th centuries, to whom Fétis wrongly gives the Christian name *Jean*, and conjectures the surname to have been originally *Dujardin*, was a singer in the papal chapel at Rome from 1484 to 1494, contemporary therefore with Josquin des Prés. From 1505 he was first chaplain and singer at the court of Philip the Fair of Burgundy, and his name appears in the chapel lists up to 1516. In 1505 Petrucci printed a book of five Masses *a* 4 by De Orto, bearing the titles *Dominicalis, J'ay pris amours* (containing two settings of the Creed), *L'omme armé, La belle se sied, Petite camusette.* The miscellaneous collections of Petrucci also contain a few motets, chansons, and a lamentation lesson by De Orto. Two masses and parts of masses, including another 'L'omme armé' *a* 5, are contained in the choir-books of the Sistine chapel at Rome. The Imperial Library at Vienna has also two important unprinted masses of De Orto, one entitled 'Mi-mi,' indicating the main theme, in accordance with the hexachord solmisation system, as consisting of the constant succession of the two notes E–A, the other entitled 'Le Serviteur,' both *a* 4. The very remarkable Agnus of the mass 'Mi-mi,' with the tenor based on the canon 'descende gradatim' is reproduced in modern score in the Beilagen to Ambros's *Geschichte der Musik*, also the motet 'Ave Maria,' from Petrucci, 1501. J. R. M.

O SALUTARIS HOSTIA, probably part of the hymn of Aquinas, beginning *Verbum supernum prodiens*, for the office of Corpus Christi, but better known through its being sung at the service of Benediction, or more rarely from its being sung after the Benedictus at mass.

Its Plain-song melody is borrowed from the Ascensiontide hymn, 'Eterne Rex altissime' (*Hymns Ancient and Modern*, No. 167).



It is one of the more elaborate hymn melodies, and in the eighth mode; it requires, therefore, an experienced choir to do it full justice; and probably it is due to this that the melody has become current in a debased and simplified form, thus:—



Pierre de la Rue treated the theme of 'O Salutaris' with marvellous ingenuity, in a very celebrated mass, wherein he seems to have deliberately sacrificed all higher aims to the desire of exhibiting his stupendous learning to the utmost advantage, the result of his labours being a series of infinitely complicated canons, of which one—the Kyrie Eleison—will be found on p. 78*b* of the present volume. Happily he did not always write in this pedantic style. In another of his masses—the 'Missa de S. Anna,' he has substituted for the Benedictus a polyphonic setting of 'O Salutaris,' of surpassing beauty, full of rich harmony, and so far as its style is concerned, very much in advance of the age in which he lived. We are the more indebted to him for this, because, in the first place, the position of the hymn, between the 'Sanctus' and 'Agnus Dei,' proves the custom of introducing it at High Mass to be at least as old as the 15th century; and secondly, because in consequence of the comparatively late date of the office of Benediction, the number of genuine polyphonic settings of the music needed for it is exceedingly small.

In modern times the hymn is treated in a very different spirit. Most latter-day composers adapted it for a solo voice with a highly elaborate accompaniment, and a not always very moderate amount of *fioritura*. One setting by Cherubini was for long almost as popular as his 'Ave Maria'; in Rossini's 'Messe Solennelle' it is set to a melody of great suavity. Both these, whatever their merits as absolute music, are quite unfit for their intended position, either in the office of Benediction or in High Mass. W. S. R.

OSBORNE, George Alexander, born Sept. 24, 1806, at Limerick, where his father was organist and lay-vicar, was a self-instructed pianist until he reached the age of eighteen, when he determined on making music his profession and seeking instruction on the Continent. In 1825 he repaired to Belgium, and found a home in the house of the Prince de Chimay, Cherubini's friend, the well-known musical amateur, who made him acquainted with the works of the best German composers. During his residence in Brussels he taught the eldest son of the Prince of Orange, afterwards King of the Netherlands, by whom he was subsequently decorated. In 1826 he went to Paris, and studied the pianoforte under Pixis, and harmony under Fétis. He afterwards placed himself under Kalkbrenner, and soon obtained a good position among the pianists of the day, took his full share in the musical life at that time so abundant in Paris, and amongst other advantages enjoyed the privilege of an intimate acquaintance with Chopin and Berlioz. His recollections of these remarkable men he communicated to the Musical Association in April 1883. In 1843 Osborne settled in London, where he was for many years one of the most esteemed and genial teachers. He died there, Nov. 16, 1893, and was buried in Highgate Cemetery. He wrote three trios for piano and strings, and a sextet for piano, flute, oboe, horn, violoncello, and double-bass. Of the many duets for piano and violin, thirty-three were written with De Bériot, the greater part of which are original, one was written in conjunction with Lafont, one with Artôt, and two with Ernst. His pianoforte solo, 'La Pluie des Perles,' enjoyed extraordinary popularity in its day. W. H. H.

OSIANDER, Lucas, son of the Protestant controversialist, Andreas Osiander, was born at Nuremberg, Dec. 16, 1534. Besides being himself a theologian of some eminence, pastor at Esslingen and elsewhere in Wurtemberg, he had received a thorough musical training, both theoretical and practical, which qualified him to bring out what is sometimes described as the first real German Chorale-Book, the first, that is, in which the melody is definitely placed in the descant or soprano part, and provided with a simple note-for-note counterpoint *a* 4. Though not absolutely the first to put the chorale melody in the descant (it had been occasionally done by Le Maistre and others), he was the first to do it systematically, and for the express purpose of enabling the whole congregation to join in the singing of it. The full title of his work is 'Fünfzig Geistliche Lieder und Psalmen mit 4 Stimmen auf contrapunctsweise also gesetzt, dass eine ganze Christliche gemein durchaus mitsingen kann,' Stuttgart, 1586. In the preface he says: 'I know, indeed, that composers otherwise usually put the Chorale in the Tenor, but when that is done, the Chorale is not sufficiently recognisable among the other voices, and the congregation (der gemeine Mann) cannot follow or join in the singing. I have, therefore, put the Chorale always in the Descant.' This preface also shows the original meaning of the word '*choral*' as applied to the melody only, in contradistinction to the word '*figural*' as applied to every polyphonic setting, however simple. 'Pastors and schoolmasters,' he says, 'should see that the *Choral* and the Figured Music go well together, so as to form an agreeable concord.' Osiander's own harmonies are not altogether free from fault. A few of his settings were received into Schöberlein's Schatz, but recently Dr. Friedrich Zelle of Berlin has republished the whole book ('Das erste evangelische Choralbuch') as his Easter programme, by way of appendix to his school report of 1903. Osiander died at Stuttgart, Sept. 7, 1604. J. R. M.

OSSIA, OPPURE, OVVERO (Ital. 'or else'); these words are used indifferently to mark a passage, generally printed above the treble or below the bass, which may be substituted for that written in the body or text of the work, being in most cases an easier version of the same kind of effect. For instance, 'ossia' is so used by Beethoven in the first movement of the Pianoforte Concerto in E♭, op. 73, 21 bars from the end. The same direction also occurs frequently in the pianoforte works of Schumann, Chopin, and Brahms. Liszt sometimes gives the easier passage in the text, and writes the more difficult one over it. These words were also used when the compass of the piano was in process of alteration; thus Moscheles sometimes adapts passages, originally written for a full-sized piano, to the smaller compass, writing the passage for the smaller piano above that of the full-sized one.

The same object is attained by the words *Plus facile* or *leichter*. M.

OSTINATO, *i.e.* Obstinate. 'Basso ostinato' is the Italian term for a ground bass, which recurs obstinately throughout the composition. [See Ground Bass, vol. ii. p. 246.] 'I shall seem to you,' says Mendelssohn,[1] 'like a Basso ostinato, always grumbling over again, and at last becoming quite tiresome.' G.

O'SULLIVAN, Denis, born April 25, 1868, at San Francisco, of Irish parentage, first studied singing there, as an amateur, under Ugo Talbo (Hugh Talbot Brennan) and Karl Formes. He was afterwards taught, for some time by Vannuccini at Florence, by Santley and Shakespeare in London, and later by Sbriglia in Paris. On March 6, 1895, he made his début at Miss Ethel Bauer's concert, Prince's Hall, and sang six of Schumann's 'Dichterliebe' with the greatest success, on account of his excellent phrasing and enunciation. On

[1] Letter, Jan. 8, 1838.

August 25 of the same year, he made his début with the Carl Rosa Company at Dublin as Ferrando in 'Trovatore,' and also sang on tour as Prince John in 'Ivanhoe,' the Mayor in 'Son and Stranger,' Lothario in 'Mignon,' Vanderdecken in 'Flying Dutchman,' a part he sang at five hours' notice without rehearsal, etc. On Jan. 20, 1896, he sang at Daly's Theatre, with the above company, as Biterolf in 'Tannhäuser,' and in February as Alfio in 'Cavalleria.' On March 2 he made a great success as the hero on the production of Stanford's 'Shamus O'Brien' at the Opéra-Comique Theatre (London), and sang throughout the run of that opera. Between 1897 and 1899 he divided his time between England and America, singing in the latter country on tours with 'Shamus O'Brien,' and for two seasons in his native San Francisco, also Sept. 19, 1898, at New York as the Marquis de Saint André in Englander's 'Little Corporal.' On Jan. 27, 1902, he sang as Shaun the Smith on production of Esposito's operetta 'The Post Bag,' at a performance given by the Irish Literary Society at St. George's Hall, and in the same year sang at the Westmoreland and Northampton Festivals. On Oct. 17, 1903, he sang as Lefebvre in Caryll's 'Duchess of Dantzig' at the Lyric Theatre. On Nov. 7, 1904, he sang as Barry Trevor in the musical play 'Peggy Machree,' written by Patrick Bidwell (*i.e.* Mrs. O'Sullivan), with music by Esposito, produced at the Grimsby Theatre. He has acted in Boucicault's plays in America. But it is as a concert-singer Mr. O'Sullivan is best appreciated in England at his own recitals, being pre-eminent for his intellectual conception of songs, which he can sing in eight different languages, as well as for his Irish songs given at the 'Feis Ceoil,' etc. A. C.

OSWALD, James, a popular composer at the middle of the 18th century. He was originally a dancing-master at Dunfermline, and is first heard of in August 1734, when he advertises in the *Caledonian Mercury* that he is publishing a collection of minuets. In 1736 he had taken up his residence in Edinburgh, and appears to have quickly made a position as a performer on the violin, as organist, composer, and as teacher of dancing. From here he issued several collections of 'Scots Tunes' and chamber music. He advertised in 1740 that he was leaving for Italy, but it is doubtful whether he ever made the journey, though it is certain that in 1741 he left Edinburgh for London. His departure from Scotland is made the subject of a poetical 'Epistle' in the *Scots Magazine*, for October 1741, which gives many interesting details of his compositions, his arrangements, and his playing. Especially significant are the lines—

> Or when some tender tune compose again
> And cheat the town wi David Rizo's name.

Arrived in London, probably with influence from the Earl of Bute, he seems to have obtained patronage from the Prince and Princess of Wales, to whom he dedicated some of his works, and it is not unlikely he had some share in the early musical education of their son, afterwards George III., to whom he was appointed chamber composer in 1761. As court patronage would certainly not supply all necessities, there are indications that he obtained employment with John Simpson (*q.v.*) who published all Oswald's early London work. It must be confessed that Oswald's life in London is much of a mystery, but it is pretty well ascertained that though his name had some degree of value, he worked both anonymously and under assumed names. It is likely that Oswald was a sort of musical editor to the several miscellaneous collections which Simpson published. Simpson having died in 1747, Oswald, about this date set up a music-shop on the north side of St. Martin's Church, at the corner of St. Martin's Lane. From this address were published many works of antiquarian musical interest, including the well-known collection of Scots tunes, twelve parts entitled, 'The Caledonian Pocket Companion,' the two first having been issued by John Simpson. 'Airs for the Spring,' 'Summer,' 'Autumn,' and 'Winter'; his several collections of 'Scots Tunes,' etc. etc. 'The Comic Tunes in Queen Mab . . . by the Society of the Temple of Apollo' and 'Six Solos . . . by I. R. Esq.' [General Reid] were afterwards republished with a mysterious note that they were really by the 'late Mr. Oswald, who for certain reasons could not openly claim them during his life.' 'The Music in the Masque of Alfred . . . by the Society of the Temple of Apollo' (not Dr. Arne's) was doubtless one of these anonymous compositions.

The mysterious 'Society of the Temple of Apollo' was apparently a small society of musicians gathered round Oswald which included Charles Burney, and probably John Reid (then Captain, afterwards General, *q.v.*) and the Earl of Kelly. The several works which bear this society's name were all published by Oswald.

Meanwhile Oswald's name as composer of music for the popular fashionable song is very frequent in collections of the period, and one set of songs, 'Colin's Kisses,' attained some degree of fame. He died, so far as can be ascertained, in January 1769, and was buried on the 9th of that month at Knebworth.

The present writer broached the theory in *The Minstrelsy of England*, first series (Bayley Ferguson), that to Oswald we are indebted for either the composition of 'God save the King,' or for its modern revival. His reasons for this supposition are to be found in the work quoted, and are briefly set forth in the article God save the King in the present work. The arguments put forth are perhaps not very conclusive, but he ventures to think that search

on the lines indicated might bring forth more definite facts regarding our National Anthem. F. K.

OTELLO. 1. Opera; the libretto based on Shakespeare's play, the music by Rossini. Produced at the Fondo, Naples, Dec. 4, 1816. In French at the Académie, as 'Othello,' Sept. 2, 1844, but with very little success. In London at the King's Theatre, May 16, 1822. Desdemona was one of the great parts of both Pasta and Malibran. 2. Opera in four acts; libretto, founded on Shakespeare, by Arrigo Boito, music by Verdi. Produced at La Scala, Milan, Feb. 5, 1887. In London at the Lyceum Theatre, July 5, 1889. G.

OTGER, an early writer on musical theory, whose life is obscure, and whose very existence has been hitherto almost ignored. To him, probably, are due the treatises called *Musica Enchiriadis* and *Scolica Enchiriadis*, which on the authority of a few MSS. or notes in MSS. have been ascribed to Hucbald. The best of the MSS., however, give Abbot Otger (also called Hoger or Noger) as their author, and among them is a MS. (now at Valenciennes) from the Monastery of St. Amand which was the home of Hucbald; it is therefore good evidence against the ascription of these treatises to him. They, with the *Commemoratio brevis*, form a little group of treatises distinguished by a special method of notation (see HUCBALD) which, as well as the general tenour of the teaching, distinguishes the group sharply from the one unquestioned work of Hucbald (*De Harmonica Institutione*), or the writings of Odo of Cluny, to whom also the group is sometimes ascribed. No particulars of the life of Otger are known, but his treatises are among the most valuable of the sort. They are printed in Gerbert, *Scriptores*, vol. i. See further on the matter H. Müller, *Hucbalds Echte und Unechte Schriften* (Leipzig, 1884). W. H. F.

OTHMAYR, KASPAR, born March 12, 1515, at Amberg in the Upper Palatinate, was a fellow-student with Georg Forster, the song-book editor, at the University of Heidelberg, and fellow-pupil with him in music under Lorenz Lemlin, the Heidelberg Capellmeister. In 1545 he was Rector of the Convent School at Heilsbronn. In 1547 he obtained a Canonry at the church of St. Gumbert in Ansbach which had become Lutheran, and in 1548 was chosen to be Provost; but the elections being contested, probably in consequence of the religious disputes of the time, he retired to Nuremberg, where he died Feb. 4, 1553. Forster speaks of him as a widely celebrated musician, and received twenty-six of his settings of secular songs into his great collection. For a characterisation of these see Eitner, *Monatshefte*, xxvi. pp. 115-17. Othmayr's own publications are sacred works chiefly, and the titles of some of them bear witness to the religious confusion of the time, as for instance, 'Cantilenae aliquot . . . quibus his turbulentis temporibus ecclesia Christi utitur' (Nuremberg, 1546). Epitaphium D. Martini Lutheri *a* 4. Other works are 'Bicinia Sacra' (1547), German hymns *a* 2, and 'Tricinia' (1549), Latin motets *a* 3. J. R. M.

OTT, JEAN, a Nuremberg lute-maker, who worked during the first half of the fifteenth century, and, according to Fétis, was alive in 1463. Together with Hans Frey, the father-in-law of Albert Dürer the painter, he was the earliest maker of viols in Germany, and they are generally named together with Joan Kerlino (1449), who was the first to manufacture viols in Italy. (See VIOLIN.)—Sandys and Forster, *History of the Violin*; G. Hart, *The Violin*; Fétis, *Biog. des Mus.*; Racster, *Chats on Violins*. E. H-A.

OTT (OTTO), JOHANNES, a bookseller and music-publisher at Nuremberg in the first half of the 16th century, who edited, in union with the typographer Hieronymus Formschneider or Graphæus, several very valuable collections of the older music. In his prefaces to these collections Ott shows himself to have been an excellent connoisseur of the older music, possessing good knowledge and refined taste. The composers whom he chiefly loves to exalt are, first, Josquin, whom he describes as the hero of his art, having in him something truly divine and inimitable, and next to Josquin, Heinrich Isaac, and Ludwig Senfl. His collections are as follows: 1533, 'Der erst Theil: 121 neue Lieder, von berümbten diser Kunst gesetzt, lustig zu singen und auf allerley Instrument dienstlich, vormals dergleichen im Truck nie ausgangen.' This work is dedicated to the composer Arnold von Bruck, and contains twenty German songs by him, eighty-two by Senfl, the rest by other composers, all *a* 4 to 6. 1537, 'Novum et insigne Opus Musicum,' etc. This work is dedicated to the Emperor Ferdinand, and contains fifty-seven motets, *a* 4 to 6, chiefly by German composers, but fourteen of them by Josquin, among them the celebrated Miserere, *a* 5, to the beauties of which Ott himself calls special attention. 1538, 'Secundus tomus novi operis musici,' etc., contains forty-three motets, *a* 4 to 6, among them eleven by Josquin including his famous Stabat Mater. 1539, 'Missae tredecim 4 voc,' dedicated to the Senate of Nuremberg, contains masses by Josquin, Isaac, and others. 1544, '115 guter neuer Liedlein.' This last work has been completely reprinted in modern score by the Gesellschaft für Musikforschung. In one of his prefaces Ott had expressed his intention of bringing out a complete edition of the 'Coralis Constantinus' of Heinrich Isaac, but death would appear to have overtaken him before its publication by his associate Formschneider in 1550. Although his name is not mentioned in connection with them, he is also supposed to have had some share in the

publication by Formschneider of Senfl's Magnificats in 1532, and Heinrich Fink's Lieder in 1536. J. R. M.

OTTAVINO. An octave flute. (See PICCOLO.)

OTTER, FRANZ JOSEPH, violinist, born at Nandlstadt, Bavaria, 1760, according to the *Quellen-Lexikon*, or in 1764, according to Fétis, died Sept. 1, 1836, aged seventy-six. Bishop von Freising sent him to Florence, where he became a pupil of Pietro Nardini. After the death of his patron Franz Otter was forced to return to Germany and seek employment. Together with his brother Ludwig, he received an appointment as violinist at the Salzburg Cathedral, with an annual stipend of 200 gulden. He occupied this position from 1803 to 1807, and upon retiring with a pension, settled in Vienna as a teacher and violinist at the Hofkapelle. Reichard's *Gothaer Kalendar* for 1798 states that Otter, in that year, was Konzertmeister at the Vienna Hoftheater, and Musikdirector in 1800. Joseph Haydn's brother, Michael, taught him composition. He wrote several concertos and sonatas for violin, but has left (so far as is known) only one published work, viz.: Nineteen variations on the German air 'Ich bin liederlich,' with accompaniment for a second violin; (Haslinger, Vienna). Amongst Michael Haydn's unpublished songs in the Berlin Museum there is a canon for nine voices by Otter, and in Prince Esterhazy's Library at Eisenstadt there is a canon for seven voices, composed by Otter, to celebrate Joseph Haydn's birthday. This is in manuscript.—Fétis, *Biog. des Mus.*; Eitner, *Quellen-Lexikon*. E. H-A.

OTTEY, SARAH, MRS., one of the earliest female professional performers on the violin in London. She was born about 1695. Dr. Burney, mentioning her in his *History*, says: 'This and the preceding year (1721-22) Mrs. Sarah Ottey frequently performed solos at concerts on three several instruments—Harpsichord, bass-viol and violin.'—Dubourg, *The Violin*; Lahee, *Famous Violinists*. E. H-A.

OTTO, ERNST JULIUS, born at Königstein, Sept. 1, 1804; though always musical, was not educated exclusively for music. On the contrary, he passed his 'maturity examination' at Dresden in 1822 with honour, and studied theology for three years at Leipzig. While doing this he worked at music with Schicht and Weinlig. His compositions are of a solid character—oratorios; masses; an opera ('Schloss am Rhein') performed at Dresden, 1838, and another at Augsburg; sonatas; cycles of songs for men's voices, etc. In 1830 he was appointed Cantor at Dresden, a post which he held with honour to himself up till his death, March 5, 1877.

His brother Franz, a bass singer (born June 3, 1809, died April 30, 1842), and another brother, a tenor, came to England in 1833 as directors of a Part-singing society. G.

OTTO, GEORG, born about 1544 at Torgau, then in Electoral Saxony, spent the best part of his life from before 1588 to 1619 at Cassel as Capellmeister to the Landgrave of Hesse-Cassel. He was the instructor in composition of the Landgraf Moritz. Otto's published works are: 'Geistliche deutsche Gesenge,' *a* 5 and 6 (Erfurt, 1588); 'Opus musicum divinum' (Cassel, 1604), in three books, containing motets *a* 5 to 8 on Latin texts from the Gospel for every Sunday and Festival and other occasions in the Church's year. Among unpublished works in the Library at Cassel are a series of introits for the Church's year *a* 5, and various Latin psalms and magnificats *a* 5 to 12. J. R. M.

OTTO, JACOB AUGUSTUS, the author of a valuable treatise upon the construction of the violin, in which the mathematical 'rules' of Bagatella are simplified and explained. Born at Gotha in 1762, died at Jena in 1830. An excellent maker and repairer of stringed instruments, he was at one time attached to the court of the Grand Duke of Weimar in that capacity. From time to time his profession required him to visit Halle, Leipzig, Magdeburg, and Berlin, journeys which assisted him in enlarging his remarkable knowledge and judgment of ancient instruments of the violin class. In 1817 his *Ueber den Bau und die Erhaltung der Geige und aller Bogeninstrumente* is said to have been published by Reinecke in Halle, and an enlarged edition of the same, with the title *Ueber den Bau der Bogeninstrumente und über die Arbeiten der vorzüglichsten Instrumentenmacher*—published by Bran, in Jena—appeared in 1828. Of this the second edition appeared in 1873 and the third in 1886. In 1833 Longmans brought out T. Fardeley's English translation, and John Bishop's English version entitled *Treatise on the Structure and Preservation of the Violin*, etc., was published by Robert Cocks in London in 1848 (second edition, 1850; third edition, 1875). The first edition, though often quoted, does not exist, as far as can be ascertained, in any public or private library, but an article by Otto bearing the original title is to be found at p. 3 of vol. i. (1809) of the *Neues Magazin aller neuer Erfindungen, Entdeckungen und Verbesserungen* (Leipzig). It is mainly an eulogy of Jacobus Stainer. Otto left five sons, all of whom became violin-makers.—Fétis, *Biog. des Mus.*; Davidson, *The Violin*; Dubourg, *The Violin*; Hart, *The Violin*; Brown, *Dictionary of Musicians*; Eitner, *Quellen-Lexikon*. E. H-A.

OTTO, MELITTA, *née* ALVSLEBEN, born Dec. 16, 1842, at Dresden, was taught singing there by Thiele at the Conservatorium, and sang in opera as a light soprano from 1860 to 1873; in 1866 she married Max Otto, commissioner of customs. Her parts comprised Anna in 'Hans Heiling,' Rowena in 'Templer und

Jüdin,' Queen of Night, Alice, Martha, Eva, etc. She acquired a great reputation as a concert singer, and was the solo soprano at the Beethoven Centenary at Bonn in 1871. She first appeared in England at Mme. Schumann's concert, St. James's Hall, March 20, 1873; at the Crystal Palace, March 22; at Manchester, in Bach's Passion music; at the Albert Hall, April 2 and 7. She made a great success, and remained in England until 1875, appearing most frequently at the Crystal Palace and Albert Hall, notably in the revivals of 'Theodora,' Oct. 30, 1873, and the 'Christmas Oratorio,' Dec. 15, 1873. She sang at the Philharmonic, March 25, 1874; at the Leeds Festival in 'St. John the Baptist' and Schumann's 'Paradise and the Peri,' etc., in 1874; at the Sacred Harmonic, the Wagner, Mr. Bache's, the Ballad, and principal provincial concerts. She returned to Germany in 1875, and sang in opera at Hamburg, and from 1877 to 1883 at Dresden. In 1879 she sang at the Cincinnati Festival. On Jan. 13, 1893, she died at Dresden. A. C.

OTTO, Stephan, born about 1594 at Freiberg, in Saxony, received his musical instruction from the Freiberg cantor, Christoph Demantius. After holding some subordinate appointment at Augsburg, he became succentor or assistant cantor at Freiberg from 1632 to 1633, during which time he also had Andreas Hammerschmidt for his pupil. Becoming cantor at Schandau, he afterwards, in 1643, made an unsuccessful application for the post of cantor at Freiberg in succession to Demantius. He was still living at Schandau in 1648. His chief published work bears the peculiar title, 'Kronen-Krönlein oder Musicalischer Vorlauffer auff geistliche Concert-Madrigal-Dialog-Melod-Symphon-Motetische Manier mit 3, 4, 5, 6, 7, 8 Stim. . . .' (Freiberg, 1648). The title would indicate the compositions as being in the sacred concerto and dialogue style of Schütz and Hammerschmidt. It may be a question whether Otto did not precede Hammerschmidt in the adoption of the dialogue style of composition for church music, although this work is published later than similar works of Hammerschmidt. Another work of Otto, existing only in MS., consists of a setting of the Hymn 'Ein' feste Burg,' for nineteen voices, divided into four choirs, intended for a special occasion. The full title of this work (see *Monatshefte*, xx., *Die aelteren Musikalien der Stadt Freiberg*, pp. 22, 23) would lend some degree of sanction to the tradition that Luther wrote the hymn on the occasion of his citation before the Diet of Worms, 1521. J. R. M.

OUDIN, Eugène Espérance, born Feb. 24, 1858, at New York, of French parents, was a graduate of Yale University, and for a time practised at the American bar. In 1886, while on a holiday in London, he adopted a musical career on the advice of friends, and sang in private concerts with great success, having received excellent instruction from Moderati in America. On August 30 of the same year he made his début on the stage at Wallack's Theatre, New York, with the M'Caul Opéra-Comique Company, as Montosol in an English version of Victor Roger's 'Joséphine vendue par ses sœurs,' his future wife, Miss Louise Parker, also making her début as Joséphine. Both artists were successful during the two months' run of the opera at New York and on tour. On Dec. 4, 1886, they were married at Detroit. In 1889 Mr. Oudin sang again in private concerts in London. On Jan. 31, 1891, he first appeared on the English stage, with the greatest success, both as a singer and actor, as the Templar, on the production of Sullivan's 'Ivanhoe' at the Royal English Opera House (Palace Theatre), having been engaged at the instance of the composer, and sang throughout the run of the opera. On Oct. 17, 1892, he made a distinct success as the hero on the production of Tchaikovsky's 'Eugen Onegin' at the Olympic, and on Nov. 17 he sang as Henri Quatre on the production of Lacome's 'Ma mie Rosette' at the Globe, and later at the Prince of Wales's Theatre. Mr. Oudin then devoted himself in England exclusively to concerts, gaining great applause for his delivery of songs, ancient and modern, at the Popular and other concerts. He was the translator of many modern songs, also of the lyrics of Messager's 'Basoche,' for which he was greatly commended by the composer, and also of Saint-Saëns's 'Samson and Dalila,' wherein on Sept. 25, 1893, he sang on its production in a concert version under Cowen at the Promenade Concerts, Covent Garden. In addition he composed a set of four songs, words and music: but his best composition is an 'O Salutaris' for two voices. In 1893 and 1894 he sang again in opera, with great success at St. Petersburg as Wolfram, Telramund, the High Priest in 'Samson and Dalila,' Albert in 'Werther,' also in concerts throughout Russia. In 1894 he sang at the Birmingham Festival, where his rendering of Doctor Marianus' music in the third part of Schumann's 'Faust' made the greatest impression on all who heard him. On Oct. 20, after a Richter concert, he was struck down with apoplexy in the artists' room at the Queen's Hall. He never recovered from the stroke, but died on Nov. 4, to the universal regret of friends and the public. 'In England he was in constant request at all the best concerts . . . an admirable linguist, a quick study, and a most sympathetic and refined interpreter of romantic and sentimental music. His voice, a high baritone, was exceedingly flexible, of a singularly emotional timbre, and his intonation was invariably perfect. He especially excelled in modern French music, and gave proof of his versatility by executing, with great taste and

facility, the English versions of the numerous foreign songs in his extensive repertory. A man of winning manners, a most genial companion and in point of education far above the level of his fellows' (*Musical Times*). Mrs. Oudin left the stage soon after her marriage, occasionally sang in concerts with her husband, and is now a successful teacher of singing. A. C.

OULIBICHEFF, Alexander von, Russian nobleman, and enthusiastic amateur, born 1795 at Dresden, where his father was Russian ambassador. From his earliest years he was devoted to music, and studied the violin sufficiently to become a good quartet-player. He served first in the army, and then as a diplomatist, but retired on the accession of the Emperor Nicholas, and lived on his estates near Nijni-Novgorod till his death on Jan. 24, 1858. Mozart was his idol, and he re-awakened attention to his works at a time when Germany at least was entirely preoccupied with Meyerbeer and Spontini. Oulibicheff's great work, *Nouvelle Biographie de Mozart*, 3 vols. (Moscow, 1844), contains much valuable matter, biographical and æsthetical, and has been largely used by Otto Jahn. His admiration for Mozart, however, led him to depreciate Beethoven, and for this he was attacked by Lenz. In his reply, *Beethoven, ses critiques et ses glossateurs* (Leipzig and Paris, 1857), he expressed with even greater vehemence his opinion on the extravagance of Beethoven's later works, and drew down a storm of abuse and controversy with which he was little fitted to cope, and which is said to have hastened his end. It is but just to admit that his views, less caustically expressed, were held by many eminent musicians, including Ries and Spohr. F. G.

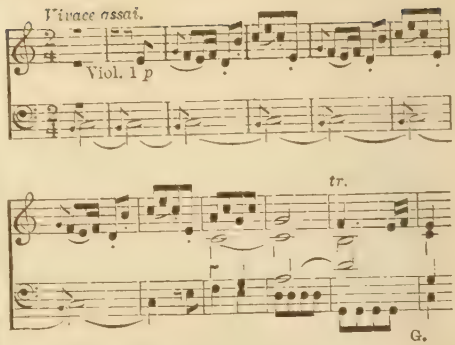
OÙ PEUT-ON ÊTRE MIEUX QU'AU SEIN DE SA FAMILLE? 'Where can one be better than in the bosom of one's family?' A quartet in Grétry's 'Lucile' (1769), which has become historical from its having been sung on several occasions—as for instance at Versailles, July 15, 1789; at Carlton House at the first visit of George III. and Queen Charlotte to the Prince of Wales, Feb. 3, 1795; and at Korythnia, on the retreat from Moscow, Nov. 15, 1812.[1]

It was adopted by the Bourbons after the Restoration as a loyal air. G.

OURAGAN, L'. Lyric drama in four acts, text by Émile Zola, music by Alfred Bruneau. Produced at the Opéra-Comique, Paris, April 29, 1901.

OURS, L'. The Bear. A name sometimes given to one of the six symphonies composed by Haydn between 1784 and 1786 for the Society of the Loge Olympique in Paris. [See vol. ii. pp. 355, 369]. The title is due to the finale, which opens with a passage *à la Cornemuse*, recalling a bear-dance.

[1] See Veillons au salut.



OURY, Antonio James, born (presumably in London) in 1800, died at Norwich, July 25, 1883; (*date of death furnished by Mr. Arthur Hill*). His father was an Italian of noble descent, who served as an officer in Napoleon's army. Taken prisoner by the English, he settled in this country, married a Miss Hughes, and became a professor of dancing and music. Antonio began playing the violin at the age of three, and showed considerable promise. His first master was Christopher Gottfried Kiesewetter, a distinguished German violinist, who travelled about the continent, was appointed the leader of the Hanoverian Court band, and finally settled in London. In 1820 Oury went to Paris, and studied under Kreutzer, Baillot, and Lafont, and in 1828 returned to London and made his début (on Feb. 20), at a concert given for the benefit of Kiesewetter's widow and children. His performance provoked enthusiastic applause, and was considered to be 'as fine a specimen of finished violin-playing as was ever heard in this country'; vide *Times* report. On the 25th of the same month he played at the first Philharmonic Concert of the season, held at the Argyll Rooms. 'Thunders of applause were very justly bestowed upon him,' and he charmed his auditors by his 'firm yet unassuming manners.' Clementi conducted the orchestra, and F. Cramer led. On March 28 he again played at the Philharmonic, and on May 21 led a quartet by Meyseder—with Lindley for violoncello—at another Philharmonic Concert. He held the post of 'leader of the ballet' at the King's Theatre, a position which admitted of many opportunities for displaying his graceful solo-playing. In 1831 he married Mlle. Belleville, and shortly after accompanied his wife on a nine years' concert tour, visiting Russia, Germany, Austria, and France. (See below.)—Dubourg, *The Violin*; Parke, *Musical Memoirs*, p. 257; *Athenæum*, Feb. 1828; *Times*, 1828; Lahee, *Famous Violinists*; *The Violinists' Kalendar for* 1902; published by W. E. Hill & Sons. E. H-A.

Anna Caroline de Belleville, his wife, the daughter of a French nobleman, director

of the opera in Munich, was born at Landshut in Bavaria, Jan. 24, 1808, and spent the first ten years of her life at Augsburg with her parents, studying with the cathedral organist, on whose recommendation she was taken to Vienna in 1816, and placed under the direction of Czerny for four years, during which time she was introduced to Beethoven, and heard him improvise on the piano. She appeared on two occasions in Vienna, on one of which (Madame Catalani's farewell concert) she played a Hummel concerto with orchestra. In 1820 she returned to her parents at Munich, and played there with great success. The next year was spent in Paris, where she was well received. She resumed her studies with Andreas Streicher in Vienna in 1829, after which she made a professional tour to Warsaw, Berlin, etc. In 1831 she came to London, and made her début at Her Majesty's Theatre at Paganini's concert in July. Her own concert took place in August, and in October she married M. Oury, with whom she then proceeded to make a long tour to Russia, where they remained two years, to the principal cities of Germany, Austria, and Holland, settling at length in Paris for two years and a half. In April 1839 they returned to England, which from that time became their home. Until 1846 Madame Oury divided her time between London and Brighton, being particularly successful at the latter place. From that time she devoted herself entirely to composition, and during the twenty years that followed published no less than 180 pieces, principally of the class known as 'drawing-room' music. In 1866 she retired from all artistic pursuits, and continued to live near London. Schumann made an elaborate comparison between her playing and that of Clara Wieck. (*Music and Musicians*, p. 68.) Mme. Oury died at Munich on July 22, 1880. M.

OUSELEY, the Rev. Sir Frederick Arthur Gore, Bart., son of the Rt. Hon. Sir Gore Ouseley, Bart., Ambassador at the courts of Persia and St. Petersburg, was born in London Aug. 12, 1825, and from early childhood evinced great talent for music, and an extraordinarily accurate ear. [See the *Harmonicon*, 1833, pp. 102, 103.] His skill in playing and extemporising was very unusual, and at the age of eight he composed an opera, 'L'Isola disabitata.' In 1844 Sir Frederick succeeded his father, having entered, the year before, as a gentleman commoner at Christ Church, Oxford, at which University he graduated B.A. in 1846, and M.A. in 1849. In that year he was ordained, and until the close of 1850 held a curacy at St. Paul's, Knightsbridge. In 1850 he took the degree of Mus.B. at Oxford, his 'exercise' being a cantata, 'The Lord is the true God,' and in 1854 took the higher grade of Mus.D. for which his oratorio 'The Martyrdom of St. Polycarp' was composed and performed. [In that year the foundation-stone was laid of St. Michael's Church, Tenbury, with which he was so intimately connected for the rest of his life.] Upon the death of Sir Henry R. Bishop in 1855, Sir Frederick was elected to the Professorship of Music at Oxford, an office which he held with honour and esteem till his death. The same year he was ordained priest and appointed Precentor of Hereford Cathedral. In 1856 he was admitted to the *ad eundem* degrees of Mus.B. and Mus.D. at Durham, and became vicar of St. Michael's, Tenbury, as well as warden of St. Michael's College there for the education of boys in music and general knowledge, of which establishment he was the principal munificent founder and maintainer. The daily choral service in the beautiful church of St. Michael's, which Sir Frederick erected adjoining his college, is served by the masters and boys. His library has been already noticed (vol. ii. p. 710). [He received the honorary degrees of Mus.D., Cantab. in 1862, LL.D., Cantab. 1883, and LL.D., Edinburgh, 1885. He died suddenly of heart disease on April 6, 1889, at Hereford, and was buried on the 11th at Tenbury.]

As a practical and theoretical musician and composer, Sir Frederick occupied a high place. He was skilled both as pianist and organist. In extemporaneous performance on the organ, especially in fugue-playing and in contrapuntal treatment of a given theme, he was perhaps unsurpassed. His two excellent treatises, published in the Oxford Clarendon Press Series, on *Harmony* and on *Counterpoint and Fugue*, are standard works. His treatise on *Form and General Composition*, in the same series, is also a valuable contribution to musical literature.

As composer Sir Frederick is known chiefly by his works for the Church. In these he adhered closely to the traditions of the Anglican school. He composed 11 services, one in 8 parts, another with orchestral accompaniment. He also published upwards of 70 anthems, and edited the sacred works of Orlando Gibbons. His compositions for organ include a set of 6, one of 7, and one of 18, preludes and fugues, also 6 preludes, 3 andantes, and 2 sonatas. He also wrote some dozen glees and part-songs, several solo songs with PF. accompaniment, and 2 string-quartets. His oratorio, 'Hagar,' was produced at the Hereford Festival of 1873, and performed in the following year at the Crystal Palace.

As Oxford Professor he effected considerable improvements and reforms. The office of Choragus, which had fallen into disuse, was re-established, and was held at first by Dr. Corfe [who was succeeded in 1884 by Dr. C. H. H. Parry, Sir F. A. Gore Ouseley's successor in the Professorship]; the standard of qualifications for degrees has been considerably raised, and the professor also induced his University to grant honorary degrees in music, which had never been given by Oxford previous to 1879.

In addition to the works already named, Sir Frederick edited a collection of Cathedral Services (1853), and with Dr. E. G. Monk, Anglican Psalter Chants (1872). [See Memorials of Sir F. A. Gore Ouseley, Bart., by F. T. Havergal, 1889; a more extensive memoir by the Rev. F. W. Joyce was published in 1896. An article on St. Michael's College, Tenbury, appeared in *Musical Times*, 1900, p. 713.] H. S. O.

OVER-BLOWING is the production of a higher note than the natural note of a pipe, by forcing the wind. In the flute the upper octaves are legitimately so produced. In the organ it is apt to arise when the feeders of a bellows pump wind into the reservoir in greater quantities or at greater speed than its consumption, and when the reservoir is full this is liable to cause undue strain. If more wind were then to be supplied it might become more compressed,—stronger,—causing the pipes to produce a momentary scream rather than a musical sound. To prevent this natural consequence of 'over-blowing,' a safety-valve or *waste-pallet* is provided, which allows the superadded wind to pass from the reservoir. E. J. H.

OVEREND, Marmaduke, organist of Isleworth in 1760 and scholar of Dr. Boyce, whose MSS. on the theory of music he acquired, enjoyed much repute as a theorist. He composed an 'Epithalamium' for the marriage of George III. in 1761, 'Twelve Sonatas for two Violins and a Violoncello,' published in 1779. In 1783 he published *A Brief Account of, and Introduction to Eight Lectures on the Science of Music.* (It does not appear that the lectures were ever delivered.) A canon for eight voices by him, 'Glory be to the Father,' is printed in Warren's collection. In his will, dated 1781, he described himself as 'Student in Music.' He died in 1790, and was buried on June 25. His library was sold in 1791, when his MSS. (including those of Dr. Boyce), passed into the hands of Callcott. W. H. H.

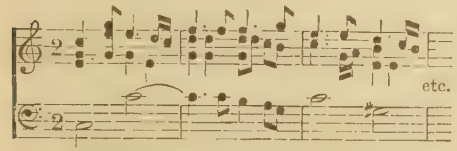
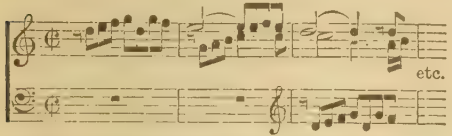
OVERSPUN, equivalent to the German *übersponnen*, applied to the large strings in a pianoforte, or the G string in a violin, etc., which are wound or spun round with fine wire to increase their weight and also the depth and richness of their tone. A. J. H.

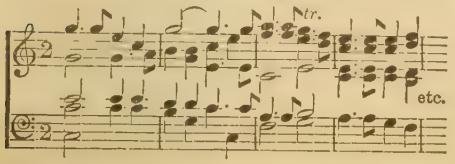
OVERSTRINGING. A method adopted by some pianoforte-makers of raising the lower bass strings and leading them diagonally over the others, to obtain length and a different arrangement of the scale. [See Pianoforte.] A. J. H.

OVERTONES. A word formed in imitation of the German *Obertöne* which Helmholtz uses as a contraction for *Oberpartialtöne*, meaning Upper Partial Tones. Like 'Clang' and 'Clangtint' the word Overtones is rejected by the English translator of Helmholtz's work as not agreeing with English idiom. J. L.

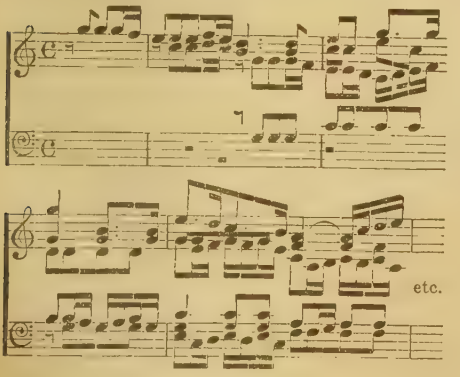
OVERTURE (Fr. *Ouverture*; Germ. *Ouvertüre, Vorspiel, Einleitung*; Ital. *Overtura*), *i.e.* Opening. This term was originally applied to the instrumental prelude to an opera, its first important development being due to Lulli, as exemplified in his series of French operas and ballets, dating from 1672 to 1686. The earlier Italian operas were generally preceded by a brief and meagre introduction for instruments, usually called Sinfonia, sometimes Toccata, the former term having afterwards become identified with the grandest of all forms of orchestral music, the latter having been always more properly (as it soon became solely) applied to pieces for keyed instruments. Monteverde's opera 'Orfeo' (1607) commences with a short prelude of nine bars, termed 'Toccata,' to be played three times through—being, in fact, little more than a mere preliminary flourish of instruments.[1] Such small beginnings became afterwards somewhat amplified, both by Italian and French composers; but only very slight indications of the Overture, as a composition properly so called, are apparent before the time of Lulli, who justly ranks as an inventor in this respect. He fixed the form of the dramatic prelude; the overtures to his operas having not only served as models to composers for nearly a century, but having also been themselves extensively used in Italy and Germany as preludes to operas by other masters. Not only did our own Purcell follow this influence; Handel also adopted the form and closely adhered to the model furnished by Lulli. The form of the Overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description. [The distinction between the French and Italian styles, on which so much trouble was expended by the musical writers of the 18th century, seems to amount to little more than this; that the French type of overture began with a slow introductory movement, the Italian type with a quick movement. See the *Oxford History of Music*, vol. iv. p. 286 ff.] The development of the ballet and of the opera having been concurrent, and dance-pieces having formed important constituents of the opera itself, it was natural that the dramatic prelude should include similar features, and no incongruity was thereby involved, either in the overture, or the serious opera which it heralded, since the dance music of the period was generally of a stately, even solemn, kind. In style, the dramatic overture of the class now referred to—like the stage music which it preceded, and indeed all the secular compositions of the time, had little, if any, distinguishing characteristic to mark the difference between the secular and sacred styles. Music had been fostered and raised into the importance of an art by the Church, to whose

[1] It is printed in the *Musical Times* for April 1880, and in the *Oxford History of Music*, vol. iii. p. 51.

service it had long been almost exclusively applied; and it retained a strong and pervading tinge of serious formalism during nearly a century of its earliest application to secular purposes, even to those of dramatic expression. The following quotations, first from Lulli's overture to 'Thésée' (1675), and next from that to 'Phaëton' (1683), will serve to indicate the style and form of the dramatic prelude as fixed by him. They are scored for stringed instruments. The overture to 'Thésée' begins as follows :—

This introduction is carried on for seventeen bars further, with a repeat, and is followed by a movement 'Plus vite' (in all thirty-three bars), commencing as follows :—

The overture to 'Phaëton' starts thus :—

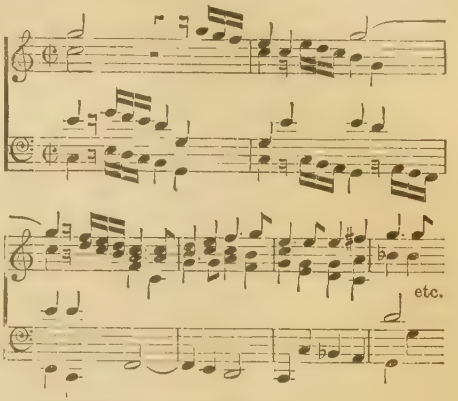


Nine bars more follow in similar style, ending on the dominant—with a repeat—and then comes the quick movement, in free fugal style, commencing thus :—

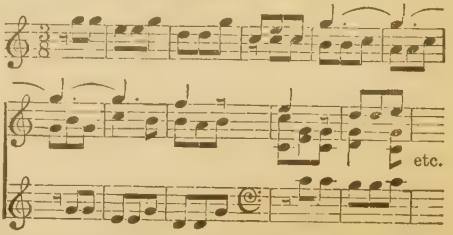


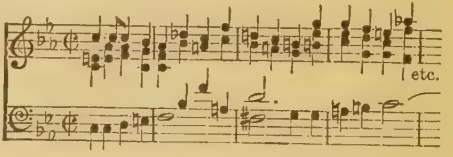
There are twenty-two more bars of similar character, followed by a few marked 'lentement,' and a repeat.

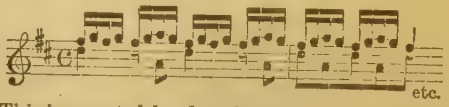
In illustration of Lulli's influence in this respect on Purcell, the following extracts from the overture to Purcell's latest opera, 'Bonduca' (1695), may be adduced. It opens with a slow movement of fourteen bars, beginning as follows :—

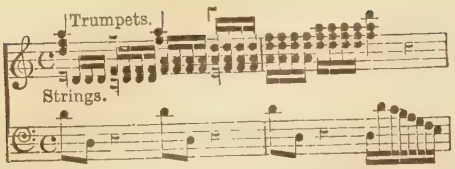


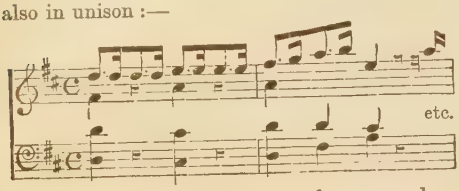
The Allegro commences thus :—



This is carried on for sixty-seven bars further, and merges into a closing Andante of nine bars :—

As an example of the Italian style of operatic 'Sinfonia' the following quotations from the Neapolitan composer Alessandro Scarlatti are interesting. The extracts are from the orchestral prelude to his opera 'Il Prigioniero fortunato,' produced in 1698. They are given on the authority of a MS. formerly belonging to the celebrated double-bass player Dragonetti, and now in the British Museum (Add. MS. 16,126). The score of the Sinfonia (or Overture) is for four trumpets and the usual string band, the violoncello part being marked 'con fagotto.' It begins Allegro, with a passage for 1st and 2nd trumpets :—

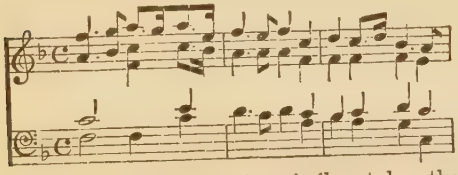


This is repeated by the other two trumpets; and then the strings enter, as follows :—

Then comes a movement 'Grave' for strings only, followed by a short 'Presto,' the 1st and 2nd trumpets in unison, and the 3rd and 4th also in unison :—

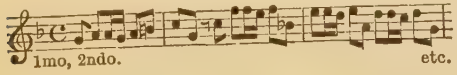


This 'Sinfonia,' it will be seen, has no analogy with the stereotyped form of the Lulli overture.

The increased musical importance given to the Overture by Handel, while still adhering to the model fixed by Lulli, is proved even in his earliest specimens. A few quotations from the overture to 'Rinaldo,' the first Italian opera which he produced in England (1711), will serve as indications of the influence adverted to. The instrumentation is for string quartet, the 1st oboe playing with the 1st violin, and the 2nd oboe with the 2nd violin.



Eleven more bars follow, in a similar style ; the movement is repeated, and closes on the dominant; after which comes a fugued Allegro, beginning as follows :—



This is carried on, with fluent power, for thirty-six bars more ; a short slow movement follows, chiefly for the oboe; and the overture concludes with a 'Gigue.' Handel's inventive originality, and his independence of all prescribed forms in the choruses of his oratorios, stand in curious contrast to his subservience to precedent in his overtures; those to his Italian operas and those to his English oratorios being similar in form, style, and development; insomuch, indeed, that any one might be used with almost equal appropriateness for either purpose.

Hitherto, as we have said, the dramatic Overture had no special relevance to the character and sentiment of the work which it preceded. The first step in this direction was taken by Gluck, who first perceived, or at least realised, the importance of rendering the overture to a dramatic work analogous in style to the character of the music which is to follow. In the dedication of his 'Alceste' he refers to this among his other reforms in stage composition. [See GLUCK, vol. ii. p. 186 ; OPERA, *ante*, pp. 450-51.] The French score of 'Alceste' includes, besides the invariable string quartet, flutes, oboes, a 'chalumeau' and three trombones. Even Gluck, however, did not always identify the overture with the opera to which it belonged, so thoroughly as was afterwards done, by including a theme or themes in anticipation of the music which followed. Still, he certainly rendered the orchestral prelude what, as a writer has well said, a literary preface should be—'something analogous to the work itself, so that we may feel its want as a desire not elsewhere to be gratified.' His overtures to 'Alceste' and 'Iphigénie en Tauride' run continuously into the first scene of the opera—and the latter is perhaps the most remarkable instance up to that time of special identification with the stage music which it heralds ; inasmuch as it is a distinct foreshadowing of the opening storm scene of the opera into which the prelude is merged. Perhaps the finest specimen of the dramatic overture of the period, viewed as a distinct orchestral composition, is that of Gluck to his opera 'Iphigénie en Aulide.'

The influence of Gluck on Mozart is clearly to be traced in Mozart's first important opera, 'Idomeneo' (1781), the overture to which, both in beauty and power, is far in advance of any previous work of the kind ; but, beyond a general nobility of style, it has no special dramatic character that inevitably associates it with the opera itself, though it is incorporated therewith by its continuance into the opening scene. In his next work, 'Die Entführung aus dem Serail' (1782), Mozart has identified the prelude with the opera by the short incidental 'Andante' movement, anticipatory (in the minor key) of Belmont's aria 'Hier soll ich dich denn sehen.' In the overture to his 'Nozze di Figaro' (1786) he originally contemplated a similar interruption of the Allegro by a short slow movement —an intention afterwards happily abandoned. This overture is a veritable creation, that can only be sufficiently appreciated by a comparison of its brilliant outburst of genial and graceful vivacity with the vapid preludes to the comic operas of the day. In the overture to his 'Don Giovanni' (1787) we have a distinct identification with the opera by the use, in the introductory 'Andante,' of some of the wondrous music introducing the entry of the statue in the last scene. The solemn initial chords for trombones, and the fugal 'Allegro' of the overture to 'Die Zauberflöte' may be supposed to be suggestive of the religious element of the libretto ; and this may be considered as the composer's masterpiece of its kind. Since Mozart's time the Overture has

adopted the same general principles of form which govern the first movement of a Symphony or Sonata, without the repetition of the first section.

Reverting to the French school, we find a characteristic overture of Méhul's to his opera 'La Chasse du Jeune Henri' (1797), the prelude to which alone has survived. In this, however, as in French music generally of that date (and even earlier), the influence of Haydn is distinctly apparent; his symphonies and quartets had met with immediate acceptance in Paris, one of the former indeed, entitled 'La Chasse,' having been composed seventeen years before Méhul's opera. Cherubini, although Italian by birth, belongs to France; for all his great works were produced at Paris, and most of his life was passed there. This composer must be specially mentioned as having been one of the first to depart from the pattern of the Overture as fixed by Mozart. Cherubini indeed marks the transition point between the regular symmetry of the style of Mozart, and the coming disturbance of form effected by Beethoven. In the dramatic effect gained by the gradual and prolonged *crescendo*, both he and Méhul seem to have anticipated one of Rossini's favourite resources. This is specially observable in the overture to his opera 'Anacréon' (1803). Another feature is the abandonment of the Mozartian rule of giving the second subject (or episode) first in the dominant, and afterwards in the original key, as in the symphonies, quartets, and sonatas of the period.

The next step in the development of the Overture was taken by Beethoven, who began by following the model left by Mozart, and carrying it to its highest development, as in the overture to the ballet of 'Prometheus' (1800). In his other dramatic overtures, including those to von Collin's 'Coriolan' (1807) and to Goethe's 'Egmont' (1810), the great composer fully asserts his independence of form and precedent. But he had done so still earlier in the overture known as 'No. 3' of the four which he wrote for his opera 'Fidelio.' In this wonderful prelude (composed in 1806), Beethoven has apparently reached the highest possible point of dramatic expression, by foreshadowing the sublime heroism of Leonora's devoted affection for her husband. Here the stereotyped form of overture entirely disappears; the commencing scale passage, in descending octaves, suggesting the utterance of a wail of despairing grief, leads to the exquisite phrases of the 'Adagio' of Florestan's scena in the dungeon, followed by the passionate 'Allegro' which indicates the heroic purpose of Leonora; this movement including the spirit-stirring trumpet-call,[1] and the whole winding up with a grandly exultant burst of joy;—these leading features, and the grand development of the whole, constitute a dramatic prelude that is still unapproached. In 'No. 1' of these Fidelio Overtures (composed 1807) he has gone still further in the use of themes from the opera itself, and has employed a phrase which occurs in Florestan's Allegro to the words 'An angel Leonora,' in the coda of the overture, with very fine effect.

While in the magnificent work just described we must concede to Beethoven undivided preeminence in majesty and elevation of style, the palm, as to romanticism, and that powerful element of dramatic effect, 'local colour,' must be awarded to Weber. No subjects could well be more distinct than those of the Spanish drama 'Preciosa' (1820), the wild forest legend of North Germany, 'Der Freischütz' (1821), the chivalric subject of the book of 'Euryanthe' (1823), and the bright orientalism of 'Oberon' (1826). The overtures to these are too familiar to need specific reference; nor is it necessary to point out how vividly each is impressed with the character and tone of the opera to which it belongs. In each of them Weber has anticipated themes from the following stage music, while he has adhered to the Mozart model in the regular recurrence of the principal subject and the episode. His admirable use of the orchestra is specially evidenced in the 'Freischütz' overture, in which the *tremolando* passages for strings, the use of the *chalumeau* of the clarinet, and the employment of the drums, never fail to raise thrilling impressions of the supernatural. The incorporation of portions of the opera in the overture is so skilfully effected by Weber, that there is no impression of patchiness or want of spontaneous creation, as in the case of some other composers — Auber, for instance, and Rossini (excepting the latter's 'Tell'), whose overtures are too often like potpourris of the leading themes of the operas, loosely strung together, intrinsically charming and brilliantly scored, but seldom, if ever, especially dramatic. Most musical readers will remember Schubert's clever travesty of the last-named composer, in the 'Overture in the Italian style,' written off-hand in 1817, during the rage for Rossini's music in Vienna.

Berlioz left two overtures to his opera of 'Benvenuto Cellini,' one bearing the name of the drama, the other called the 'Carnaval Romain,' and usually played as an entr'acte. The themes of both are derived more or less from the opera itself. Both are extraordinarily forcible and effective, abounding with the gorgeous instrumentation and bizarre treatment which are associated with the name of Berlioz.

Since Weber there has been no such fine example of the operatic overture—suggestive of and identified with the subsequent dramatic action—as that to Wagner's 'Tannhäuser,' in which, as in Weber's overtures, movements

[1] [This effect was curiously anticipated in the overture to Méhul's 'Héléna.']

from the opera itself are amalgamated into a consistent whole, set off with every artifice of contrast and with the most splendid orchestration. [This work is of especial importance in the history of the overture, as the composer remodelled it so as to make it a prelude to the drama, rather than an overture in the usual sense. See below.]

In some of the modern operas, Italian and French (even of the grand and heroic class), the work is heralded merely by a trite and meagre introduction, of little more value or significance than the feeble Sinfonia of the earliest musical drama. Considering the extended development of modern operas, the absence of an overture of proportionate importance or (if a mere introductory prelude) one of such beauty and significance as that to Wagner's 'Lohengrin,' is a serious defect, and may generally be construed into an evidence of the composer's indolence, or of his want of power as an instrumental writer. Recurring to the comparison of a preface to an operatic overture, it may be said of the latter, as an author has well said of the former, that 'it should invite by its beauty, as an elegant porch announces the splendour of the interior.'

The development of the oratorio overture (as already implied) followed that of the operatic overture. Among prominent specimens of the former are those to the first and second parts of Spohr's 'Last Judgment' (the latter of which is entitled 'Symphony'); and the still finer overtures to Mendelssohn's 'St. Paul,' and 'Elijah,' this last presenting the peculiarity of being placed after the recitative passage with which the work really opens. The introduction to Haydn's 'Creation'—a piece of 'programme music' illustrative of Chaos—is a prelude not answering to the conditions of an overture properly so called, as does that of the same composer's 'Seasons,' which, however, is rather a cantata than an oratorio.

Reference has hitherto been made to the Overture only as the introduction to an opera, oratorio, or drama. The form and name have been, however, extensively applied during the 19th century to orchestral pieces intended merely for concert use, sometimes with no special purpose, in other instances bearing a specific title indicating the composer's intention to illustrate some poetical or legendary subject. Formerly a symphony, or one movement therefrom, was entitled 'Grand Overture,' or 'Overture,' in the concert programmes, according to whether the whole work or only a portion thereof was used. Thus in the announcements of Salomon's London concerts (1791-94), Haydn's Symphonies, composed expressly for them, are generally so described. Among special examples of the Overture—properly so called—composed for independent performance are Beethoven's 'Weihe des Hauses,' written for the inauguration of the Josephsstadt Theatre in 1822; Mendelssohn's 'Midsummer Night's Dream Overture'[1] (intended at first for concert use only, and afterwards supplemented by the exquisite stage music), and the same composer's 'Hebrides,' 'Calm Sea and Prosperous Voyage,' and 'Melusine.'

Schumann's Overtures of this class—'Bride of Messina,' 'Festival Overture,' 'Julius Caesar,' 'Hermann and Dorothea'—though all very interesting are not very important; but in his Overture to 'Manfred' he has left one work of the highest significance and power, which will always maintain its position in the first rank of orchestral music. As the prelude, not to an opera, but to the incidental music to Byron's tragedy, this composition does not exactly fall in with either of the classes we have given. It is, however, dramatic and romantic enough for any drama, and its second subject is a quotation from a passage which occurs in the piece itself.

Berlioz's Overture 'Les Francs Juges,' embodying the idea of the *Vehmgericht* or secret tribunals of the Middle Ages, must not be omitted from our list, as a work of great length, great variety of ideas, and imposing effect.

The Concert-Overtures of Sterndale Bennett belong to a similar high order of imaginative thought, as exemplified in the well-known overtures entitled 'Parisina,' 'The Naiads,' and 'The Wood-Nymph,' and the Fantasia-Overture illustrating passages from 'Paradise and the Peri.'

The term has also been applied to original pieces for keyed instruments. Thus we have Bach's Overture in the French style, and the overture which occurs half-way in the '30 variations'; Handel's Overture in the first set of his Harpsichord Suites, and Mozart's imitation thereof among his pianoforte works. Each of these is the opening piece of a series. Beethoven has prefixed the word 'Overtura' to the work which originally formed the Finale to his B♭ String-quartet (op. 130), but is now numbered separately as op. 133; but whether the term is meant to apply to the whole piece or only to the twenty-seven bars which introduce the fugue we have nothing to guide us. [See ENTRÉE; INTRADA; INTRODUCTION; PRELUDE; SYMPHONY.] H. J. L.

[In late years, owing to the influence of Wagner, no doubt, composers have shown a very distinct preference for the preludial style of overture, especially in operas. The old-fashioned overture, which professed to be an epitome of the drama which was to follow, is almost a thing of the past, and if there is any instrumental introduction at all, it is nothing but a more

[1] [The German copyist's score, from which Mendelssohn undoubtedly conducted the London performance in 1830, and possibly also the original performance in London in 1829, and which was supposed to be irrecoverably lost (see *ante*, pp. 122*a*, and 201*a*), was found in 1906 at the Royal Academy of Music.]

or less extended prelude. The artistic fitness of this change is obvious, even though the concert-repertory may be the poorer for it. The later operas of Wagner are one and all provided with preludes rather than overtures, and the most important operas of the modern school, in all countries, have either short preludes or nothing at all. The concert-overture, on the other hand, is a form that is increasingly employed. Among fine examples of every school, the pair of overtures by Brahms, 'Academic Festival' (op. 80) and 'Tragic' (op. 81), the set of three by Dvořák, 'In der Natur' (op. 91), 'Carnaval' (op. 92), and 'Othello' (op. 93) are most noteworthy.]

OXFORD. See DEGREES (vol. i. p. 679), LIBRARIES OF MUSIC (vol. ii. pp. 708-9), and UNIVERSITY MUSICAL SOCIETIES.

P

PACCHIEROTTI, or PACCHIAROTTI, GASPARO, perhaps the greatest singer of the second half of the 18th century, was born in 1744 at Fabriano, near Ancona. His ancestors came from Siena, where one of them, Jacopo dal Pecchia, called Pacchierotto, studied the works of Perugino and Raffaelle to such good effect that his own pictures have been sometimes taken by connoisseurs to be by the hand of the latter great master.[1] Driven from Siena by political troubles, the family of Pacchierotto in 1575 took refuge in Pianca-stagnaio; from whence a branch settled in Fabriano.

About 1757 Gasparo Pacchierotti was admitted into the choir of S. Mark's at Venice, where the great Bertoni was his master, according to the memoir written by the singer's adopted son, Giuseppe Cecchini Pacchierotti.[2] This, however, is contradicted by Fétis, who states that it was in the choir of the cathedral at Forlì that the young singer received his first instruction, and that it was impossible that he could have sung under Bertoni, since boys were never employed at S. Mark's, where Bertoni did not become Maestro di Cappella till 1785, having been up to that date (from 1752) only organist. However this may be, it is certain that the young Pacchierotti, having been prepared for the career of a sopranist, studied long and carefully before he began, at the age of sixteen, to sing secondary parts at Venice, Vienna, and Milan.

Milan was the last place in which he sang a secondary rôle. Returning to Venice in 1769, he took the place of Guarducci, *primo musico* at the S. Benedetto, then the chief theatre in that city. Successful here, he was immediately invited by the Impresario of the Opera at Palermo for the season of 1771. H.E. the Procuratore Tron, his good and generous patron, furnished Pacchierotti with recommendations, and the latter set out, taking Naples in his way. Arrived there, he was informed that the celebrated *prima donna*, De Amicis, had protested against the proposition that she should sing with him, 'a player of second parts.' The Venetian minister, to whom he was recommended, comforted him in this juncture, but only with the humiliating permission, accorded to him, to show his powers by singing two pieces, with full orchestra, at the San Carlo, before Lacillo, Piccinni, and Caffarelli, as judges. Here he was brilliantly successful, and was immediately offered his choice between the theatres of Palermo and Naples. He proudly chose the former, where he met the great De Amicis, and had to submit to another ordeal in a duet with her at the first general rehearsal of 'Didone.' She had refused to try over the duet with him previously, and treated him with studied coldness and contempt; but Pacchierotti overcame this and the prejudice of the audience by his noble, impassioned, and skilful singing. Even De Amicis herself was surprised into sincere and kindly admiration.

This set the seal on Pacchierotti's reputation, which never faded for twenty-five years. He remained for a time in Italy, singing at Parma, Milan, Florence, and Forlì, and at Venice in 1777. After this, he sang at Milan in the carnival of 1778, then at Genoa, Lucca, and Turin; but in the autumn of that year he came to London with Bertoni, and made his first appearance here with Bernasconi in the pasticcio 'Demofoonte.' Great expectations had been formed of him, not only from his continental reputation, but from the account given by Captain Brydone in his *Travels*, and from some airs sung 'in his manner' by Piozzi, 'in a style that excited great ideas of his pathetic powers.' These expectations were not disappointed; and Dr. Burney's warm but intelligent praise of his beautiful voice, his perfect command of it, the taste and boldness with which he invented new ornaments, the truth and originality of his expression, and his other musicianly qualities, must be read by those who would form an idea of the truly great singer that Pacchierotti was.

Lord Mount-Edgcumbe speaks in the highest terms of the talent of Pacchierotti, whom he calls 'decidedly the most perfect singer it ever fell to his lot to hear.'

After a second visit to London, where he was engaged for the season of 1782-83 at a salary of £1150, with a benefit, Pacchierotti again returned to Italy. He sang at the Tuileries in Paris on his way back again to England from Venice, where Bertoni had written fresh operas for him. Galuppi had died there in 1784, and at his funeral Pacchierotti took part in a requiem. 'I sang very devoutly indeed,' he wrote to Burney, 'to obtain a quiet to his soul.' Pacchierotti arrived here, on his third visit, in 1790, sang at the Pantheon, and at the Festival in Westminster Abbey in 1791. At the opening of the Fenice at Venice in 1792, he took his leave of the stage, after which he settled in Padua. In 1796, however, he was compelled to appear once more to sing before General Buonaparte, who was passing through the city, though the great artist had then been living four years in retirement. He sang, but most unwillingly.

At Padua he enjoyed the society and the esteem of all the literati of the city, among whom he spent the rest of his life in a peaceful and happy manner, only interrupted by one unfortunate incident. Having imprudently lamented 'le splendide miserie della vittoria,'

[1] Lanzi, tom. i. p. 305. [2] Padova, 1844, 8vo.

in a letter to Catalani, which he had entrusted to Dragonetti, who was on the point of escaping from Italy, both fugitive and letter were intercepted; and the unlucky Pacchierotti was thrown into prison, where he was detained for a month. [He published, in collaboration with A. Calegari, a method entitled *Modi generali del canto premessi alle maniere parziali onde adornare o rifiorire le nude o semplici Melodie o Cantilene giusta il metodo di Gasp. Pacchiarotti opera di Ant. Calegari.* (*Quellen-Lexikon*).] Not long before his death he was visited by Rossini, to whom he deplored the depraved modern taste in singing, and the growth of a noisy and *rococo* style, for which, doubtless, the old singer thought the Pesarese in a great degree to blame: 'Give me another Pacchierotti,' the latter replied, 'and I shall know how to write for him!'

During his remaining years, Pacchierotti did not cease his daily practice and enjoyment of singing, in private; but mainly devoted himself to the Psalms of Marcello, 'from which,' he said, 'he had learnt the little that he knew.' From the midst of this quiet life he departed Oct. 28, 1821.[1] Only a few moments before his death he had repeated, as usual with him, some of Metastasio's sacred verses, in the most pathetic tones; and he died praying 'to be admitted to one of the humblest choirs of heaven.' J. M.

PACCHIONI, Antonio Maria, born at Modena, July 5, 1654, received his musical instruction from Marzio Erculeo, soprano singer at the Modena Cathedral. In composition he endeavoured to form himself on the principles of the Palestrina school. Taking priests' orders he became chaplain to the court of Modena, and afterwards vice-chapelmaster. His compositions, including oratorios and other church music, remain in MS. at Modena and Bologna with the exception of two pieces received by Martini in his *Esemplare*, and one in Paolucci's *L' arte pratica di Contrappunto*. In 1733 Pacchioni's name occurs in connection with a dispute which took place between Martini, then a young man, and the older Tommaso Redi of Siena as to the proper solution of a Canon of Animuccia's, which required the use of two clefs in one part to avoid ledger-lines. Martini appealed to Pacchioni and Pitoni, who both decided in his favour. For the details of this dispute, see Baini, *Palestrina*, tom. i. note 195 on p. 120. [See *ante*, p. 67.] Pacchioni died July 16, 1738. J. R. M.

PACE (Pacius), Pietro, described as of Loreto, was, about 1597, organist at Pesaro, and afterwards, about 1613, organist at the Santa Casa of Loreto. His works belong to the period of transition from the polyphonic vocal style to the solo and dialogue style with instrumental accompaniment inaugurated by Viadana. As enumerated in the *Quellen-Lexikon*, they consist of nine books of motets (some books missing and others imperfectly preserved), for one to six voices, all provided with Bassus Generalis for organ, and several books of madrigals and Arie Spirituali for one to seven voices, partly with and partly without accompaniment. Commer reprinted two magnificats by Pacius *a* 4 (tom. i. and viii.) from Kaufmann's collection of 1600. J. R. M.

PACELLI, Asprilio, born about 1570 at Varciano near Narni in the Umbrian territory, was at first choir-master to the German College at Rome, and afterwards for a time at the Vatican Basilica. In 1603 he accepted an invitation from the music-loving King of Poland, Sigismund III., to preside over the Royal Chapel at Warsaw, where he remained till his death on May 4, 1623. The Royal Chapel at Warsaw was then one of the best appointed in Europe, as Sigismund, fanatically anxious to re-establish the strictest Romanism in his dominions even at the cost of civil war, spared neither trouble nor expense in the engagement of the best Italian singers and musicians to restore the Roman form of worship to its former splendour. He had previously engaged the famous Madrigal composer Luca Marenzio as his choir-master at what was then the magnificent salary of 1000 ducats, though Marenzio's delicate health did not permit him to retain the post. Eitner, indeed, throws doubt on Marenzio ever having accepted the post, on account of the difficulty, arising from bibliographical considerations, of fixing the period of his residence in Poland. (But see Haberl, *Kirchenmusikalisches Jahrbuch*, 1900, pp. 94-6.) To Pacelli Sigismund showed the special distinction of erecting to him a monument with bust and laudatory epitaph in one of the chapels of the cathedral of Warsaw. (For the terms of this epitaph see *Kirchenmusik. Jahrb.* 1890, p. 76.) Pacelli's publications are one book of psalms and motets, *a* 8 (Rome, 1597); one book, ditto, *a* 4 (1599); Sacrae Cantiones, *a* 5-20 (Venice, 1608); one book of madrigals, *a* 4 (Venice, 1601). The volume of 1608 no doubt shows the brilliant style of polychoric music that was then so much in favour at Warsaw as elsewhere. The 'Promptuarium' of Schadaeus, 1611, contains ten motets of Pacelli *a* 6-8, and Bodenschatz's 'Florilegium,' 1621, 3 *a* 8. Ambros gives high praise to a motet for eight voices, 'Factum est Silentium,' in Constantini's collection, 1614. J. R. M.

PACHELBEL, Johann, born at Nuremberg in 1653 (baptized in the Lorenzkirche there Sept. 1), received his first instruction in music from Heinrich Schwemmer, and subsequently at the university of Altdorf for one year, undertaking duties as organist at the same time. In 1668 or 1669 he went to Ratisbon to the 'Gymnasium poeticum,' and in 1671 or 1672 to Vienna, where, from 1673 onwards, he was a pupil of

[1] Cecchini.

J. Kaspar Kerl, and apparently acted as his deputy as organist for him in the Imperial chapel. (See the *Quellen-Lexikon.*) In 1677 he was appointed court organist at Eisenach, and in May of the following year went to Erfurt to be organist of the Predigerkirche. In 1690-92 he was court organist at Stuttgart (in the latter year he was offered an organist's place at Oxford) and in 1692-95 at Gotha, after which period he was appointed to the Sebalduskirche in Nuremberg. There he died, on March 3 (6 or 7), 1706. (Compare the statements of Sandberger with those of Eitner on this point.) Pachelbel's importance in the history of music is due to the fact that he was one of the spiritual ancestors of Sebastian Bach. (See Spitta, *J. S. Bach* (Engl. transl.), i. 107-125, etc.) His special line of composition was in the highly elaborate varying of chorales, four of which were comprised in his 'Musikalische Sterbens-Gedancken' (1683); the 'Erster Theil etlicher *Chorale* welche bey währenden Gottes Dienst Zum praeambuliren gebraucht werden können,' etc., appeared in 1693, 'Musikalische Ergötzen,' six suites for two violins, in 1691; and his most notable work, the 'Hexachordum Apollinis,' six sets of variations on different kinds of airs, in 1699. Many suites and other works were preserved in MS., and some were reprinted in German collections before 1901, when the 'Denkmäler der Tonkunst in Oesterreich' contained a volume (Jhrg. 8, ii.) of ninety-four fugues on the Magnificat, edited by H. Botstiber and Max Seiffert, and shortly afterwards the 'Hexachordum Apollinis' and many other things were edited by A. Sandberger in the 'Denkm. der Tonk. in Bayern,' Jhrg. 2, i. This latter contained also specimens of the work of W. H. Pachelbel (see below), and the two composers were associated again in Max Seiffert's edition of their organ works ('Denkm. der Tonk. in Bayern,' Jhrg. 4, i.). The editor last mentioned contributed an interesting article, with some additional chorales, to the *Sammelbände* of the *Int. Mus. Ges.* vol. v. p. 476. Mattheson's *Ehrenpforte* contains the earliest notice of Pachelbel's life and career, and in the preface to the volume of the 'Denkm.' containing the 'Hexachordum' is an elaborate critical biography by Dr. Sandberger. His son,

Wilhelm Hieronymus Pachelbel, was born at Erfurt about 1685, and so was almost an exact contemporary of Sebastian Bach. He was his father's pupil, became organist at Wöhrd near Nuremberg, and in 1706 was appointed to one of the churches at Nuremberg. Mattheson gives it as the S. Jakobi-kirche, but in the title of Pachelbel's single publication it is called the Sebalduskirche, and it is probable that he succeeded to his father's post there. The book is called 'Musicalisches Vergnügen bestehend in einem Preludio, Fuga und Fantasia,' etc. (for organ or harpsichord), and appeared in 1725. Besides MS. compositions in various libraries, there are, in accessible editions, a few pieces for organ or harpsichord included in the 'Denkm. in Bayern' volumes above referred to. A prelude in B minor, formerly attributed to W. H. Pachelbel, is now considered to be by J. S. Bach, and was published in the B.-G. vol. xlii. p. 211. It is discussed by Spitta, *J. S. Bach* (orig. edn. i. 797). The date of death is stated in the *Quellen-Lexikon* to be unknown, but Seiffert ('Denkm. Bayern,' 4, i.) gives it as 1764. M.

Pachmann, Vladimir de, born at Odessa, July 27, 1848. His father was a professor in the University there, and an amateur violinist of considerable celebrity. Before taking up his residence in Russia, he had lived in Vienna, where he came in contact frequently with Beethoven, Weber, and other great musicians of the time. He was his son's teacher, and ultimately sent him, at the age of eighteen, to the Conservatorium of Vienna, where he remained two years under Professor Dachs. He obtained the gold medal, and returned to Russia in 1869, when he made his first appearance as a pianist, giving a series of concerts which were very successful, although the young artist was not contented with his own performances. He refused to appear again for eight years, during which time he engaged in hard study. At the end of this long period of probation, he played at Leipzig, Berlin, and elsewhere, but again he was his own severest critic, and after a time he once more retired for two years. Being at last satisfied with his own achievements, he gave three concerts in Vienna, and subsequently three in Paris, and was uniformly successful. On May 20, 1882, he appeared in London at one of Mr. Ganz's orchestral concerts, playing the E♭ Concerto of Beethoven, and achieving a brilliant success. Since this time he has occupied a very high position in the estimation of musicians and the public. He has played in all the principal cities of Europe, and when in Copenhagen received the rank of Chevalier of the illustrious order of Dannebrog. Although his individuality is too strong and too little under control to allow of his being considered a perfect player of concerted music, and in spite of many eccentricities of manner which do not diminish as time goes on, yet as a solo player, more especially of the works of Chopin, he is justly admired. M.

Pacini, Giovanni, was born in Catania, Feb. 17, 1796. Being the son of a celebrated tenor, he was trained to the musical profession from his childhood. He studied under Marchesi in Bologna, and afterwards, from 1808 to 1812, was a pupil of Furlanetto in Venice.

In 1813, when only sixteen years old, he wrote his first opera, 'Annetta e Lucinda,' for the theatre S. Redegonda, in Milan; and from that year until 1834 he produced at the

principal theatres of Italy forty-two operas with various success. Those which met the warmest approval were 'La Sacerdotessa d' Irminsul,' given in 1817 at Trieste; 'Cesare in Egitto' (Rome, 1822); 'L'ultimo giorno di Pompei,' 1825, and 'Niobe' (S. Carlo, Naples, 1826); and 'Gli Arabi nelle Gallie' (Scala, Milan, 1827). In 1834, on the failure of his 'Carlo di Borgogna' at the Fenice in Venice, he left off composing and went to live at Viareggio, where he opened a School of Music. He had already been appointed Capellmeister to the Empress Marie Louise, widow of Napoleon I., and had married in 1825 Adelaide Castelli, of Naples. His Musical Institute, for which he also built a theatre seating 800 spectators, met with great success, and pupils flocked there from all parts of Italy. For these he wrote a *Corso teoretico-prattico di lezioni di armonia, Cenni storici sulla musica e trattato di contrappunto* (publ. 1864); a *Memoria sul migliore indirizzo degli studi musicali* had appeared in 1863, and his autobiography, *Memorie artistiche*, in 1865 (finished by Cicconetti and publ. 1872). He afterwards transferred his school to the town of Lucca.

It is interesting to find him at this advanced period of his life studying the masterpieces of the great German composers.

In 1840 he produced in Naples his best opera, 'Saffo,' which met with a great and well-deserved success, notwithstanding it had been written in the short period of four weeks. In 1843 his 'Medea' was enthusiastically received in Palermo, and the Sicilians there and then went so far as to erect a statue to him by the side of that of Bellini in the Royal Villa. 'La Regina di Cipro,' given in 1846 at Turin; and 'Niccolò de' Lapi,' a posthumous opera given in Florence in 1873, are also amongst his best.

Pacini was thrice married, and by each of his wives had three children, five of whom survived him. [His son, Emilio, was the librettist of 'Il Trovatore,' and died at Neuilly, Dec. 2, 1898, aged eighty-eight.] He was named Musical Director of the musical school of Florence, and was a knight of half-a-dozen continental orders. In 1854 he went to Paris to superintend the representations of his 'Arabi nelle Gallie,' under the new title of 'L' ultimo de' Clodovei,' and there wrote a cantata for Napoleon III., who had applauded that same opera twenty-seven years previously in Rome. He died in Pescia, Dec. 6, 1867.

Pacini wrote altogether ninety operas, of which several are still unpublished, and more than seventy other compositions, such as masses, oratorios, and cantatas, which do not call for particular mention, if we except a beautiful Quartet in C and the Cantata for a Dante Centenary.

Pacini, though a successful imitator of Rossini, was still an imitator; and for that reason he can rank only among the minor masters of Italy. He tried in 'Saffo' to free himself from the yoke, but it was too late, nor was he altogether successful. He was called *il maestro delle cabalette* by his contemporaries; and the immense number of cabalettas which he wrote, their beauty and endless variety, show plainly how well he deserved that appellation. He made even his recitatives melodic, and was accustomed to use his accompaniments for strengthening the voices, by merely making them sustain the upper part. His instrumentation is consequently very weak and sometimes inaccurate. All his operas were written hastily; and, as he himself avows in his letters, without much study or reflection. One of Pacini's great merits was that he devoted himself to his vocal parts; he always suited them to the capabilities of his executants, and thus ensured, at least, the temporary success of his works. L. R.

PACIOTTI, Pietro Paolo, a Roman musician of the 16th century, of whose life all that is known is that he was in 1591 choirmaster of the Seminario Romano. Of his works there was published in 1591 a Book of Masses (which, however, on the title-page is described as a republication 'nunc denuo in lucem editus'), containing three masses and two separate credos *a* 4 and two masses *a* 5. One of the masses *a* 5 entitled 'Si bona suscepimus' was republished by Proske with some prefatory words of high commendation in his 'Selectus Novus Missarum,' 1861. It may be remarked that the leading theme of this mass, which recurs in all the movements, is identical with the opening theme of a motet *a* 5 by Orlando Lassus, on the text 'Si bona suscepimus,' first published in 1571, but the resemblance does not extend further. Paciotti's other publications are a book of motets, *a* 5 (Rome, 1601), containing thirty-four numbers, and a book of madrigals *a* 6 (Venice, 1582) incompletely preserved. J. R. M.

PADEREWSKI, Ignaz Jan, born at Kurylówka, Podolia, Poland, Nov. 6, 1860, was at first a pupil of Raguski at the Warsaw Conservatorium. He went on his first concert-tour in 1876-77, and was in 1879-81 teacher of the pianoforte at the Warsaw Conservatorium. He went next to Berlin, where he studied under Urban and Wüerst, and finally to Leschetizky at Vienna in 1884. After a short time as professor in the Conservatorium of Strasburg, he went again to Leschetizky, and from 1887 onwards, from the time of his débuts in Vienna and Paris, his career has been one continued triumph. In May 1890, he gave a series of pianoforte recitals in St. James's Hall, being previously known in England only as the composer of the popular Minuet in G. In 1891 he toured in America, and repeated his visits in 1893, 1895-96, and 1900. After the tour of 1895-96, he founded the Paderewski Fund (see below). On May 29, 1901, his three-act opera, 'Manru,' was given with great success in

Dresden. It is by far his most important composition hitherto. In recent years he has played less frequently than before, partly owing to uncertain health. The opera, though performed in America, has not yet been heard in London, although the composer has established himself in the affections of English amateurs of all classes. The vogue of vulgar jocosities about his hair is enough to prove how great is his popularity, and how permanent his fame as an artist. His style of pianoforte technique was something quite new at the time of his first appearance; his tone in loud passages is often forced, but his position was secured by the gentler qualities in his art, by exquisite gradation of tone in the softer parts, by the phenomenal and, as it were, glittering brilliance of his execution, by the wonderful originality of his readings and the ardour of his temperament. It is due to him, rather than to any other individual, that the school of the piano-thumpers has practically ceased to exist. His compositions have a very distinct character of their own, and he must be a severe self-critic, for while the minuet which made his name so popular comes out of op. 14, the 'Fantaisie Polonaise,' his last important work, is only numbered op. 19. His list of works is as follows (all down to op. 11 inclusive, except op. 7, are for piano solo):—

Op.
1. Deux Morceaux, Prelude and Minuet.
4. Elegie.
5. 3 Danses Polonaises.
6. Introduction et Toccata.
7. Four Songs.
8. Chants du Voyageur.
9. 6 Danses Polonaises.
10. Album de Mai, scènes romantiques (5).
11. Variations et Fugue.
12. Tatra-Album, Polish dances and songs, for pf. 4-hands.
13. Sonata for pf. and violin.
14. 6 Humoresques de Concert (Menuet en Sol, Sarabande, Caprice genre Scarlatti, Burlesque, Intermezzo Pollaco, Cracovienne fantastique) pf.
15. Dans le Désert, toccata, pf.
16. 4 Morceaux (Légende, Mélodie, Thème varié (in A), and Nocturne (in B flat), pf.
17. Concerto for piano and orchestra in A minor.
18. Songs to words by Mickiewicz.
19. Fantaisie Polonaise, for piano and orchestra.
20. Légende, No. 2, pf.
Minuet in A.
Opera in three acts, libretto by Alfred Nossig, 'Manru.'

The beautiful drawing of him by Burne-Jones has been photographed and otherwise reproduced, as for example in Alfred Nossig's monograph on the composer, from which much of the above information is taken. H.R.H. Princess Louise, Duchess of Argyll, and Sir L. Alma-Tadema, R.A., painted remarkable portraits of him. M.

PADEREWSKI FUND, THE, was established by I. J. Paderewski by a deed of trust, dated May 15, 1900, transferring to Henry L. Higginson and William P. Blake, of Boston, as trustees, a sum of $10,000 to be held as a permanent trust fund for the purpose of aiding musical education in the United States of America, and especially for the encouragement and support of American composers. The terms of the trust provide that once in three years the trustees shall offer prizes from the income in hand for the best compositions submitted by native-born American composers, the awards to be made by a board of judges, three or more, selected by Mr. Paderewski or the trustees. Two competitions have been held. In 1902 three prizes of $500 each were awarded as follows:—1, to Henry K. Hadley for a symphony ('The Seasons'); 2, to Horatio W. Parker for a composition for chorus, solos, and orchestra ('A Star Song'); 3, to Arthur Bird for a sextet for wind instruments. The second competition, in 1906, resulted in an award of $500 to Arthur Shepherd, of Salt Lake City, for an 'Ouverture Joyeuse.' No awards were made by the judges in the choral and chamber music classes. H. E. K.

PADILLA-Y-RAMOS, MARIANO. See ARTÔT, vol. i. p. 121*b*, note, and add that he sang Don Giovanni (in Italian) at the Centenary performance at Prague in 1887. Died Nov. 1906.

PADLOCK, THE. A very notable English opera, produced at Covent Garden in 1768. The libretto was written by Isaac Bickerstaffe, the author of other successful pieces of a similar kind, who founded it upon Cervantes's 'Jealous Husband.' Charles Dibdin wrote the whole of the music, and it was his first important work. He also took the character of Mungo, the black servant. Bannister, Vernon, Mrs. Dorman, and Mrs. Arne, were the other principals. Its original run was fifty-three nights, and the music was issued in oblong folio, with a dedication to Mrs. Garrick. In this dedication, Dibdin alludes to the rumours, then current, that the music was the work of an Italian master, which he indignantly refutes.

For a great number of years 'The Padlock' held the boards of country theatres, and Mungo's philosophic sayings were general stock quotations. F. K.

PADUA. The first musical academy at Padua was that of the 'Costanti,' founded in 1566 by the nobles of the city. It embraced, besides music, natural philosophy, ethics, oratory, poetry, and languages. The first president was Francesco Portenari. But that the science of music must have been studied far earlier in the ancient Paduan university appears from the writings of Marchetto di Padova, the next writer upon music after Guido d'Arezzo, which date between the years 1274 and 1309. Prosdocimus de Beldemandis, the musical theorist, was also a native of Padua. He was Professor of Astrology there in 1422, with a stipend of forty silver ducats annually. His works on music are still preserved in the library at Padua. For the rest we must refer the reader to Burney, *Hist.* ii. 350. Padua probably gave its name to the ancient dance Paduan, or PAVAN, which is discussed under its own heading. C. M. P.

PAËR, FERDINANDO, Italian opera composer, born June 1, 1771, at Parma, where he studied under Gasparo Ghiretti. At twenty

he became maestro di cappella at Venice, and there composed industriously, though leading a gay and dissolute life. His operas were not all equally successful, but they made his name known beyond Italy, and in 1798 he received an invitation to Vienna, whither he went with his wife, a singer named Riccardi, who was engaged at the Italian Opera. The most celebrated of the operas which he composed for the national theatre, and indeed his best work, was 'Camilla, ossia il Sotteraneo' (1801). In 1803 he went to Dresden as capellmeister, remaining, except for occasional tours and visits to Vienna and Italy, till 1806. Here he composed 'Sargino, ossia l' Allievo dell' amore' (1803), and 'Eleonora, ossia l' Amore conjugale' (1804), the same subject which Beethoven has immortalised in 'Fidelio.' In 1806 Paër accompanied Napoleon to Warsaw and Posen, and in 1807 was formally installed as his maître de chapelle, and took up his abode in Paris. In 1812 he succeeded Spontini at the Italian Opera, to which he remained attached until 1827, in spite of many changes and disputes, and of the pecuniary embarrassments which beset the theatre. He and Rossini were temporarily associated from 1824 to 1826. During this period he produced but eight operas, including 'Agnese' (1811), and 'Le Maître de Chapelle' (1821), none of which were marked successes. In 1831 he became a member of the Académie, and in 1832 director of the king's chamber-music, as then reconstituted. He died on May 3, 1839. As a man Paër was not beloved; self-interest and egotism, servility to his superiors, and petty intrigues against his professional brethren, being faults commonly attributed to him. But as a composer he is one of the most important representatives of the Italian operatic school at the close of the 18th century. His invention is flowing, his melody suave and pleasing, his form correct, and in simple compositions finished, although not developed to the fullest extent; where he fails, both in melody and harmony, is in depth of expression. Like all the other Italian composers of his time he had the gift of true comedy, so common among his lively countrymen. In lyric expression he was also successful, as here his Italian love of sweet sounds stood him in good stead; but he was completely wanting in the force and depth necessary for passionate, pathetic, or heroic music, and when such was required, he fell back upon common opera phrases and stock passages. This is perhaps most apparent in the operas composed after he left Italy, when his acquaintance with German music, especially that of Mozart, may have influenced his style. His treatment of the orchestra was original and remarkable, and his instrumentation very effective. The partial success only of the operas composed during his stay in Paris is easily explained; he had not sufficient means of expression to attempt French opera, and in Italian opera he could not contend with Rossini, whose genius, with its indifference to the trammels of form, and its exuberant melody, fairly captivated the public. [40 operas are enumerated in the *Quellen-Lexikon.*] Paër also composed much for church and chamber—oratorios ('Il santo sepolcro,' and 'La Passione'), masses, motets, cantatas for one and more voices; also instrumental music, a Bacchanalian symphony, etc., now of historical interest only. A. M.

PAESIELLO. See PAISIELLO.

PAGANINI, NICCOLO. This sensational violin player, perhaps the first of the virtuosi, was born at Genoa, Feb. 18, 1784, and died at Nice, May 27, 1840. By reason of certain superstitious rumours concerning him, and of the fact that he died without receiving the last rites of the Roman Catholic faith, permission to inter his body in consecrated ground was withheld by the Church until five years after his death. An inquiry having then been concluded with regard to Paganini's orthodoxy, his son, the Baron Achillino, defrayed the expenses of a solemn service to the memory of his father as 'Chevalier de St. George,' in the church of Steccata, belonging to that order of chivalry, in Parma. The body was finally laid in its last resting-place in the month of May 1845, in the village church adjoining Paganini's property, the villa Gajona, near Parma. Paganini's father, Antonio, was connected in a humble capacity with the large export shipping interests of Genoa. He was a musical enthusiast, played the mandoline with skill, and gave his son rudimentary instruction in violin-playing. The undue severity which characterised the child's earliest training undoubtedly undermined his fragile constitution. The slightest fault, or pardonable inadvertence, was harshly visited upon him, and the deprivation of food was so customary a form of punishment, that, as a natural consequence, the sickly child became in after life a suffering man. Had the future prince of violinists been endowed with less fervour for his art, the incidents of his home life might have cut short his artistic career; but, fortunately, he was imbued with a firm determination to become an artist, and his mother nourished the resolve by her frequent recital of a dream, wherein an angel had promised her that her son should become the greatest violinist in the world. Thus, alternately goaded by his father, and inspired by his mother, Paganini swiftly exhausted the slender paternal musical knowledge, and was handed over to Servetto, a violinist in the theatre orchestra, and two years later became a pupil of Giacomo Costa, maestro di cappella of the Cathedral of St. Lorenzo. In 1793, at the age of nine, Paganini made his début at a concert given by the great singer Luigi Marchesi, and the cantatrice Madame Albertinotti, at the principal theatre of Genoa.

He followed up this first appearance with a benefit concert, at which he was assisted in return by the same two artists. On both occasions he played his own variations upon the French patriotic air, 'La Carmagnole' (*q.v.*), and roused his audience to a great degree of enthusiasm. These early successes served to strengthen his father's crafty zeal on his behalf, and caused him to accept Costa's proposition that the child should play a solo in church every Sunday. In after life Paganini attached much importance to the rigour of these weekly performances, which enforced the constant study of new works. While under Costa's tuition, the boy made the acquaintance of Francesco Gnecco, a distinguished operatic composer of the day, to whom he was indebted for much valuable advice. At length the time arrived when, in turn, Costa's teaching became inadequate, and Paganini's father decided to take his son to Alessandro Rolla, a celebrated violinist, conductor and composer then residing at Parma. The following advertisement, printed and circulated together with the play-bills of coming performances, gives a clue to the manner in which the funds were raised for the journey:—'July 25, 1795, Niccolo Paganini of Genoa, a boy already known to his country for his skill in handling the violin, having determined to study at Parma to improve his talents under the direction of the renowned Signor Rolla, but lacking the means to do so, has adopted this plan, and has taken courage to beg his compatriots to contribute towards this object, inviting them to come to this entertainment for his benefit.' The concert proving remunerative, Antonio Paganini and his son accordingly travelled to Parma, and, upon their arrival, presented themselves at Rolla's residence. They found him ill in bed, and pending his wife's inquiry as to whether he would see them, they were ushered into an adjoining room. On a table lay a violin and the composer's latest concerto. At a command from his father Niccolo took up the instrument and played the music at sight with such wonderful precision that Rolla forgot his indisposition, and, raising himself in bed, eagerly demanded the name of the professor he had just heard. ''Tis a child,' was the reply. But he would not believe this until Paganini was brought to him. 'I can teach you nothing,' he is reported to have said, and advised the father to take his son to Paër, for instruction in composition. However Rolla did teach Paganini for several months; and Paër being then in Germany, the boy went to Paër's master, Ghiretti, and during six months received three lessons a week from him. He composed twenty-four fugues, unaided by any musical instrument, and devoted much labour to the study of instrumentation. This excellent knowledge of various instruments stood him in good stead some years later, when a wealthy Swedish amateur relieved Paganini's poverty by rewarding him handsomely for a set of compositions for his favourite instrument, the bassoon. He had complained that he could find nothing difficult enough for his ambitious talent, and the great virtuoso at once cleverly supplied the need.

At the commencement of the year 1797 Paganini quitted Parma, and, accompanied by his father, made his first professional tour. He visited all the principal towns in Lombardy, and at each successive appearance enhanced his growing reputation. On his return to Genoa, he wrote his first compositions for the violin, (this is not counting the lost work, which he composed at the age of nine), and filled his music with such novel technical difficulties, that he was himself compelled to study certain passages with assiduity. He was now almost fourteen and, looking back on a childhood of ceaseless labour, he resolved to strike for freedom. The opportunity arrived with the annual musical fête celebrated on St. Martin's day at Lucca. He entreated his father to allow him to go thither with his elder brother. The consent was at first withheld, but in the end he prevailed, and set forth upon his journey. Lucca hailed the young artist's efforts with such unanimous applause that he extended his travels to Pisa and the neighbouring towns.

At last, released from home restraint, and with but small knowledge of the world, Paganini's nature became exposed to many temptations. The excessive severity of his early life made him prone to welcome every form of licence, and to mistake licence for independence. He became the willing associate of card-sharpers, and, as their dupe, frequently lost to them the gains of several concerts in one night. On one occasion his losses at cards reduced him to the extremity of pawning his violin. In this condition he arrived at Leghorn to fulfil an engagement, and was at his wits' end how to procure an instrument, when the kindness of a French merchant—M. Livron—relieved him of his difficulty, by lending him a fine Joseph Guarnerius. After the concert Paganini essayed to return the instrument to its owner, but nothing would induce the amateur to accept it. 'No,' he said; 'my hands shall never profane the violin which your fingers have touched; the instrument belongs to you.' Paganini, on a later occasion, gained another violin—a Stradivarius—from Pasini the painter, for his easy accomplishment of the artist's challenge to play a certain difficult concerto at sight, but the Guarnerius was ever his most cherished possession. It accompanied him on all his travels, and he died with it clasped in his arms. He bequeathed it to his native town, where the government have preserved it under a glass case in the Sala Rossa of the Municipal Palace. (Many touching anecdotes connected with this violin have been preserved by Fétis, Vidal, Fleming *et al.*)

NICCOLO PAGANINI

At this time Paganini's career was chequered by many adventures. Art—love affairs—gambling—interrupted by long intervals of utter exhaustion, filled his life and put a severe strain upon his fragile constitution. At length an event happened which effectually cured him of his gambling propensities. A certain Prince had for some time coveted Paganini's Guarnerius violin, and coming upon the virtuoso in great poverty, offered him 2000 francs for it. Paganini was sorely tempted to accept the offer, being inconveniently pressed by a debt of honour, but, as a last resource, resolved to risk his only available funds—thirty francs—at the gaming-table. After reducing the original sum to the perilous amount of three francs, fortune turned in his favour, and he won 160 francs. From that day he ceased to gamble, being convinced, as he said, 'that a gamester is an object of contempt to all well-regulated minds.'

From 1801 to 1804 Paganini resided at the Château of a lady of rank in Tuscany. During the absorption of this love affair he ceased to play in public, and devoted himself to the study of the guitar, for which he composed two sets of duets (opp. 2, 3), with violin. In after years the period of this amorous adventure was selected to give credence to sensational stories of his supposed imprisonment. The foundation of these rumours rose from his inexplicable powers on the G string, powers which were reputed to have been acquired during a term of incarceration for the murder of his wife—and for other crimes. It was stated that the solace of a violin with but one string had been allowed him, and as his jailor refused to supply him with others, he had exercised all his ingenuity on the single string. Whether from a consciousness that this element of mystery was an excellent advertisement, or from a sense of pride, Paganini allowed this and similar stories to pass unchallenged for fifteen years. Not until his arrival in Vienna in 1828 did he publicly challenge the calumny by issuing a manifesto, which was inserted in the leading Viennese journals, in Italian and German, on April 10. In spite of this, his detractors continued to circulate weird rumours concerning his league with the devil, and similar fancies; these followed him, and were repeated about him wherever he went. In Paris in 1830, he was greatly mortified by the sight of a picture of himself which depicted him in prison. Again he wrote a full statement, which was published in the *Revue Musicale*, in which he proved that the mistake was caused by the confusion of his name with a violinist called Durawoski, who had been arrested for conspiring to murder a wealthy priest. In 1804 Paganini's love for the violin was re-awakened by an acquaintance with Locatelli's studies for the violin, and his 'Arte di nuova modulazione.' He returned to Genoa, applied himself to assiduous study, and composed his two sets (opp. 4, 5) of three quartets, for violin, viola, guitar, and violoncello, as well as a set of bravura variations for violin, with guitar accompaniment. In 1805 Paganini resumed his public appearances in Italy, everywhere creating a *furore*. In March of this year Napoleon's sister—Elisa Bacecocchi, Princess of Lucca and Piombo—invited him to her court, and, in spite of his vow that he would ever remain unfettered by any regular post, induced him to accept that of Director of her private music. She also conferred the rank of Captain of the Royal Bodyguard upon him, so that he might be admitted to all the court functions, and made him conductor of the Opera Orchestra. The emoluments granted him at the court were so scanty, that inference suggests sentimental reasons for his temporary resignation of the roving life he delighted in. Notwithstanding that the Princess usually withdrew before the termination of Paganini's performances at the fortnightly Court concerts—the reason alleged being that his harmonics irritated her nerves—she nevertheless highly appreciated the originality of his gifts, and perpetually encouraged him to discover novel effects for his instrument. While at the Piombo Court an 'affair' with a lady of rank whom he dared not approach publicly, induced him to write his 'Scène Amoureuse,' for two strings only. The lady was excessively touched with his performance, and 'the Princess,' says Paganini, 'lauded me up to the skies; and then said in her most gracious manner: "You have just performed impossibilities on two strings; would not a single string suffice for your talent?" I promised to make the attempt. The idea delighted me, and some weeks after I composed my military Sonata for the G string entitled "Napoleon," which I performed on August 25, before a numerous and brilliant court audience.' Such a successful first attempt led to further developments of the original idea, until, by unremitting study, and the employment of the harmonic tones, Paganini succeeded in extending the compass of the fourth string to three octaves. In 1808 Paganini obtained his Royal mistress's permission to travel again, and, after seven years' absence, revisited Leghorn, the scene of his former triumphs. For some unaccountable reason he was at first received with coldness. He himself has humorously related how, at the first concert, owing to his having run a nail into his heel, he came limping on to the stage, at which the audience laughed. At the moment he commenced to play both the candles fell out of his music desk—another laugh. A string breaking after the first few bars of his solo, caused more hilarity. But, when he was seen to continue steadily, and play the piece upon *three* strings, the sarcastic ridicule of the audience was quickly transformed into wild applause. Paganini has often been accused of

purposely using frayed strings, so that their effective snapping might show up his extraordinary powers in a more sensational manner. The strong vein of charlatanism which pervaded his mighty genius probably induced him to resort to this trick. 'Paganini,' says Sir Thomas Moore in his *Memories*, 'abuses his powers; he *could* play divinely, and *does* so sometimes for a minute or two; but then come his tricks and surprises, his bow in convulsions, and his enharmonics like the mewlings of an expiring cat.' While at Ferrara in the year 1810, this and some other imitative achievements nearly cost him his life. It appears that the singer engaged had fallen ill on the eve of the concert, and Paganini persuaded Madame Pallerini, the principal dancer at the theatre, to fill up the gap. She had a pretty voice, but excessive nervousness marred her performance, so that notwithstanding some kindly applause, a piercing hiss was heard to proceed from the pit. This insult enraged Paganini, and he resolved to be avenged on the offenders. At the end of the concert he informed the audience that he proposed giving them some imitations of the cries of various animals. After copying the chirrup of birds, the mewing of a cat; the barking of a dog, etc., he advanced close to the footlights and calling: 'Questo e per quelli che han siffiati' (*This is for those who hissed*), imitated the braying of an ass. Instead of exciting laughter against the offender as he intended, the whole audience rose, vowing they would have his blood. They climbed on to the stage, and Paganini was compelled to fly for safety. He was afterwards informed that the people of Ferrara had a special reputation for dulness of intellect, and that the appearance of a Ferrarese outside the town was the signal for a significant 'hee-haw.'

About the beginning of the year 1813 Paganini severed the ties which bound him to the service of the Princess Elisa. The court had been transferred to Florence in 1809—the Princess assuming the title of Grand Duchess of Tuscany; and it was in that year that Bartollino executed his famous bust of the virtuoso. From time to time he had returned to his duties, but his stubborn refusals to obey the Grand Duchess's commands, which forbade him to wear his uniform while conducting, caused the final rupture. His liberty being endangered by his audacity, he left Florence by night, determined never again to accept a fixed appointment. At Bologna, in October of the same year, he made the acquaintance of Rossini, then on his way to Milan to write his opera 'Il Turco in Italia'; and on the 29th of the same month Paganini's marvellous achievements at a concert in Milan first made him renowned beyond Italy. He grew much attached to Milan, and gave no less than thirty-seven concerts there; eleven took place alternately at the Scala and at the Teatro Caraccino; and the rest, in the beginning of the year 1814, at the Teatro Rè. In 1814, after returning to Romagna and giving some concerts there, he was prostrated for several months at Ancona, by the internal malady which had first attacked him at Turin in 1808. While in Venice in 1815, he first met Antonia Bianchi, the dancer, whose career was afterwards destined to be so closely allied with his. Writing to his friend, L. G. Germi, the lawyer, who managed the violinist's financial affairs for him, he says, 'I was not a little enamoured of the Signora at Venice, but letters reached me with such reports about her conduct that I can no longer think of speaking to her.' However, Paganini soon overcame his scruples, and Antonia Bianchi kept jealous guard over him for many years. Two years later (1816) he revisited Milan, anxious to hear the French violinist, Lafont, who was giving concerts in that city. A certain measure of artistic rivalry sprang up between the two, and Lafont persuaded Paganini to give a concert at the Scala in conjunction with himself. Paganini placed the arrangement of the programme in the French violinist's hands. In recounting the event, Paganini has modestly remarked, 'Lafont probably surpassed me in tone, but the applause which followed my efforts convinced me that I did not suffer by comparison.' A similar rivalry existed at a later date between the Polish violinist Lipinski and himself.

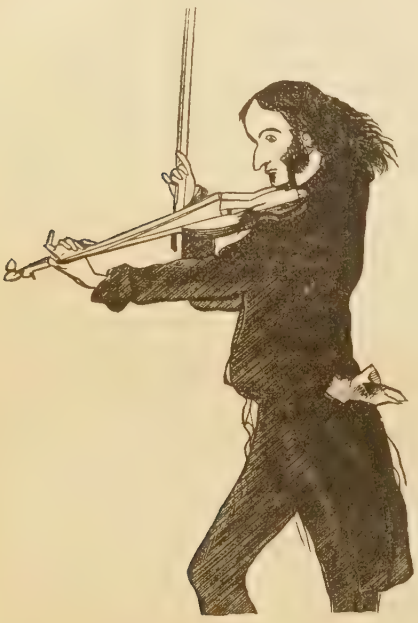
Although Paganini lived with the strictest economy, and was thrifty to a fault, he never forgot the ties of natural affection. To his mother he was ever considerate, and she, on her side, cherished a loving affection for her son, glorying in the fulfilment of her dream. In 1820 he sent his friend Germi 30,000 francs to be invested for her benefit. While at Rome in 1817 Paganini met the Austrian Ambassador, Count Metternich, who invited him to come to Vienna. The weak state of his health, however, proved an obstacle to his plans, and the wished-for journey to the north was deferred from time to time. In 1823 a more than usually severe attack of his malady nearly killed him. In 1826 Paganini's son, Achillino, was born at Palermo, and two years later he separated from Antonia Bianchi, the mother of his child. After many years of devotion, this lady's jealous temper had become so violent that this step became necessary. He paid the Bianchi 2000 Milanese *scudi* for renouncing all rights to the child, and on August 1, 1828, Bianchi left him for ever. On March 29, Paganini gave his first concert in Vienna with prodigious success. All the Vienna newspapers teemed with unstinted praise of the virtuoso for two months. The public became absolutely intoxicated, a fever of admiration seized all classes of society. Hats, dresses, shawls, boots, perfumes, gloves, etc., appeared in the shop windows 'à la Paganini.'

His portrait was displayed everywhere; his bust adorned the sticks of the Vienna dandies, and even dainty dishes were named after him. The Emperor conferred upon him the title of 'Virtuoso of the Court,' and the town presented him with the Gold Medal of St. Salvator. After his triumphs in the Austrian capital, Paganini started upon a tour in Germany, everywhere creating a sensation. At Cassel, he gave two concerts at the theatre, which were attended with great interest by Spohr. The pure intonation sustained by Paganini throughout his entire performance astonished the German violinist, but he was not altogether satisfied, being alternately charmed by his genius and disappointed by the mixture of power and childish tastelessness which he displayed. The two virtuosi dined together, and Paganini's extravagant hilarity is said to have somewhat surprised the pedantic Spohr. Three years' journeyings in Austria, Bohemia, Saxony, Poland, Bavaria, Prussia, and the Rhenish provinces, terminated in Paris, 1831, where he gave his first concert at the Opera-House on March 9. Here, again, wild enthusiasm greeted him, and he remained until May. In that month he travelled to England, and made his début in London at the Opera-House on Friday, June 3. His appearance in London had been looked forward to on May 21, but owing to the newspapers severely censuring the high prices demanded for admission, the concert was put off until the artist yielded to the voice of the public, and definitely announced his intention of charging the accustomed prices. (See *Times*, June 1, 1831.) His English reception was full of warmth (see accounts in the *Athenæum*, 1831), and even more curiosity was aroused by his personality in England than in other countries. He was annoyed by the 'excessive and noisy admiration' to which he was subjected. People followed him and mobbed him, and frequently got in front of him in such a manner as to prevent his going either way. They addressed him in English, of which he knew not a single word, and even felt him to see if he were really flesh and blood. The sensation he produced in London was fully sustained during his subsequent tour in the provinces, Scotland, and Ireland. Speaking of the high fees demanded by the virtuoso, *The Constitution or Cork Advertiser* (August 25, 1831) remarks: 'He has been engaged by Sir George Smart at the Coronation, for which he is to receive 1000 guineas. The proprietors of Vauxhall Gardens offered him £1000 for three nights; the offer was refused, and when desired to name his terms his demand was £5000 for twelve nights.' Paganini remained in England until June 1832. He gave his farewell concert at the Victoria Theatre on the 17th of that month, and returned to his native country after an absence of six years, having made net profits, which, in England alone, amounted to £16,000 or £17,000. The writer well remembers an old amateur who assisted at these concerts, concerning which the following punning rhyme was current:—

> Who are these who pay five guineas,
> To hear this tune of Paganini's?
> —Echo answers—'Pack o' ninnies.'

He invested part of his fortune in landed estates, purchasing, among other properties, the 'Villa Gajona' near Parma, where he decided to reside. Here he occupied himself with projects for the publication of his compositions. Unfortunately he set such a high price on his manuscripts, that even the eminent publisher M. Troupenas,—who was accustomed to pay large sums to Rossini, Auber, and other celebrated composers, could not come to terms with him. The winter of 1833 was passed in Paris, and it was early in January 1834 that he invited Berlioz to write him a solo for his Stradivarius viola. From this request the symphony 'Harold en Italie' originated. It was performed for the first time at the Paris Conservatoire on Nov. 23, 1834, with Paganini as soloist. The following December the great artist was again in Italy, and on the 12th of that month played at the Court of the Duchess of Parma, from whom he received the Imperial order of St. George. Paganini now began to enjoy the fruits of his fortune and world-wide fame. In 1834-35 he played at rare intervals at charity concerts and for the relief of indigent artists. In 1836 he became involved in the finances of the 'Casino Paganini,' a gambling-house which was opened in Paris bearing his name. The Government refusing to grant an opening licence, the speculators were reduced to giving concerts to defray the expenses of the undertaking. The disastrous failure of the Casino cost Paganini 50,000 francs and such health as was left him. At the commencement of the year 1839 Paganini was in a dying state. Medical men advised him to remove to Marseilles, to which town he accordingly went. His wonderful energies struggled with his failing strength; he seemed to revive, and one day performed his favourite Beethoven Quartet with all his old energy. The renewed vigour was, however, but fleeting; a restless yearning to return to his native town seized upon him, and he travelled thither, anticipating favourable results from the sea voyage. From Genoa he fled to Nice, where he intended to pass the winter in recruiting his health. But his hopes were vain, Nice was destined to be his last abode. His malady progressed rapidly, the voice became almost extinct, and a shocking cough racked his frail body. On the last night of his life he was unusually tranquil, and his final effort was to stretch forth his hands for the violin which had been the faithful companion of his travels. Listeners have declared that his improvisation during these last hours was the most remarkable feat of his whole life.

He was fifty-six years of age when he died, the immediate cause of his death being a disease of the larynx. By his will, made on April 27, 1837, and opened on June 1, 1840, he left his son Achillino—legitimised by process of law—a fortune estimated at two millions (£80,000 sterling). Out of this sum two legacies of fifty and sixty thousand francs were to be paid to Paganini's two sisters, and an annuity of 1200 francs to Antonia Bianchi. He requested that his burial should be without pomp. 'I desire that no musicians play a Requiem for me; and



From a sketch by Sir Edwin Landseer, R.A.

I bequeath my violin to the city of Genoa where it may be perpetually kept.' Independently of his wealth Paganini possessed some valuable instruments,—a Stradivarius, a Guarnerius of the smaller pattern, an excellent Amati, a Stradivarius viola, and a bass of the same maker.

Paganini's singular and original personality showed itself quite as much in his private life as in his public career. Ignorant of all matters save music, and reared under the most demoralising circumstances, it was his inherent tact and knowledge of human nature which attracted the friendship of some of the greatest people in Europe. Ugo Foscolo, Rossini, Meyerbeer, Berlioz, the Princess Elisa, Lord Holland, Sir Clifford Constable and most of the great poets, painters, and musicians of the day, were intimately acquainted with him; and for Lord Byron he cherished an ardent admiration till his death. To his fellow-artists he was polite and considerate, and though he had an unerring memory for persons, he scarcely ever remembered the names of the towns he played in. When in the company of a small circle of friends he was possessed of buoyant spirits, but if music were mentioned he grew taciturn, and made some excuse to withdraw. Left alone, he talked to himself for hours, a habit which was responsible for the rumour that he was attended by a familiar demon. He was extraordinarily sensitive to atmospheric changes, and a thunderstorm would throw him into a paroxysm of irritable excitement. His detractors accused him of want of generosity, yet he was ever ready to relieve the distress of a fellow-artist, or give his services in the cause of charity. He was careless of personal comfort, and it would be difficult to find a man with less personal conceit. A small bundle comprised his entire wardrobe, and a dilapidated trunk served to contain his Guarnerius violin, his jewels, his money, and a few articles of fine linen. While travelling he was quite indifferent as to the accommodation offered him, as long as the room was isolated from all disturbing sounds. The windows of the vehicle in which he travelled were kept firmly closed—for Paganini was always cold, and even in the summer kept a large cloak wrapped round him,—but the moment he arrived at the Hotel or post-house, the windows of his apartment were thrown wide open and kept so.

The extraordinary dexterity of his playing was sustained by his concert appearances entirely. Mr. George Harrys—an *attaché* at the Hanoverian court, who acted as the virtuoso's secretary for a year—asserts that Paganini never touched his violin in private save to test or tune it. 'I have laboured enough to acquire my talent,' was the violinist's remark when questioned; 'it is time I should rest myself.' Sleep was a never-failing source of delight to him, but in eating and drinking he was extremely frugal. The state of his health required the strictest diet, and if he started on a journey early in the morning he frequently fasted nearly the whole day. Ordinarily a basin of soup or a cup of chocolate constituted his breakfast, and a cup of camomile tea his supper. For his son Achillino he cherished a tender affection, and many anecdotes of his wonderful patience and touching devotion to the child have been preserved. To his inferiors he was contemptuous and disdainful, and he was by no means subservient to people of rank and wealth. His tall skeleton figure, waxen narrow face, enshrined in long dark hair, usually provoked some ridicule, when he first appeared upon the platform, but a few bars of his sensational playing quickly won him the profound admiration of his audience. Sir Charles Hallé, who was introduced to Paganini in Paris, describes him as 'a striking, awe-inspiring figure,' most difficult to converse with. When he wished the young pianist to play he indicated his desire by a movement of his long hand, but otherwise sat rigid and taciturn.

Few artists have ever aroused such a fund of gossiping scandal, as did Paganini. His supposed present of 20,000 francs to his friend Berlioz on Dec. 18, 1838, astonished the world, for not the least of the accusations levelled against him was that of sordid avarice. As a matter of fact, the real donor was M. Armand Bertin, the wealthy proprietor of the *Journal des Débats*. Berlioz was a member of his staff; he had a high regard for his talents, and was anxious to lighten his troubles. A certain delicacy of feeling suggested that such a gift would be more acceptable if offered as a tribute of admiration from one artist to another. He therefore persuaded Paganini to appear as the donor of this munificent gift. Only one or two of Bertin's friends were admitted into the secret, and Berlioz was always kept in ignorance of the true state of the matter. (See *Sir Charles Hallé's Biography.*)

As an executant Paganini created the difficulties he performed. The disciple of no school, his concentration and perseverance alone produced the daring flights and brilliant technicalities which were destined to inaugurate the epoch of virtuosity. Prior to Paganini artists had not discovered the utility of harmonics. Viotti, Rode, Kreutzer, employed natural harmonics for isolated effects, but the advantages of the stopped harmonic of every tone and half-tone on the violin remained unknown. It was these sounds that Paganini developed to such a remarkable degree of perfection. He alone estimated their varied functions; (1) in extending the compass of the violin; (2) in adding charm and brilliance; (3) in the execution of high passages in double notes formerly reckoned to be impossible. The novelty of these effects, the facility with which he executed them; the sensational, though often exaggerated, expression he put into them, combined with his varied staccato and pizzicato passages, were the qualities which threw the whole of musical Europe into a paroxysm of wonder and admiration. His inventive talent also augmented his art. For instance, his diverse modes of tuning his violin had been employed in the early part of the 17th century by Biber (see BIBER, SCORDATURA), and the familiar custom of playing a melody on one string and an accompaniment upon another was developed by him into a variety of left-hand pizzicato accompaniments. But the combined pizzicato and arco runs, the chromatic slides with one finger, and the guitar effects, employed by modern violinists, especially by Sarasate, were originated by Paganini. The quality of tone which he produced, even in the swiftest passages, was true and pure, but it lacked the richness so characteristic of Spohr or Baillot, and was wanting in tenderness. His excellences in fact consisted in a combination of mechanical perfection, daring originality, and striking individuality. Outside his own particular *genre* he was unsuccessful. His performance of a concerto by Kreutzer in Paris scarcely rose above mediocrity, but in his own 'Witches' Dance' ('Le Streghe'), the prayer from 'Mosé' on the G string, or the variations on 'Di tanti palpiti,' etc., which were in accordance with his own peculiar style, he never failed to arouse the enthusiasm of his audience. Paganini's care in guarding the secrets of his discoveries made him withhold the publication of his compositions, and to be excessively wary of imparting his art to others. But sometimes caprice led him to interest himself in encouraging genius, as in the cases of Camillo Sivori, to whom he gave some lessons at the age of six, and Catarina Calcagno, a little girl whom he instructed for a few months while in Genoa in 1804. The mantle of Paganini's greatness fell easily upon the shoulders of Sivori (see that name), whose execution of Paganini's B minor Concerto never failed to arouse fervent applause, but Catarina Calcagno, after astonishing Italy with the boldness of her style at the age of fifteen, is lost trace of after the year 1816. While it has been admitted that Paganini's compositions and effects savoured of charlatanism, yet the revolution which he caused in the art of violin-playing, and its lasting results, entitle him to rank amongst the greatest geniuses of his age. Notwithstanding his triumphant successes in Germany (a curious testimony to this is in the fact that Schumann, Liszt, and Brahms all founded remarkable pianoforte works on themes from Paganini) Spohr's example has held most sway in that country, but the graceful modern French and Belgian schools reveal his influence at every point. Amongst present-day artists Kubelik reigns supreme as an interpreter of Paganini's music.

LIST OF COMPOSITIONS PUBLISHED IN PAGANINI'S LIFETIME.

Ventiquattro Capricci per Violino solo dedicati agli artisti, op. 1.
Sei Sonati per Violino e Chitarra, op. 2.
Sei Sonati per Violino e Chitarra, op. 3.
Tre gran Quartetti a Violino, Viola, Chitarra, e Violoncello, opp. 4 and 5.

POSTHUMOUS PUBLISHED COMPOSITIONS.

Concerto in E, op. 6 (posthumous op. 1). The first movement was frequently performed by Wilhelmj, with orchestral accompaniment.

Concerto in B minor, op. 7 (posthumous op. 2), with the celebrated Rondo a la Clochette. Orchestral accompaniment.

'Le Streghe' (Witches' Dance, on an air by Simone Mayr), op. 8 (posthumous op. 3). Set of variations upon a theme taken from Süssmayer's ballet 'Il Noce di Benevento,' with orchestral accompaniment. Variations on 'God save the King,' with orchestral accompaniment, op. 9 (posthumous op. 4).

'Le Carnaval de Venise.' Burlesque variations upon the popular Italian air, without accompaniment, op. 10 (posthumous op. 5).

'Moto Perpetuo.' Allegro de Concert, op. 11 (posthumous op. 6.) With orchestra.

Variations upon Rossini's air, 'Non più mesta' from 'La Cenerentola,' op. 12 (posthumous op. 7). Variations upon the air 'Di tanti palpiti,' with orchestral part, op. 13 (posthumous op. 8).

Sixty variations in all keys upon the popular Genoese air 'Barucaba,' with piano or guitar accompaniment. Written in Genoa in February 1835, and dedicated to his friend M. L. G. Germi, op. 14 (posthumous op. 9).

Schumann and Liszt have each transcribed Paganini's 'Twenty-four Caprices' for the piano, and Brahms has written twenty-eight variations upon a theme of Paganini's. The 'Witches' Dance' was arranged for piano by T. B. Cramer in 1832; for violoncello by R. E. Backmuld in 1877, and for concertina and piano by R. Blagrove. Paganini's last waltz, written at Nice, May 1840, was transcribed for the piano by H. Herz, London, 1840. David edited the two concertos, and Alard included excerpts from Paganini

in his 'Maîtres Classiques,' 1862. Other transcriptions have been made by W. V. Wallace, Henri Léonard, M. Hambourg, L. Auer, Pauer, etc.

The BIBLIOGRAPHY of Paganini is more extended than that of any other violinist, and includes:—Conestabile, *N. Paganini*, with picture, Perugia, 1851. Fétis, *N. Paganini*, Paris, 1851; Translation by W. E. Guernsey, London, 1876, with pictures. Schottky, *Paganini's Leben und Treiben*, Prague, 1830, with picture. Schutz, *Leben Character und Kunst*, Leipzig, 1830, with picture. De Laphaleque, *Notice sur le célèbre violiniste, N. P.*, Paris, 1830, with picture. Anders, *Paganini, his Life*, etc., Paris, 1831. Du Rivage, *Réflections sur le talent de N. P.*, Paris, 1830. Harrys, *Paganini in seinem Reisewagon*, etc., Brunswick, 1830. Niggli, *N. Paganini*, Leipzig, 1832. Vineta, *Paganini's Leben und Charakter*, Hamburg, 1830, with picture. Jules Janin, *La Mort de P.*, MS. in the possession of the writer. Bruni, *N. Paganini*, Florence, 1873. Polko, *Racconto Storico di Oreste Bruni*, Leipzig, 1876, with picture. Guhr, *Über Paganini's Kunst*, Mayence, 1829. Escudier, *Aus dem Leben Paganini*, Leipzig. Anon., *Biographie von N. Paganini*, Zurich, 1846. Anon., *Memoir of Paganini*, Liverpool, 1832, with picture. *Paganini*, a Genoese periodical published 1887 and onward. *The Athenæum*, 1831; *New Monthly Magazine*, 1831; *The Literary Gazette and Journal of the Belles Lettres*, 1831; *The Examiner*, 1831; *Chambers's Edinburgh Journal*, 1832; *Fraser's Magazine*, April 1882; for the 'Correspondence of Niccolo Paganini'; J. Theodore Bent, 'Nicolo Paganini,' *Lady's Magazine*, 1831. (Also reprinted separately.)

O. R. and E. H-A.

PAGE, JOHN, a tenor singer, was elected a lay clerk of St. George's Chapel, Windsor, Dec. 3, 1790. He resigned the appointment Nov. 9, 1795, having for some time previously officiated as deputy at the Chapel Royal and St. Paul's. In 1800 he edited and published 'Harmonia Sacra; a collection of Anthems in score, selected from the most eminent masters of the 16th, 17th, and 18th centuries,' 3 vols. fol.; an excellent work, supplementary to the collections of Boyce and Arnold. On Jan. 10, 1801, upon the resignation of Richard Bellamy, he was appointed a vicar choral of St. Paul's. In 1804 he issued 'A Collection of Hymns by various composers, with 12 Psalm tunes and an Ode composed by Jonathan Battishill.' Also 'Festive Harmony; a collection of the most favourite Madrigals, Elegies, and Glees, selected from the works of the most eminent composers.' In 1806 he published 'The Burial Service, Chant, Evening Service, Dirge and Anthems appointed to be performed at the funeral of Lord Nelson, 9th January, 1806, composed by Dr. Croft, Purcell, Dr. Greene, Attwood, and Handel.' In 1808 he joined William Sexton, organist of St. George's Chapel, Windsor, in the publication of a selection from Handel's Chandos Anthems, in a mutilated form. He died in London in August 1812. The following are the contents of his 'Harmonia Sacra':—

VOL. I.

Verse Anthems.

Croft. Blessed is the people.
Do. Deliver us, O Lord,
Weldon. I will lift up mine eyes.
Boyce. Let my complaint.
Purcell. Out of the deep.
Kent. O Lord our Governor.
Croft. Praise the Lord.
Greene. Ponder my words.
Clark. The Lord is my strength.
Dupuis. The Lord, even the most.
Kent. The Lord is my shepherd.
Arnold. Who is this that cometh.

Full Anthems with Verses.

Battishill. Call to remembrance.
Aldrich. God is our hope.
Stroud. Hear my prayer.
Dupuis. I cried unto the Lord.
Goldwin. I will sing.
Mason. Lord of all power.
Reynolds. My God, my God.
King. O be joyful.
Attwood. Teach me, O Lord.

Full Anthems.

Boyce. Burial Service.
Farrant. Lord for thy tender.
Tucker. O give thanks.
Richardson. O how amiable.
King. Unto Thee, O Lord.

VOL. II.

Verse Anthems.

Handel. As pants the hart.
Purcell. Blessed is he.
Clark. Bow down thine ear.
Battishill. How long wilt Thou.
Greene. Hear my crying.
Purcell. I was glad.
S. Wesley. I said, I will take heed.
King. I will always give thanks.
C. Wesley. My soul hath patiently.
Croft. O Lord, Thou hast searched.
Marcello. O Lord our Governor.
Goldwin. O praise God.
Hine. Rejoice in the Lord.
Greene. Save me, O God.
Croft. The Lord is king.
Greene. The Lord is my strength.

Full Anthems with Verse.

Nares. Blessed be the Lord God.
Blake. I have set God.
Baildon. Behold, how good.
Travers. Keep, we beseech Thee.
Wood. Lord of all power.
Clark. O Lord God of my salvation.
Blow. Sing we merrily.
Croft. Sing praises to the Lord.
King. The Lord is full.

VOL. III.

Verse Anthems.

Holmes. Arise and shine.
Handel. Behold, I tell you.
Linley. Bow down thine ear.
Henley. Hear my prayer.
Greene. I will alway give thanks.
Boyce. I will magnify Thee.
Hine. I will magnify Thee.
Greene. O look down from heaven.
Handel. There were shepherds.
Croft. The Lord is my light.
Handel. Thou art gone up on high.

Full Anthems with Verse.

Battishill. Behold, how good.
Handel. Behold the Lamb of God.
Battishill. I will magnify Thee.
Handel. Moses and the Children.
Busby. O God, Thou art my God.
Banks. O Lord, grant the King.

Full Anthems.

Greene. Bow down thine ear.
Battishill. Deliver us, O God.
Tye. From the depth I called.
Rogers. Lord, who shall dwell.
Marsh. O Lord, who hast taught.
Marenzio. Save Lord, hear us.

W. H. H.

PAGIN, ANDRÉ NOEL, violinist, favourably mentioned by Dr. Burney, was born at Paris, 1721. He was a pupil of Tartini, having travelled to Italy in his youth with the object of studying under the great Italian. In 1750 he returned to Paris and performed at the 'Concerts Spirituels,' with a success which unfortunately was not enduring, owing to the jealousy of his rivals, and his too accentuated devotion to his master's compositions. The applause which greeted his public performances became ironical, and Pagin was compelled to discontinue them. He consoled himself by accepting an appointment—bearing an annual stipend of £250 a year—in the Duc de Clermont's household, and frequently took part in soirées given by musical amateurs. Dr. Burney (*Present State . . . France and Italy*, p. 42), heard Pagin at the house of Madame Brillon—a distinguished amateur musician—at Passy in 1770. He particularly notes the violinist's expressive rendering, and facility in the execution of difficulties, and says: 'He is regarded here as his (Tartini's) best scholar.' The date of Pagin's death remains unknown.

Compositions: Six Sonatas with bass; Paris, 1748; dedicated to Prince de Grünberghem. The same, with harpsichord accompaniment, London, 1770. The adagio of the Sixth Sonata appears under No. 139 in Cartier's 'École de Violon,' and Sonata No. 5 is included in Alard's 'Les Maîtres Classiques.'—Fétis, *Biog. des Mus.*; Burney, *The Present State of Music in France and Italy*; Vidal, *Instr. à Archet*, vol. ii.; Clarke, *Biog. Dict. of Fiddlers*; Du Bourg, *The Violin*; Eitner's *Quellen-Lexikon*.

E. H-A.

PAGLIACCI. Opera in two acts (said to be founded on an actual incident), words and music by Ruggiero Leoncavallo. Produced at the Teatro del Verme, Milan, May 21, 1892. Given at Covent Garden, London, May 19, 1893. Known in Germany as 'Bajazzi.'

PAINE, JOHN KNOWLES, American organist and composer, and for twenty years Professor of Music at Harvard University, was born in Portland, Maine, U.S.A., Jan. 9, 1839, and received his earliest musical instruction from Hermann Kretschmar in the city of his birth.

JOHN KNOWLES PAINE

In 1858 he went to Berlin, where for three years he studied in the Hochschule für Musik under Haupt, Wieprecht, and Teschner. He had chosen the organ to be his solo instrument, and became so proficient that he gave organ concerts in several German cities before returning to his native land in 1861. Going back to the United States he gave organ concerts and taught. There was at the time no chair of music in any American university. On March 29, 1862, Mr. Paine was appointed Instructor in Music at Harvard University to serve for the remainder of the year, and on June 2, 1873, Assistant Professor of Music to serve from Sept. 1 of that year. After two years, during which time he laboured zealously to win recognition for his art in scholastic circles by giving lessons in harmony and counterpoint (music having been raised to the dignity of an elective study at Harvard in 1870-71), he was appointed full Professor (August 30, 1875), being the first incumbent of a Chair of Music in an American university. From 1862 to 1882 he also served as College organist. He received the honorary degree of Master of Arts from Harvard in 1869, and that of Doctor of Music from Yale in 1890. He resigned his professorship in May 1905, to take effect the following September, and died after a very brief illness on April 25, 1906. A minute on his life and services which appeared in the *Harvard University Gazette*, on June 1, 1906, mentioned his services in the following words: 'From the beginning of his career as a teacher, he regarded it as a sacred duty to justify the recognition of music as an academic study, and to familiarise the College public with the best music. For years it was his practice to supplement his regular instruction by a series of pianoforte recitals of the works of the great masters, prefacing each work with a few well-chosen remarks about the personality of the composer and the significance of his music. These recitals, given in the evening in the lecture-room of Boylston Hall, were always well attended by students, to many of whom they furnished the first opportunity to hear classical music.' Among Professor Paine's pupils who achieved distinction as composers were Arthur Foote, F. S. Converse, L. A. Coerne, Clayton Johns, and Thomas Whitney Surette; as critical writers on music, Richard Aldrich (a contributor to this Dictionary), Henry T. Finck and W. F. Apthorp.

Professor Paine was neither a rapid nor a voluminous composer, and his significant works are all in the larger forms. A mass in D was performed by the Singakademie in Berlin under his direction in February 1867. In 1873 he attracted attention by producing, first in Portland and then in Boston (Handel and Haydn Society), an oratorio entitled 'St. Peter.' A symphony in C minor followed, which Theodore Thomas (*q.v.*) took into his repertory in 1876 as he did later another symphony in A entitled 'Spring,' op. 23 (1880), and a symphonic poem entitled 'An Island Fantasy' (1882). It was also due to the interest of Mr. Thomas that Professor Paine composed a cantata entitled 'A Song of Promise' for the Cincinnati Festival of 1888. During the first two decades of his creative career Professor Paine was an uncompromising exemplar of conservatism in musical composition, but liberal notions found expressions in the music to 'Oedipus Tyrannus,' especially the truly noble introduction written for a performance of Sophocles's tragedy under the auspices of Harvard University's Department of the Classics in May 1881. Though in this the composer followed the example set by Mendelssohn in his 'Antigone' in the main, yet the 'Oedipus' music, making no attempt at antiquarianism, has much depth of feeling and sublimity of thought. After the first performances at the Sanders Theatre the tragedy was given in English with Professor Paine's music at public theatres in Boston and New York. For the Harvard Classical Club's performance of the 'Birds' of Aristophanes in 1901, Professor Paine also wrote incidental music. For the Centennial Exposition held in Philadelphia in 1876 he made a setting of a hymn written by the poet Whittier, for the World's Columbian Exposition of 1893 a 'Columbus March and Hymn,' and for the Exposition held in St. Louis in 1904 to celebrate the Louisiana Purchase a 'Hymn of the West,' the words by Edmund Clarence Stedman. An opera 'Azara,' dealing with a Moorish subject, for which he wrote words and music, was published in vocal score in 1901, but is still in 1906 awaiting performance. He was at work upon a symphonic poem to be illustrative of the character and fate of Abraham Lincoln when he died. Of his other works in the larger forms mention may be made of an overture, 'As You Like It'; a symphonic poem 'The Tempest'; three cantatas, 'Phoebus Arise' (1882), 'The Realm of Fancy,' words by Keats (1882), and 'The Nativity,' words by Milton, composed for the Festival of the Handel and Haydn Society of Boston in 1883. H. E. K.

PAISIBLE, violinist, born at Paris in 1745. Died by his own hand at St. Petersburg, 1781. Pupil of Gaviniès, through whose influence he became a member of the orchestra of the 'Concerts Spirituels,' and one of the musicians attached to the household of the Duchesse de Bourbon Conti. Imbued with an enthusiastic and hopeful disposition, Paisible's youthful ambition led him to throw up these posts and travel. After visiting the principal French towns, he rambled through the Netherlands and Germany as far as St. Petersburg, where his previous triumphant successes led him to hope for an appearance before the Empress Catherine. Owing, however, to the intrigues

of Antonio Lolli, who was then attached to the Imperial court, his endeavours to be heard were frustrated. Two public concerts which he gave failed to attract attention. Much disheartened he entered the service of a Russian Count, with whom he travelled to Moscow. This resource lasted but for a short time. He gave further concerts, but with discouraging results, and at length, distracted by misfortune, and crippled with debts, he shot himself at St. Petersburg. His touching farewell letter left instructions that his valuable violin should be sold towards defraying his debts. Published compositions:—Two violin concertos, op. 1, Paris; six string quartets, op. 2, London; six ditto, op. 3, Paris. —Dubourg, *The Violin*; Fétis, *Biog. des Mus.*; Clarke, *Dict. of Fiddlers*. E. H-A.

PAISIBLE, or PEASABLE, James, resident in London in the latter part of the 17th and beginning of the 18th century was the head of the King's Band of Music in 1714-19. He composed overtures and act tunes for the following pieces—'King Edward the Third,' 1691; 'Oroonoko' and 'The Spanish Wives,' 1696; 'The Humours of Sir John Falstaff' [Henry IV., Part i.], 1700; 'She would and she would not,' 1703; and 'Love's Stratagem.' Some of these were 'performed before Her Majesty and the new King of Spain.' He also wrote Duets for flutes, published in 'Thesaurus Musicus,' 1693-96; and Sonatas and other pieces for flutes published at Amsterdam. [See the *Quellen-Lexikon.*] He assisted St. Evremond in composing music for the Duchess of Mazarine's concerts at Chelsea. W. H. H.

PAISIELLO, or PAESIELLO, Giovanni, eminent composer of the Italian school in its pre-Rossinian period, was the son of a veterinary surgeon at Taranto, and was born May 9, 1741. At five years old he entered the Jesuit school at Taranto, where he attracted notice by the beauty of his voice. The elements of music were taught him by one Carlo Presta, a priest and tenor singer, and he showed such talent that his father, who had intended to educate him for the legal profession, abandoned this idea, and succeeded in obtaining admission for him in 1754 to San Onofrio, at Naples, where he received instruction from the veteran Durante, and afterwards from Cotumacci and Abos.

During his nine years of studentship, Paisiello's powers were exercised on church music, but in 1765 he indulged in the composition of a dramatic *intermezzo*, which, performed at the little theatre of the Conservatorio, revealed where his real talent lay. The piece pleased so much that its composer was summoned to Bologna to write two comic operas, 'La Pupilla' and 'Il Mondo a Rovescio'; which inaugurated a long series of successes in all the chief Italian towns. At Naples, where Paisiello finally took up his abode, he found a formidable rival in Piccinni, and later, when Piccinni had departed to Paris, in Cimarosa. The enthusiastic reception met with by his own operas, and by 'L' Idolo Cinese' (1767) in particular, was insufficient to set him at ease while his own supremacy was at all in danger. He seems all his life to have regarded every possible rival with jealous dislike, and on more than one occasion to have stooped to intrigue, not only to ensure his own success, but to defeat that of others.

In 1776, on the invitation of the Empress Catherine, who offered him a splendid salary, Paisiello left Naples for St. Petersburg. Among a number of operas written there must be mentioned 'Il Barbiere di Siviglia' (*c.* 1780) one of his best works, and to which a special interest attaches from its effect on the first representation of Rossini's opera of the same name. Coldly received when performed at Rome (after Paisiello's return from Russia), it ended by obtaining so firm a hold on the affections of the Roman public, that the attempt of another composer to write a new 'Barber' was regarded as sacrilege, nor would this audience at first give even a hearing to the famous work which finally consigned its predecessor to oblivion.

After eight years in St. Petersburg, Paisiello returned to Italy, stopping at Vienna on his way back, where he wrote twelve 'symphonies' for Joseph II., and an opera 'Il Re Teodoro,' (1784) containing some of his best music. 'Il Marchese di Tulipano,' written for Rome (1792), enjoyed for years a European popularity. He was named, about 1784, maestro di cappella to Ferdinand IV. of Naples, and during the next thirteen years produced several of the works by which he became most widely known, notably 'I Zingari in Fiera' (1789), 'Nina, o la Pazza d' Amore' (1789), and 'La Molinara.' In 1797, on the death of General Hoche, Paisiello wrote a Funeral March, to order, for Napoleon, then General Buonaparte, who always showed a marked predilection for this composer's music, and now gave preference to his work over one by Cherubini.

When, in 1799, the Republican government was declared at Naples, Paisiello accommodated himself to the new state of things, and was rewarded by the post of 'Director of the National Music.' At the Restoration he naturally found himself out of favour with his old patrons, and lost his former appointment. After two years he succeeded in getting it back again, but this had hardly come about when the First Consul demanded the loan of his favourite musician from the King of Naples to organise and direct the music of his chapel. Paisiello was accordingly despatched to Paris, where Buonaparte treated him with a magnificence rivalling that of Catherine of Russia, and an amount of favour that excited frantic jealousy in the resident musicians, especially Méhul and Cherubini,

who did not care for Paisiello's music, and whom he punished by bestowing on their enemies all the patronage at his disposal.

He was occupied chiefly in writing sacred compositions for the First Consul's chapel, but in 1803 he gave an opera, 'Proserpine,' which was not a success. This probably determined him next year to beg for permission to return to Naples, on the plea of his wife's ill-health. It was granted, although unwillingly, by Napoleon, who desired him before leaving to name his successor, when he surprised every one by designating Lesueur, who was then almost unknown, and in destitute circumstances.

On Paisiello's return to Italy he was endowed with a considerable pension, was re-established in his old place at Naples, and was maintained in it by Joseph Buonaparte, and after him by Murat. But the favour he enjoyed under Napoleonic dynasties inevitably brought him once more into trouble when the Bourbons returned. He then lost all the pensions settled on him by the various crowned heads he had served. He retained, it is true, his salary at the Royal Chapel, but this, after the luxury he had known, was poverty. Anxiety had undermined his health, and he suffered a fresh blow in the loss of his wife, in 1815. He did not long survive her, dying June 5, 1816.

As a man Paisiello does not command our sympathy, although by his industry and devotion to Art he merits esteem. Spoiled by success, he lacked generosity towards his rivals. He had no endurance and no dignity in misfortune. Like many others of his time, he was a most prolific writer. He composed about a hundred operas, and at least as many other works, of different kinds. If novelty is not aimed at, or is only occasionally expected, the art of penning easy, flowing melody seems capable of being cultivated into a habit. Expression, within certain restricted limits, was Paisiello's strong point. All his airs are remarkable for simplicity and grace, and some have considerable charm, such as 'Nel cor più non mi sento' (see *ante*, p. 362*b*) in the 'Molinara,' long known in England as 'Hope told a flattering tale,' and destined to survive still longer owing to the variations on it written by Beethoven. Some of his music is tinged with mild melancholy, as in 'Nina' (a favourite part of Pasta's), but it is never tragic; or with equally mild *bonhomie*, as in the 'Zingari in Fiera,' but it is never genuinely comic. It has great purity of style. No *bravura* songs for *prime donne*, such as figure in the works of Hasse and Porpora, do we find in these operas. No doubt his simple airs received embellishment at the hands of singers; we know that the custom prevailed, at that time, to such an extent as to determine Rossini to write down all his own *fioriture* for himself. This may account for the degree of repetition to be found in Paisiello's pieces, which, to our ears, seems insufferably tedious. In his work the principle of 'exposition, illustration, and repetition' is non-existent as to its second stage. His only method of expanding his theme to the desired dimensions was numerous *verbatim* repetitions, with a short alternative phrase between, producing the feeling of a continual series of rondos, which, for variety of effect, must have depended on the singer. Trios, quartets, etc. enter largely into his works, and he was among the first, if not *the* first, to introduce concerted finales into serious opera. In his orchestration he arrives at charming effects through very simple means; it is distinguished by clearness and good taste, and by the independent parts given to the instruments.

The mild light of such men as Paisiello paled before the brilliance of Rossini. His music is practically obsolete, yet it must not be put aside with that of many so-called composers who merely illustrate the passing fancies of their day. It is *music*. Not immortal music; for art that is immortal is always young, and this has become old-fashioned. Yet like many a quaint old fashion it has a certain beauty of association now, because it possessed actual beauty once. No one would willingly call it back into an existence where it would find itself out of place. Yet much of it may repay attention on the part of those who may care to turn aside for a moment from the intricate path of modern art, and examine the music which stirred the admiration and moved the heart of a past generation of men and women like themselves.

For a complete list of Paisiello's compositions the reader is referred to the *Quellen-Lexikon*. Besides the operas, there are eight masses and other church pieces; fifty-one instrumental ditto. F. A. M.

PAIX, Jacob, was born in 1556 at Augsburg, son of Peter Paix, organist of St. Anne's. The family are supposed to have come originally from the French Netherlands. Jacob Paix became organist at Lauingen, where in 1583 he published an Organ Book with the title, 'Ein schön Nutz und gebräuchlich Orgel-Tabulatur. Darinnen etlich der berümbten Komponisten beste Moteten mit 12, 8, 7, 6, 5, und 4 Stimmen auserlesen, dieselben auf all fürnemen Festa des ganzen Jahrs und zu dem Chormas gesetzt. Zuletzt auch allerhand der schönsten Lieder Pass' e' mezzo und däntz, alle mit grossem Fleiss coloriert . . .' In this work Paix shows himself as one of the school of German colourists in organ-writing, who busied themselves in transcribing vocal pieces for the organ in a purely mechanical fashion, breaking up the melody throughout into the same monotonous figure of four notes without the slightest

attempt at any variety of movement. A specimen of his manner of 'colouring' Palestrina's motet, 'O beata et gloriosa Trinitas,' may be seen in Schlecht, *Geschichte der Kirchenmusik*, Ex. 63. But the work also contains two fantasias and two French canzonas, which being free from this purely mechanical 'colouring,' have greater artistic value. One of them is given in Schlecht, Ex. 64. (See also Ritter, *Geschichte der Orgelmusik*, pp. 106-7, etc.) In his preface Paix gives some useful hints on fingering, recommending the freer use of the thumb, etc. Other works of Paix are mentioned in the *Quellen-Lexikon*, among them two Missae Parodiae on motets by Mouton and Crecquillon, *a* 4 and 6 respectively. Paix would seem to have been the first to adopt the designation Missa Parodia for this class of work. In 1583 Paix is also mentioned as being organist at Augsburg, where he appears to have died about 1590. J. R. M.

PALADILHE, Émile, born at Montpellier, June 3, 1844; at nine entered the Conservatoire under the protection of Halévy, and studied hard, carrying off the first piano prize in 1857, and the organ-prize and 'Prix de Rome' in 1860. The cantata which won him the latter distinction, 'Le Czar Ivan IV,' he neither printed nor sent to the library of the Conservatoire, doubtless from the consciousness that it was an immature work. The specimens of his composition received by the Institut during his stay in Italy gave a favourable idea of his powers, but on his return to Paris he had great difficulty in obtaining a libretto. At length attention was drawn to his merits, and he obtained Coppée's one-act piece, 'La Passant,' which was produced at the Opéra-Comique, April 24, 1872, and the taking song, 'La Mandolinata,' from it obtained a wide popularity. Notwithstanding the favourable reception of the music, sung by Mme. Galli-Marié, and Marguérite Priola,[1] three years passed before the appearance of 'L' Amour Africain' (May 8, 1875), in two acts. The libretto of this, by Legouvé, was not approved, and the music was condemned as laboured. Nevertheless many of the numbers bear traces not only of solid musicianship, but of spontaneous and original melody. Paladilhe's first important work was 'Suzanne' (Dec. 30, 1878), an opéra-comique in three acts. Here we find something beyond mere ingenuity in devising effects; the melodies are graceful and refined, and show an unconventionality of treatment which is both charming and piquant.

It had, however, but a moderate success in spite of the merit of its first act, a delicately treated idyll, and the young composer turned his attention to the concert-room, and produced a work entitled 'Fragments Symphoniques' at the Concerts Populaires, March 5, 1882. It is a composition of no extraordinary merit, but some of the songs which he wrote at the time are exceedingly graceful. On Feb. 23, 1885, his 'Diana' was brought out at the Opéra-Comique, but only played four times. The libretto was dull and childish, and the music heavy and crude, without a ray of talent or passion. Undismayed by this failure, Paladilhe set to work on a grand opera on Sardou's drama 'Patrie.' Legouvé, who always showed an almost paternal affection for Paladilhe, and who was anxious to make amends for the failure into which he had led the composer by his libretto of 'L' Amour Africain,' obtained from Sardou the exclusive right of composing the music for Paladilhe. The work was given at the Opéra, Dec. 20, 1886, and at first was successful beyond its merits. [It was given at Hamburg as 'Vaterland' in 1889, and at the Scala, Milan, as 'Patria,' in 1895.] His operatic method is that of fifty years ago, and he is deficient in real invention. He has disregarded the course of musical development, and thus his style is already old-fashioned. In Jan. 1881 he was decorated with the Légion d'Honneur. [In 1892 his 'Saintes Maries de la mer,' a lyric drama, was produced at Montpellier, and he was made a member of the Académie, in succession to Guiraud. Two masses and a symphony are among his non-dramatic compositions.] A. J.

PALESTRINA,[2] Giovanni Pierluigi da, was born of humble parents at Palestrina in the Campagna of Rome. The exact date of his birth is unknown, [but a memorandum in the archives of the Sistine Chapel, describing his funeral, gives his age as sixty-eight years, so that his birth must have taken place in 1525 or 1526. This seems the most authoritative statement yet discovered, and disposes of the theories of Adami, Baini, and others.] It is certain that at a very early age, probably about the year 1540, he came to Rome to study music. Towards this career the different capitals of Italy offered many inducements to boys with musical aptitudes, and it is said by Ottavio Pitoni that Palestrina owed his reception into a school to his being overheard singing in the street by the Maestro of the Chapel of Santa Maria Maggiore. The authenticity of this anecdote is at least doubtful. In the first place Palestrina, at all events as a man, had but a poor voice; in the next, a Maestro who had thus caught wild a promising pupil would infallibly have kept him to himself, whereas Palestrina very soon after his arrival in Rome appears as a pupil of Gaudio Mell, a Fleming, who had opened a public school of music in the city, and whose name has been

[1] A promising singer who died young.

[2] 'Joannes Petraloysius Praenestinus' is his full Latin name; Baini styles him 'J. P. Aloisius. In the old editions he is called simply Gianetto, or Gianetto with various affixes—such as da (or without the da) Palestrina, Palestrino, Pallestrina, Palestina, or Pelestrino; also Jo. de Palestina. (See Eitner, *Bibliographie*, 1877, pp. 766, 768.) [The author considered that Gianetto was a different person from the great composer; but Dr. Haberl proved that they were one and the same (see vol. xxviii. of the Breitkopf & Härtel edition, preface), and his view has been accepted by Dr. Eitner (*Monatshefte für Musikgeschichte*), 1885, p. 35.]

commonly supposed to be a corruption of Goudimel, an impossible supposition (see vol. ii. p. 206). [On Oct. 28, 1544, he was allotted the income of a canonry at Palestrina, for which he was to play the organ at festivals, to sing at the daily office, and to teach singing and music. He married in 1547 Lucrezia di Goris.]

In 1551 Rubino finally retired from the teachership of music in the Cappella Giulia of the Vatican, and in September of that year Palestrina, who during the eleven years that had elapsed since his first visit to Rome must have given good proofs of his quality, was elected to the vacant post. He was invested with the novel title of 'Magister Cappellae,' his predecessors having been styled 'Magister Puerorum,' 'Magister Musicae,' or 'Magister Chori.'

In 1554 he published his first volume, containing four masses for four voices and one for five. These he dedicated to Pope Julius III. It is worth saying, in order to show the dominance of the Flemish school in Italy, that this was the first volume of music that had ever been dedicated by an Italian to a Pope. It was printed in Rome by the Brothers Dorici in 1554; a second edition of it was published by their successors in 1572, and a third by Gardano of Rome in 1591. For the contents, see p. 607.

In the year 1555 Julius III., mindful of the dedication of the book of masses, offered their author a place among the twenty-four collegiate singers of his private chapel. The pay was greater than that which he was receiving as Maestro in the Vatican. Palestrina was poor, and he had already four children. On the other hand he was a layman, he had a bad voice, and he was a married man. For each one of these reasons his appointment was a gross violation of the constitutions of the college, and a high-handed and unwarrantable act upon the part of Julius. All this he knew, and to his credit he hesitated to accept the offer; but a desire to do his best for his family combined with a fear of offending his patron to enforce his acceptance. He resigned his old post, and on Jan. 13, 1555, was formally admitted as one of the Pontifical Singers.

In the course of this year he published his first volume of madrigals for four voices. His intention to dedicate this to Julius was frustrated by the death of that pontiff, which took place while they were still in the press. The book was published by the Brothers Dorici, and was afterwards five times reprinted in different editions by Scotto and Gardano of Venice and their successors. Marcellus II., who succeeded Julius III. in the papacy, died after a reign of twenty-three days, and was succeeded in his turn by Paul IV. Paul was a reformer, and one of the first acts of his reign was to weed the College of Pontifical Singers of those members whose qualifications would not bear scrutiny. Among these was undoubtedly Palestrina, and he was dismissed accordingly, along with Leonardo Bari and Domenico Ferrabosco. The Pope tempered his severity by assigning to each of the dismissed singers a pension of six scudi per month. But not the less did his expulsion seem ruin to the anxious and over-sensitive Palestrina. He straightway took to his bed, and for some weeks lay prostrate under an attack of nervous fever. As might have been foreseen, his despair was premature. A young man who had so speedily and so surely left his mark upon the music of his generation was not likely to starve for want of employment. Within two months he was invited to the post of Maestro della Cappella at the Lateran. He was careful to inquire at the Vatican whether in the event of his obtaining fresh preferment he would be allowed to keep his pension, and it was only upon receiving a favourable answer that he accepted the proffered office, upon which he entered in Oct. 1555.

Palestrina remained at the Lateran until Feb. 1561, when he was transferred to a similar post at Santa Maria Maggiore. At the last-named basilica he remained for ten years at a monthly salary of sixteen scudi, until the month of April 1571, when, upon the death of Giovanni Animuccia, he was once more elected to his old office of Maestro at the Vatican.

The fifteen years which thus elapsed since the rigorous reform of Paul IV. had set him for a moment adrift upon the world, had been years of brilliant mental activity in Palestrina. His genius had freed itself from the influence of the pedantry by which it had been nursed and schooled,—and had taken to itself the full form and scope of its own speciality and grandeur. His first volume had been full of all the vagaries and extravagances of the Flemish school, and in it the meaning of the words and the intention of the music had alike been subordinated, according to the evil fashion of his epoch, to the perplexing subtleties of science. But beyond this first volume few traces of what Baini calls the 'Fiammingo Squalore' are to be found. His 'Lamentations of Jeremiah,' for four voices [published 1588], shows more than the mere germs of his future manner; and although the set of 'Magnificats' for five and six voices [1591] is full of science and learning, it is of science and learning set free. A hymn, 'Crux Fidelis,' and a collection of 'Improperia,' all for eight voices, written in 1560, obtained speedily so great a renown, that Paul IV. who had dismissed him, could not restrain himself from asking to have them sung at the Vatican, and after hearing them had them added at once to the collection of the Apostolic Chapel. The publication of all these works was made anonymously, and was completed within the six years of Palestrina's stay at the Lateran. So far as is known, the only piece during that period to which his name was

affixed was a madrigal composed in honour of a lady with a beautiful voice and much skill in song. It is entitled 'Donna bella e gentil,' and was printed by Scotto of Venice in 1560 in a volume of madrigals by Alessandro Striggio.

The ten years during which he remained at Santa Maria Maggiore formed at once the most brilliant decade in the life of Palestrina and one of the most remarkable epochs in the history of his art. It is not easy for us at this moment to realise the position of church music at the date of the Council of Trent. It may be said that it had lost all relation to the services which it was supposed to illustrate. Bristling with inapt and distracting artifices, it completely overlaid the situations of the Mass; while founded, as it was for the most part, upon secular melodies, it was actually sung, except by two or three prominent voices in the front row of the choir, to the words with which its tunes were most naturally and properly associated. It was usual for the most solemn phrases of the Kyrie, Gloria, Credo, and Agnus to blend along the aisles of the basilica with the unedifying refrains of the lewd chansons of Flanders and Provence, while ballad and other dance music was played every day upon the organ. Other irregularities and corruptions hardly less flagrant were common among the singers; and the general condition of affairs was such that a resolution as to the necessity of reform in church music, which very nearly took the shape of a decree for its abandonment altogether, was solemnly passed in a full sitting of the Council of Trent. [It is now generally accepted that the famous 'Missa Papae Marcelli' (that Pope having died in 1555) was composed about 1562, before the commission was appointed by Pius IV.] In 1564 Pius IV. issued a commission to eight cardinals authorising them to take all necessary steps to carry out the resolution of the Council. Among these, two of the most active were the Cardinals Borromeo and Vitellozzi. [The 'Missa Papae Marcelli' was sung in the Sistine Chapel on June 19, 1565, and was afterwards recommended by a papal brief as a model of what church music should be. The well-known story of its origin is unfortunately due in great part to the imagination of Baini and others.]

The full pay of a singer in the Pontifical Choir was granted to Palestrina by the Pope in honour of this noble achievement, and so the amends, if any were needed, were finally and handsomely made. Upon the death of Pius, in 1565, the new pope Michele Ghislieri, who had taken the title of Pius V., confirmed the great musician in his office, as did the six succeeding pontiffs during whose reigns he lived.

The production of this series of masses by no means represents the mental activity of Palestrina during the period between 1555 and 1571. In 1562, in gratitude for his monthly pension, he had sent for the use of the Apostolic Chapel two motetti, 'Beatus Laurentius,' and 'Estote fortes in bello,' and a mass for six voices, entitled 'Ut Re Mi Fa Sol La.' To the Cardinal Pio di Carpi, who had shown him some personal kindness, he had dedicated a volume of graceful motetti, which were printed by the Brothers Dorici in 1563, and were republished in four other editions by Gardano and Coattino of Rome, during the life of the author, and after his death by Gardano of Venice and Soldi of Rome. In the year 1565 the Cardinal Pacacco, Spanish representative at the papal court, intimated that the dedication to Philip II. of a work by Palestrina would be pleasing to that monarch. The musician consulted his friend Cardinal Vitellozzi, and arranged the dedication of a volume which should contain the famous mass, which he then christened 'Papae Marcelli,' with four others for four voices, and two for five voices. These, with an appropriate inscription, were forwarded to the Spanish king. They were printed by the Dorici as Palestrina's second volume of masses, in 1567, and in a fresh edition by Gardano of Venice, in 1598. In 1570 he published a third volume of masses, which he also inscribed to Philip. It need hardly be said that a message of thanks was all that he ever received in return for so splendid a homage from the heartless, wealthy, and penurious bigot at the Escurial.

[The first book of Palestrina's madrigals seems to have been originally published as early as 1555; in the half-century between that date and 1605 eight editions were issued. The second book appeared in 1581. See catalogue, p. 607.]

Somewhere about the year 1560, Palestrina had acquired the patronage of the Cardinal Ippolito d'Este, and for many years subsequently was treated by him with much kindness. As an acknowledgment of this he dedicated to this personage his first regular volume of motetti, which was published by the Dorici at Rome in 1569. This remarkable volume contains several works of the very highest class. We may instance those entitled 'Viri Galilaei,' and 'Dum complerentur,' for six voices. These are perhaps the best, though hard upon them in merit follow 'O admirabile commercium,' 'Senex portabat puerum,' and 'Cum pervenisset beatus Andreas,' for five voices, and 'Solve jubente Deo,' 'Vidi magnam turbam,' and 'O Domine Jesu Christe adoro te,' for six voices. The rest of the collection, says Baini, though fine, are inferior.

It was in 1570 that he published his third volume of masses, dedicated to Philip II. It contains four masses for four voices, entitled 'Spem in altum,' 'Primi toni,' 'Brevis,' and 'De Feriâ'; two for five voices, 'Lome armé,' and 'Repleatur os meum'; and two for six

voices, 'De Beatâ Virgine,' and 'Ut Re Mi Fa,' etc. Baini will have it that the mass 'Primi Toni' was thus technically designated because it was really founded upon the melody of a well-known madrigal in the 10th novella of Boccaccio's 9th Decameron, 'Io mi son giovinetta'; and Palestrina feared that if its origin were avowed it would come within the meaning of the resolution of the Council of Trent against the 'mescolamento di sagro e profano' in church music. This supposition is highly improbable; for 'L'homme armé' bears its title boldly enough, yet it is as directly descended from a secular song. Palestrina composed this last-mentioned mass in competition with a number of others that already existed on the same subject, and he seems in his treatment of it to have consciously adopted the Flemish style. It is wonderfully elaborate. He has gone out of his way to overlay it with difficulties, and to crowd it with abstruse erudition, apparently from a desire once for all to beat the Flemings upon their own ground. On account of its scientific value Zacconi, in 1592, inserted it in his 'Practica Musicale,' testifying—and his was no mean testimony—that it was superior to the work of Josquin des Prés bearing the same name. He appends a careful analysis of it for the instruction of his readers. [See L'Homme Armé, vol. ii. p. 688.] The mass called 'Brevis' was directly composed upon one of Goudimel's, called 'Audi Filia'; the subject was probably selected for the purpose of contrasting his own method of treatment with those which it was his destiny and intention to supplant. It is among those which are best known and most frequently sung at the present day, and no more favourable specimen of his powers could well be cited.

We have now completed our survey of the works of Palestrina down to the date of his reappointment to the Vatican. He had accepted the post from a love for the basilica in whose service his first fame had been gained. His loss of income when he left Santa Maria Maggiore was amply compensated in other ways, and the stories of his poverty are as imaginary as many of the other traditions. Throughout his career he only taught seven private pupils, and three of these were his own sons. The others were Annibale Stabile, Andrea Dragone, Adriano Ciprari, and Giovanni Guidetti. He had to endure stroke after stroke of the severest domestic affliction. His two promising sons, Angelo and Ridolfo, and his brother Silla, all died one after the other, just as they had given substantial proofs of their intellectual inheritance of their father's genius; in 1580 his wife died; and his remaining son, Igino, was a wild and worthless man. Yet nothing could quench the fire of his genius, nor check the march of his industry. The years between 1571 and 1594, when he died, were to the full as fruitful as those which had preceded them. And though he himself had little to gain in renown, the world has profited by a productiveness which continued unabated down to the very month of his death.

No sooner was he reinstated at the Vatican than he sent a present of two masses, one for five and the other for six voices, to the Papal Choir. The subject of the first of these was taken from one of the motetti in his first volume, 'O Magnum Mysterium'; that of the other from the old hymn, 'Veni Creator Spiritus,' of the Libri Corali. They are in his finest and most matured manner, and were probably composed in the year of their presentation. They were not printed until the appearance of the complete edition by Breitkopf & Härtel. In the following year, 1572, he published at Rome, probably with Alessandro Gardano, his second volume of motetti. It is not certain that any complete copies of this edition exist, but reprints of it are extant, by Scotto, of Venice, in 1580 and 1588, and by Gardano, of Venice, in 1594. It was in this volume that he included four motetti written by his brother and his two sons. It was dedicated to one of the most persistent of his friends, the Cardinal Ippolito d'Este, who died that same year. Among the finest contents of this volume are 'Derelinquat impius viam suam,' and 'Canite tubâ in Sion,' for five voices, and 'Jerusalem, cito veniat salus tua,' 'Veni Domine,' 'Sancta et immaculata Virginitas,' and 'Tu es Petrus,' each for six voices. But beyond them all for sweetness and tenderness of feeling is 'Peccantem me quotidie.'

Inferior, on the whole, to its predecessors, was the third volume of motetti, which he printed in 1575, with a dedication to Alfonso II., Duke of Ferrara, and cousin to his lost friend the Cardinal Ippolito. There are, however, certain brilliant exceptions to the low level of the book; notably the motetti for eight voices, which are finer than any which he had yet written for the same number of singers, and include the well-known and magnificent compositions, 'Surge illuminare Jerusalem,' and 'Hodie Christus natus est.' Besides the original edition of this work, by Gardano, of Rome, there are no less than four reprints by Scotto and Gardano of Venice, dated 1575, 1581, 1589, and 1594 respectively. It forms vol. 3 of the complete edition of Messrs. Breitkopf & Härtel.

In this year, 1575, the year of the Jubilee, an incident occurred which must have made one of the brightest passages in the cloudy life of Palestrina. Fifteen hundred singers from his native town, belonging to the two confraternities of the Crucifix and the Sacrament, came to Rome. They had divided themselves into three choruses. Priests, laymen, boys and ladies went to form their companies; and they made a solemn entry into the city, singing the music of

their townsman, with its great creator conducting it at their head.

In the following year, Gregory XIII. commissioned Palestrina to revise the 'Graduale' and the 'Antifonario' of the Latin Church. This was a work of great and somewhat thankless labour. It involved little more than compilation and rearrangement, and on it all the finer qualities of his genius were altogether thrown away. Uncongenial, however, as it was, Palestrina, with unwavering devotion to his art, and to the Church to which he had so absolutely devoted both himself and it, undertook the task. Well aware of its extent, he called to his aid his favourite pupil, Guidetti, and entrusted to him the correction of the 'Antifonario.' Guidetti carried this part of the work through under the supervision of his master, and it was published at Rome in 1582 under the title 'Directorium Chori.' [See GUIDETTI, vol. ii. p. 256.] The 'Graduale,' which Palestrina had reserved to himself, he never completed. There is a limit to the perseverance of the most persevering; and the most loving of churchmen and the most faithful of artists fell back here. He seems to have finished a first instalment, but the rest he left less than half done, and the whole was found after his death among his abandoned manuscripts. His mean son, Igino, who survived him, on finding it among his papers, got some inferior musician to finish it, and then contracted to sell it to a careless printer for 2500 scudi, as the sole and genuine work of his father. The purchaser had just caution enough to send the MS. for the revision and approval of the Vatican Chapter. The fraud was thus discovered, and the result was a lawsuit, which terminated in the abrogation of the contract, and the consignment of the manuscript to a convenient oblivion.

The loss of his patron Ippolito d'Este was to some extent made up to Palestrina by the kindness of Giacomo Buoncompagni, nephew[1] of Gregory XIII., who came to Rome in 1580, to receive nobility at the hands of his relative. He was a great lover of music, and proceeded at once to organise a series of concerts, under the direction of Palestrina. To him Palestrina dedicated in 1581 a volume of twenty-six madrigals for five voices. Eight of these were composed upon Petrarch's 'Canzoni' to the Virgin Mary; the rest were set to miscellaneous sacred words. The publication of these was followed by that of another volume of motetti for four voices only. Several editions of both works are extant. The madrigals call for no comment; but the volume of motetti is unusually beautiful. They were probably composed in the year of their publication, during the first force of his grief for the loss of his wife Lucrezia; and to this the intensity of their pathos and the choice of the words to which they are written may be ascribed. 'Super flumina Babylonis,' etc., which are the words of the finest of them all, may well have represented to himself the heart-broken composer mourning by the banks of the Tiber for the lost wife whom he had loved so long. [He married again, in Feb. 1581, a rich widow, Virginia Dormuli.]

[1] Or son.

Upon these, in 1582, followed the fourth in the series of masses for four and five voices, a volume by no means remarkable, save that it was written and dedicated to Gregory at his own request. Palestrina seems to have been aware of its inferiority, and to have resolved to present the Pontiff with something more worthy of them both. He accordingly conceived the idea of composing a series of motetti to words chosen from the Song of Solomon. The execution of these, with the doubtful exception of the Great Mass, was the happiest effort of his genius. In them all his critics and biographers unite to say that he surpassed himself. Flushed with the glorious sense of his success, he carried the book, when completed, in person to Gregory, and laid it at the foot of his chair. It was printed by Gardano in 1584, but so great was its renown that in less than sixty years from the date of its composition it had passed through ten fresh editions at the hands of some half-a-dozen different publishers. [In 1583 an effort was made, but in vain, to induce him to give up his Roman appointments, and enter the service of the Duke of Mantua.]

Palestrina had now arrived at the last decade of his life. In it we can trace no diminution of his industry, no relaxation in the fibre or fire of his genius. In 1584 he published, and dedicated to Andrea Battore, nephew of Stephen, King of Poland, who had been created a Cardinal, his fifth volume of motetti for five voices. It is a volume of unequal merit, but it contains one or two of the rarest examples of the master. Such especially are those entitled 'Peccavi quid faciam tibi, o custos hominum,' 'Peccavimus cum patribus nostris,' and 'Paucites dierum meorum finietur brevi.' Baini admired these so extravagantly as to say that in writing them, Palestrina must have made up his mind to consider himself the simple amanuensis of God! There are four different editions of this work by Scotto of Venice, and the two by the Gardani of Venice and Rome. To the sacred motetti of this volume are prefixed two secular pieces, written to some Latin elegiac verses, in honour of Prince Battore and his uncle. The style of these is light and courtly; rather fit, says Baini, for instruments than the voice; and the rhythm smacks of the *ballo*. In the third edition of these motetti, Gardano of Venice published a posthumous motet, 'Opem nobis, o Thoma, porrige,' in order to sell his book the better.

Palestrina had intended to dedicate the last-mentioned volume to the Pope; but the arrival

GIOVANNI PIERLUIGI DA PALESTRINA

of Battore, and his kindness to him, made him change his mind. In order, however, to atone for such a diversion of homage, he sent to Gregory three masses for six voices. Of these the first two were founded on the subjects of his motets 'Viri Galilaei' and 'Dum complerentur.' They had all the beauties of the earlier works, with the result of the maturity of the author's genius and experience superadded. The third, 'Te Deum laudamus,' Baini states to be rather heavy, partly owing, perhaps, to the 'character of the key' in which it is written, but more probably, from too servile an adherence to the form of an old Ambrosian hymn on which it is founded.

About this time we notice traces of a popular desire to get hold of the lighter pieces of Palestrina. Francesco Landoni possessed himself, for instance, of copies of the two madrigals, 'Vestiva i colli,' and 'Così le chiome mie,' which Vincenzo Galilei had arranged for the lute. He printed them in a miscellaneous volume, entitled 'Spoglia Amorosa,' through Scotto of Venice, in 1585. Gardano of Rome, too, republished a collection of madrigals, (originally issued in 1582), by sundry composers, under the name of 'Dolci Affetti.' Among these there was one of Palestrina's to the words—

> O bella Ninfa mia, ch' al fuoco spento
> Rendi le fiamme, anzi riscaldi il gelo, etc.;

and two or three other stray pieces of his were published in like manner about the same time. [See Vogel, *Bibl. der ged. Weltl. Vocalmus. Italiens.*]

In April 1585 Gregory died, and was succeeded by Sixtus V. Palestrina made somewhat too much haste to pay his homage to the new Pontiff. A motetto and a mass—each entitled 'Tu es pastor ovium'—which he sent to him were so hurriedly composed that on the performance of the mass on Trinity Sunday, Sixtus said a little bluntly, 'Il Pierluigi ha dimenticato la Messa di Papa Marcelli ed i Motetti della Cantica.' These regrettable productions would have been well lost to sight but for the reckless brutality of Igino, who, looking only to what money they would fetch, published them after his father's death with a bold-faced inscription to Clement VIII. Palestrina atoned for his misdeed by writing forthwith the beautiful mass, 'Assumpta est Maria in Coelum.' This masterpiece he had just time to get printed off without date or publisher's name—there was no time to make written copies of it—before the feast of the Assumption. It was performed before Sixtus in Santa Maria Maggiore on that day (August 15). The delight of the Pontiff was unbounded; but his goodwill took a form which led to the last unpleasant occurrence in Palestrina's life. It will be remembered that he had for many years held the position of composer to the Apostolic Chapel. The Pope now conceived the idea of investing him with the title and duties of Maestro. He commissioned Antonio Boccapadule, the actual Maestro, to bring about the change. At first sight this seems a strange selection of an agent; for it was Boccapadule who of all others would have to suffer by his own success. It is of course possible that a promise of some higher preferment may have purchased his assistance. Be that as it may, he seems to have set to work with a will. Taking Tommaso Benigni, one of the junior singers, into his confidence, he employed him to sound his brethren. Benigni in a short time announced that there was a respectable number of the college who favoured the Pope's views. The event proved that Benigni either misled his employer, or was himself purposely deceived by those to whom he spoke, or else that he augured too freely from one or two stray expressions of half-goodwill. In any case, his report was so encouraging that Boccapadule called a meeting of the college, at which he broached the subject. He was astonished to find an opposition so strong, and expressed with so much warmth, that he not only desisted, but to shield himself he disingenuously laid the whole responsibility of his overtures upon Palestrina. The singers probably knew better than either to believe or to pretend to disbelieve him. But they gave vent to their displeasure by imposing a fine upon the unfortunate Benigni. At a subsequent meeting Boccapadule, remorseful that his emissary should be made a scapegoat, begged him off, telling his comrades that they had not possessed themselves of the true story. Benigni was accordingly excused his fine; but the Pope, who had become highly incensed at the independent action of his choir, was not appeased by their clemency. He immediately struck off the list of singers four of the more prominent members of the opposition. Two of these he subsequently restored; but the other two remained permanent victims to their expression of a jealousy the vitality of which was a disgrace not only to themselves, but to the whole body to which they belonged. Palestrina, in order to show a generous content with his old position of Compositore to the choir, immediately dowered it with three new masses, two for five voices, and another for six[1]; and so drew honour upon himself by an act of courtesy to those by whom a well-deserved honour had been so churlishly denied to him.

In the same year, 1586, he paid to Cesare Colonna, Prince of Palestrina, the homage of a dedication. It was of his second volume of madrigals for four voices. Some of these are the best of his secular works. Not so is his contribution to a volume of sonnets by Zuccarini, written in honour of the marriage of Francesco

1 'Salve Regina,' and 'O sacrum convivium,' both for five, and 'Ecce ego Johannes' for six voices.

de' Medici and Bianca Cappello, and put to music by different composers. Whether or not he set himself deliberately to write down to the level of the poetaster's words, as Baini suggests, or whether, as was natural, they only failed to inspire him, it is not worth while to inquire. The fact is sufficient that Zuccarini and the occasion got all that they deserved but no more.

From this time to his death the materials for his biography resolve themselves into a catalogue of publications and dedications. In 1587 and 1588, in answer to the persistent solicitations of Sixtus V., who had tired of the Lamentazioni of Carpentrasso, he wrote a series of three to take their place in the services of the Holy Week.

Palestrina in 1572.

[See Lamentations, vol. ii. p. 626.] In 1589 he arranged a harmonised version of the Latin Hymnal for the whole year. This work was also undertaken at the instance of Sixtus. Its utility was interrupted for a time when in 1631 Urban VIII. had the words of the Hymnal revised and reduced to correct Latin and metrical exactness. This reform, by no means unneeded, dislocated altogether the setting of Palestrina. Urban therefore ordered his music to be rearranged in its turn to fit the amended words. This was done by Naldini, Ceccarelli, Laudi, and Allegri, and a new edition of the words and music together was published at Antwerp in 1644. [See Hymn, vol. ii. p. 453.]

While the Hymnal was yet in type Sixtus died. He was succeeded by Urban VII., who only reigned thirteen days. Urban's successor was Gregory XIV., to whom Palestrina straightway inscribed a volume containing fifteen motetti for six and eight voices, a sequenza—the Magnificat—and a setting of the 'Stabat Mater,' both for eight voices. This book, otherwise excellent, is marred by the presence of an early production, the seventh of the motetti for six voices, 'Tradent enim vos,' which is unworthy of his old age, being cramped and strained by the leading strings of his early training. The motetti for eight voices are also all inferior. One of them, named 'Et ambulabunt gentes in lumine tuo,' is intended unworthily to form the second part of that named 'Surge, illuminare Jerusalem' in the volume dedicated to the Duke of Ferrara. The Magnificat is also below the average of his work. But the true redeeming feature of the book is the 'Stabat Mater.' Dr. Burney's admiration of this was limitless. He obtained a sight and copy of it through the celebrated singer Santarelli, and had it printed in England along with the rest of the music for the Holy Week used in the Cappella Apostolica. It has been often reprinted, and was edited, with marks of expression, etc., by no less a person than Richard Wagner. The rest of this volume remains in the Vatican collection, and was printed for the first time in full as vol. vi. of the edition of Breitkopf & Härtel.

Old as Palestrina now was, work followed work during the last years of his life. In 1591 he sent his fifth volume of masses to William V., Duke of Bavaria; it contains, amongst others, the two entitled 'Æterna Christi munera' and 'Iste Confessor,' which are very widely known in modern times. In the same year he wrote and dedicated to Gregory XIV. a book containing sixteen arrangements of the 'Magnificat.' Eight of these were upon the first, third, fifth, seventh, and ninth, and eight upon the alternate verses of the canticle. The second of them especially took the fancy of Dr. Burney, who gives it very high praise. In 1593, to Antonio Abbot of Baume in Franche Comté, who had taken refuge in Rome during the troubles in France and Germany, he dedicated a series of 'Offertoria,' for five voices, for the whole year. In the same year, too, he published a volume of 'Litanies,' for four voices, and his sixth volume of Masses for four and five voices, which he dedicated to Cardinal Aldobrandini, who had made him director of his concerts. But the end of this indefatigable life was at hand. In January 1594 he issued his last publication. It was a collection of thirty 'Madrigali spirituali,' for five voices, in honour of the Virgin, dedicated to the young Grand Duchess of Tuscany, wife of Ferdinand de' Medici. He had also begun to print his seventh volume of masses to be dedicated to Clement VIII., the last of the Popes who had the honour of befriending him. But while the work was still in the press he was seized with a pleurisy, against the acuteness of which his septuagenarian constitution had no power to contend. He took to his bed on Jan. 26, 1594, and died on Feb. 2. When he felt his end approaching he sent for Filippo Neri, his friend, admirer, counsellor, and confessor of many years, and for Igino, the sole and wretched inheritor of his name. As the saint and the scapegrace stood by his bed, he said

simply to the latter, 'My son, I leave behind me many of my works still unpublished; but thanks to the generosity of my benefactors, the Abbot of Baume, the Cardinal Aldobrandini, and Ferdinand the Grand Duke of Tuscany, I leave with them money enough to get them printed. I charge you to see this done with all speed, to the glory of the Most High God, and for the worship of His holy temple.' He then dismissed him with a blessing which he had not merited, and spent the remaining twenty-four hours of his life in the company of the saintly Neri.

The foregoing account will have prepared the reader for the immense number of Palestrina's works. The list of the complete critical edition[1] of Messrs. Breitkopf & Härtel contains ninety-three Masses, of which twelve were never before printed. Of these, thirty-nine are for four voices, twenty-eight for five, twenty-one for six, and five for eight voices. In addition to these there are sixty-three motets for four voices, fifty-two for five, eleven for six, two for seven, forty-seven for eight, and four for twelve voices. A large number of these have a second part of equal length with the first. The Hymns for the whole year, for four voices, are forty-five in number; and the Offertories, for five voices, are sixty-eight. Of Lamentations for four, five, and six voices there are three books; of Litanies for four and six voices, three books; of Magnificats for four, five, six, and eight voices, two books; of Madrigals for four voices, with Ricercari, two books; and of Madrigals for five voices, two books.

Alfieri's edition, forming part of his 'Raccolta di Musica Sacra' (lithographed, in large folio, at Rome), is in seven vols.—vol. i. nine Masses; vol. ii. Motets for five voices; vol. iii. Hymni totius anni; vol. iv. Lamentations, three books; vol. v. Offertoria totius anni; vol. vi. Motets for six, seven, and eight voices; vol. vii. Motets and Magnificats.

The 'Musica Divina' of Proske and Pustet contains nine Masses (including 'Assumpta,' 'Tu es Petrus,' 'Dum complerentur'), nineteen motets, one Magnificat, four Hymns, three Lamentations, one Miserere, one Improperia, one Benedictus, and one Litany [see *ante*, pp. 329, 330]. Five Masses and twenty Motets, edited by Lafage, are published in 8vo, by Launer of Paris. A large volume, edited by J. M. Capes and published by Novello in 1847, contains four Masses, three Lamentations, three Chants, five Motets, and two Hymns. The volumes of the Motett Society contain fifteen motets, with English words. [See Motett Society, *ante*, p. 276.] Numerous pieces are included in the Collections of Choron, Hullah, the Prince de la Moskowa, Rochlitz, Schlesinger, and others.

The materials for this article have been derived from the Histories of Burney and Hawkins; Fétis's *Biographie des Musiciens*; but especially from Baini's *Memorie storico-critiche della vita e dell' opere di Giovanni Pierluigi da Palestrina*, etc. (2 vols. 4to, Rome, 1828), with the useful *résumé* of Kandler and Kiesewetter (Leipzig, 1834). [The *Kirchenmusikalisches Jahrbuch*, 1894, p. 86; the *Quellen-Lexikon*, and many other sources, have been drawn upon for corrections of the above article.] The head of Palestrina given on the preceding page—the only contemporary portrait known—is an exact facsimile of a portion of the frontispiece of his 'First Book of Masses' (Rome, 1572), representing the great musician handing his book to the Pope, engraved from the copy of that work in the British Museum.

E. H. P.

General List of Palestrina's Works

I. Original Editions in Chronological Order.

1554. *Missarum*, Liber I., dedicated to Pope Julius III., containing originally five masses: 4 *a* 4, 'Ecce Sacerdos Magnus,' 'O regem coeli,' 'Virtute magna,' 'Gabriel Archangelus'; 1 *a* 5, 'Ad coenam agni.' A later edition of 1591 contains two more: 1 *a* 5, 'Pro defunctis'; 1 *a* 6, 'Sine Nomine.'

1555. *Il primo libro di Madrigali*, without dedication, containing originally 22 n. *a* 4, the last being a sestina in six parts. A later edition in 1594 added one more, making 23 n.

1563. *Motetta Festorum totius anni cum communi Sanctorum*, Liber I., dedicated to Ridolfo Pio di Carpi, Cardinal Bishop of Ostia, containing 36 n. *a* 4.

1567. *Missarum*, Liber II., dedicated to Philip II. of Spain, containing seven masses: 4 *a* 4, 'De Beata Virgine,' 'Inviolata,' 'Sine nomine,' 'Ad fugam'; 2 *a* 5, 'Aspice Domine,' 'Salvum me fac'; 1 *a* 6, 'Papae Marcelli.'

1569. *Motettorum, quae partim* 5, *partim* 6, *partim* 7 *vocibus concinuntur*, Liber I., dedicated to the Cardinal of Ferrara, Hippolito d'Este, contains 24 n. *a* 5, 7 *a* 6, 2 *a* 7.

1570. *Missarum*, Liber III., dedicated to Philip II. of Spain, containing eight masses: 4 *a* 4, 'Spem in alium,' 'Primi toni,' 'Brevis,' 'De Feria'; 2 *a* 5, 'L'homme armé,' 'Repleatur os meum'; 2 *a* 6, 'De Beata Virgine,' 'Ut re mi fa sol la.'

1572. *Motettorum quae partim* 5, *partim* 6, *partim* 8 *vocibus concinuntur*, Liber II., dedicated to Duke William of Mantua, containing 17 n. *a* 5, of which three are by two sons and a brother of Palestrina; 8 n. *a* 6, of which one by the brother of Palestrina; and 4 n. *a* 8.

1575. *Motettorum quae partim* 5, *partim* 6, *partim* 8 *voc. concinuntur*, Liber III., dedicated to Alfonso II. Duke of Ferrara, containing 18 n. *a* 5, 9 *a* 6, 6 *a* 8.

1581. *Il primo libro de Madrigali a cinque voci*, dedicated to Jacomo Buoncompagni, Duke of Sora, contains twenty-six spiritual madrigals, beginning with seven of the 'Vergini' of Petrarch, all *a* 5.

1581. *Motettorum quatuor vocibus partim plena voce et partim paribus vocibus*, also dedicated to Jacomo Buoncompagni, contains 21 n., of which 11 are for equal voices.

1582. *Missarum*, Lib. IV., dedicated to Pope Gregory XIII., contains 4 *a* 4, 'Lauda Sion,' 'Primi toni,' 'Jesu nostra redemptio,' 'L'homme armé' (Dorian mode); 3 *a* 5, 'Eripe me,' 'Secunda,' 'O magnum mysterium.'

1584. *Motettorum quinque voc.*, Liber IV. ex Canticis Canticorum, dedicated to Pope Gregory XIII., contains 29 n. *a* 5.

1584. *Motettorum* 5 *voc.*, Liber V., dedicated to Cardinal Bathory, nephew of the King of Poland, contains 20 n., the first of which is a setting of some laudatory verses on the Bathory family.

1586. *Il secondo libro de Madrigali a quatro voci*, dedicated to Giulio Cesare Colonna, Prince of Palestrina, contains 25 n. *a* 4.

1588. *Lamentationum*, Lib. I., 4 voc., dedicated to Pope Sixtus V.

1589. *Hymni totius anni . . .*, 4 voc., also dedicated to Pope Sixtus V., contains 45 n. *a* 4-6.

(In 1644 a new edition of this book was published at Antwerp by order and at the expense of Pope Urban VIII., with the texts altered in accordance with the Breviary of 1631. The last ten hymns were left out and two others substituted. The new texts were an alteration for the worse, and also caused alteration of Palestrina's music.)

1590. *Missarum*, Lib. V., dedicated to Duke William of Bavaria, Count Palatine of the Rhine, contains four masses *a* 4, 'Aeterna Christi Munera,' 'Jam Christus astra ascenderat,' 'Panis quem ego dabo,' 'Iste Confessor'; 2 *a* 5, 'Nigra sum,' 'Sicut lilium inter spinas'; 1 *a* 6, 'Nasce la gioia mia.'

1591. *Magnificat Octotonum*, Lib. I., dedicated to Pope Gregory XIV., contains two sets of eight magnificats *a* 4 on the eight church tones, the first set being a setting of the odd verses, the second of the even verses.

[1] The publication of this edition was begun in 1862, with a volume of 5-part motets edited by Th. von Witt, and 6 volumes were published at intervals. But in January 1879 a complete systematic Prospectus was issued by the firm, and the work was completed in 1894 in 33 volumes.

1593. *Offertoria totius anni secundum sanctae Romanae ecclesiae consuetudinem* 5 *voc. concinenda*, dedicated to the Abbé Antoine de Baume, appeared in two parts, containing together 68 n. *a* 5.

1593. *Litaniae Deiparae Virginis quae in sacellis societatis S. Rosarii ubique dicatis concinuntur*, contains ten litanies, or rather two litanies in five parts each *a* 4, with an 'Ave Maria' *a* 4 in each.

1593-4. *Missarum*, Lib. VI., dedicated to Cardinal Aldobrandino, contains 4 *a* 4, 'Dies Sanctificatus,' 'In te Domine speravi,' 'Sine Nomine' (or 'Je suis desheritée'), 'Quam pulchra'; 1 *a* 5, 'Dilexi quoniam'; 1 *a* 6, 'Ave Maria' (this last mass was not in the first edition of Book VI. as arranged by Palestrina himself before his death, but appears in the second edition published at Venice in 1596).

1594. *Delli Madrigali Spirituali a cinque voci*, Lib. II., dedicated to the Grand Duchess of Tuscany, Christina of Lorraine, married to Ferdinand de' Medici, contains 30 n. *a* 5.

1594. *Missarum*, Lib. VII., dedicated after Palestrina's death to Pope Clement VIII., contains 3 *a* 4, 'Ave Maria,' 'Sanctorum Meritis,' 'Emendemus'; 2 *a* 5, 'Sacerdos et Pontifex,' 'Tu es pastor ovium.'

1599. *Missarum*, Lib. VIII., contains 2 *a* 4, 'Quem dicunt hommes,' 'Dum esset summus pontifex'; 2 *a* 5, 'O admirabile commercium,' 'Memor esto'; 2 *a* 6, 'Dum complerentur,' 'Sacerdotes Domini.'

1599. *Missarum*, Lib. IX., contains 2 *a* 4, 'Ave Regina coelorum,' 'Veni sponsa Christi'; 2 *a* 5, 'Vestiva i colli,' 'Sine nomine'; 2 *a* 6, 'In te Domine speravi,' 'Te Deum laudamus.'

1600. *Missarum*, Lib. X., contains 2 *a* 4, 'In illo tempore,' 'Gia fu chi m'hebbe cara'; 2 *a* 5, 'Petra sancta,' 'O Virgo simul et mater'; 2 *a* 6, 'Quinti toni,' 'Illumina oculos meos.'

1600. *Missarum*, Lib. XI., contains 1 *a* 4, 'Descendit Angelus'; 2 *a* 5, 'Regina coeli,' 'Quando laeta sperai'; 2 *a* 6, 'Octavi Toni,' 'Alma Redemptoris.'

1601. *Missarum*, Lib. XII., contains 2 *a* 4, 'Regina coeli,' 'O rex gloriae'; 2 *a* 5, 'Ascendo ad Patrem,' 'Qual è il più grand' amor'; 2 *a* 6, 'Tu es Petrus,' 'Viri Galilaei.'

1601. *Missarum*, Lib. XIII., contains 4 *a* 8, 'Laudate Dominum,' 'Hodie Christus natus,' 'Fratres enim ego accepi,' 'Confitebor tibi.' The mass 'Confitebor' had been previously published separately by Scotto in Venice in 1585.

1612. The celebrated mass *a* 6, 'Assumpta est Maria,' composed and presented to the Papal Chapel in 1585, was not then printed, as Baini says, but was only printed some time after 1611 (according to Haberl).

Other works of Palestrina which appeared in his lifetime or shortly after his death are :—

1. Over forty madrigals which appeared in various collections from 1554 to 1592, of which thirty-five have been recovered complete with all their parts, and are now republished in the complete edition of Breitkopf & Härtel. Among them may be mentioned a canzon *a* 4 in fourteen parts, appended originally to the 'Second Book of Madrigals' of Cyprian de Rore, 1557; two *a* 5, composed to commemorate the victory of Lepanto, 1571; one *a* 6, contributed to the *Trionfo di Dori*, 1592.

2. Two motets *a* 4 and 8 in collections 1563 and 1592.

3. Three contributions to 'Verovio Diletto Spirituale,' 1586, 2 *a* 3, 1 *a* 4 provided with lute or cembalo accompaniment.

4. Three motets and a litany *a* 8 published in F. Constantini's collections 1614 and 1620, including the famous 'Fratres ego enim' sung in the services of Maundy Thursday.

The famous 'Stabat Mater' *a* 8, with the 'Improperia,' was first published by Dr. Burney in 1771 from a MS. copy presented to him by Santarelli, a singer in the Papal Chapel. Dr. Burney's publication was entitled *La Musica della Settimana Santa*.

II. Previously unpublished Works from the MS. choir-books of the Sixtine Chapel and other Roman Archives, now for the first time printed in the complete edition of Breitkopf & Härtel, edited by Th. de Witt, F. Espagne, and from Vol. X. by Dr. F. X. Haberl.

1. Twelve masses as follows: (1) (dated 1565) 'Sine titulo' *a* 6 (which may, however, bear the title 'Benedicta,' as being based on Josquin's motet *a* 6, 'Benedicta es coelorum regina'); (2) two presented to the Papal Chapel in 1571, 'Beatus Laurentius' *a* 5, 'Veni Creator Spiritus' *a* 6; (3) three presented to the Papal Chapel, 1585-86, 'Salve Regina' *a* 5, 'O sacrum convivium' *a* 5, 'Ecce ego Joannes' *a* 6; (4) two others about 1590, 'Pater Noster' *a* 4, 'Panem nostrum' *a* 5; (5) three masses composed for the chapel of the Duke of Altaemps, 'Tu es Petrus' *a* 6, 'In majoribus duplicibus' *a* 4, 'In minoribus duplicibus' *a* 4; (6) a 'Sine titulo' *a* 6, which is based on the same themes as 'Missa Primi toni,' 1570.

2. Over sixty undoubtedly genuine motets *a* 4-8, besides a large number doubtful or unauthenticated. There are also 6 *a* 12, or for three choirs *a* 4, of which, however, the parts for the third choir have been lost, but have been filled up by M. Haller. A 'Stabat Mater' *a* 12, attributed to Palestrina, is believed by Proske and Ambros to be the composition of Felice Anerio.

3. Three further books of Lamentations *a* 5-8, besides a few single Lamentations and Fragments.

4. Two further books of Magnificats *a* 5-6, earlier and more elaborate compositions than those published in 1591. Also two single Magnificats *a* 4, one for equal voices, and one *a* 8 for two choirs with all the verses composed.

5. Eight Litanies *a* 5-8 ('De B. V. M.' and 'Sacrosanctae Eucharistiae,' etc.)

6. Twenty hymns *a* 4-5, and various settings of the 'Miserere' and 'Benedictus,' and the Responsorium 'Libera' (the Responsoria for Holy Week are now known to be by Ingegneri).

7. Two sets of textless 'Ricercari' *a* 4 (attributed to Palestrina), one entitled 'XI Exercizi sopra la Scala'; the other, 'VIII sopra le Toni.'

There is no need now to specify the various modern editions of Palestrina's works for practical use, but special mention may be made of Miss Gregory's adaptations of some of the best masses and motets to English words to make them more available for use in the services of the English Church, although even there, there is no real reason why, with special permission, they should not often be sung in the original Latin.

J. R. M.

PALLAVICINI, Carlo, was born at Brescia. He composed no less than twenty-one operas or 'dramme per musica,' which were performed at Venice between 1666 and 1687. He lived first at Salò, and was married to Giulia Rossi, of Padua. At Padua, March 21, 1672, his son Stefano Benedetto was born, who later furnished the text of more than one opera, and also wrote a *Discorso della musica* (Algarotti, *Delle opere del S. B. P.*, 1744). Carlo Pallavicini went for a while to Venice, but from 1667 to 1673 he was at Dresden, first as one of the vice-capellmeister, and then as capellmeister to Johann Georg II. of Saxony. Lindau (*Gesch. Dresden*, 1862) mentions the capellmeister Pallavicini being one of the company at a private celebration of mass at the French Embassy in Dresden on April 6, 1673. But he appears to have returned to Venice shortly afterwards, for in the autumn of 1674 his operas, which had ceased since 1667, recommenced at the theatres there. Early in 1685 Johann Georg III., the son of his former patron, invited him to return to Dresden in order to place the Italian opera on a satisfactory footing; presumably he made but flying visits there, but on Jan. 1, 1687, he was formally appointed 'Camerae ac theatralis musicae Praefectum' (Fürstenau, *Zur Gesch. der Musik*, 1861, p. 291). He received leave to visit Venice in September of the same year, but very shortly after his return to Dresden died on Jan. 29, 1688, and was buried on Feb. 4, in the Kloster Marienstern.

Although there seems to be no record of Pallavicini's earlier works being performed at Dresden, two of his later operas were certainly first produced there, in 1687 and 1689. Fürstenau, comparing his music with that of Bontempi, his fellow-worker, thinks that he shows more facility in his treatment of melody and rhythm and in his use of the limited instrumental resources at his command. As a rule only string instruments, trumpets, and drums formed the orchestra for the ritornelli or short symphonies interspersed between the songs; often, as in the case of 'L'Amazzone Corsara,' no mention is made in the score of the instruments required for the performance. The following list of the operas performed at Venice is taken from Bonlini's, *Glorie della poesia*, Venice, *circa* 1732, and Galvani's *I teatri musicali di Venezia*, Milan, 1878 :—

1666. 'Il Demetrio,' also 'L' Aureliano,' text by Giacomo dall' Angelo, at the Teatro S. Moisé. MS. score of the former in the library of S. Marco, Venice, No. 408 (Wiel, *I codici musicali*, Venezia, 1888).

1667. 'Il Tiranno umiliato dall' amore, overo il Merasse,' text by Gio. Faustini, at the Teatro Grimano de' SS. Gio. e. Paolo.

1675. 'Il Diocleziano,' by Matteo Noris, at SS. Gio. e Paolo. MS. scores at S. Marco, Venice, No. 409; and at Modena.

1675. 'Enea in Italia,' by G. F. Bussani, at SS. Gio. e Paolo. MS. scores at S. Marco, Venice, Nos. 412 and 414.

1676. 'Il Galieno,' by M. Noris, at SS. Gio. e Paolo. An autograph score at the Vienna Imperial Library, No. 16,491 (Mantuani's *Cat.*). MS. score at S. Marco, Venice, No. 424; part of the score in MS. at Dresden, No. 1074.

1678. 'Il Vespasiano,' by G. C. Corradi, was performed at the opening of the new Teatro Grimano di S. Gio. Grisostomo, and again in 1680. MS. scores at Modena and at Venice, No. 462.

1679. 'Il Nérone,' by G. C. Corradi, at S. Gio. Grisostomo. On Oct. 3, 1693, it was performed at the Italian Opera House in Leipzig, under the direction of N. A. Strungk. 'Le Amazoni nell' isole fortunate,' prologue and three acts by Piccioli. A copy of the libretto, published at Padua, is in the library of the Brussels Conservatoire, the title-page states 'da rappresentarsi in Piazzola, nel nobilissimo Teatro del Ill. et Eccel. Sig. Marco Contarini, Proc. di S. Marco, l' anno 1679' (Wotquenne, *Cat.*). The MS. score is at S. Marco, Venice, No. 384. Act II., Scene IX., a solo with ritornelli for 'trombe e timpano' will be found in H. Goldschmidt's *Studien zur Gesch. der Ital. Oper.*, Leipzig, 1901. Beilage, p. 403.

1680. 'Messalina,' by Piccioli, at the Teatro Vendramino di San Salvatore. MS. score at S. Marco, Venice, No. 437.

1682. 'Bassiano, overo il maggior impossibile,' by M. Noris, at SS. Gio. e Paolo. MS. score at Modena.

1683. 'Carlo, re d' Italia'; 1683, 'Il re infante'; 1684, 'Licinio Imperatore,' and 'Il Ricimero, re de' Vandali'; 1685, 'Penelope la casta'; were all by M. Noris, and performed at S. Gio. Grisostomo.

1685. 'Massimo Puppieno,' by Aurelio Aureli, at SS. Gio. e Paolo.

1686. 'Amore innamorato,' by M. Noris, at S. Gio. Grisostomo. 'La Didone delirante,' by Ant. Franceschi, at SS. Gio. e Paolo. 'L' Amazzone corsara, overo l' Alvilda, regina de' Gotti,' by G. C. Corradi, at SS. Gio. e Paolo, and again in 1688. In the preface to the libretto (Venice, 1686), Corradi draws attention to 'la musica del Sig. Carlo Pallavicini; il quale si fin hora feci miracolo ne' Teatri' (Wotquenne, *Cat.*). The MS. score is in the Munich Royal Library, No. 235. The first movement of the symphony was published by A. Heuss, *Die venetianische Opern-Sinfonien*, 1902-1903.

1687. 'Elmiro, re di Corinto,' text probably by Vinc. Grimani, at S. Gio. Grisostomo. Many of the airs are in MS. Mus. Sch. c. 103, in the Bodleian Library.

'La Gerusalemme liberata,' by G. C. Corradi, at SS. Gio. e Paolo. It was performed at Dresden on Feb. 2, 1687; and at Hamburg in 1693, where also a German version by Fiedler, under the title of 'Armida,' was given in 1695 (Mattheson, *Der musicalische Patriot*, 1728, pp. 181-2). MS. scores at the Library of the Brussels Conservatoire, and at Dresden, B 595*a*.

1689. 'Antiope,' dramma per musica, by Steffano B. Pallavicini, only partly composed by Carlo Pallavicini before his death, was completed by Nic. Adam Strungk and performed four times at Dresden in February, 1689. The MS. score at Dresden.

There are various compositions in manuscript; at Modena, some arie e canzoni with two violins and basso continuo from 'L' Adalinda,' Florence, 1679; three cantatas and one aria; and 'Il trionfo della castità,' an oratorio for seven voices with instruments, Modena, 1688. The latter is apparently poor music, for Burney (*Hist. of Music*, iv. pp. 113-14) writes: 'If Carlo Pallavicini ever had any genius, it was exhausted when he set this oratorio, which has neither invention nor learning to recommend it.'

At Munich, MS. 233, a cantata for soprano with basso continuo.

At Christ Church Library, Oxford, three Fantasias a 4 e 5 voci, by 'Pallavicino.'

At Dresden, a mass for five voices with two violins and basso continuo; Kyrie, Gloria, Dixit confitebor, for four voices; Laetatus sum, for bass voice with instruments (Eitner, *Quellen-Lexikon*).

In Marco Silvani's *Canzonette per camera a voce sola*, Bologna, 1670, is 'La speranza' in three movements by Carlo Pallavicini, and in Silvani's *Raccolta di motetti*, 'Ecce filii,' a voce sola col basso continuo. C. S.

PALLAVICINI, Vincenzo, born at Brescia, was maestro di cappella at the Conservatorio degl' Incurabili at Venice. The name of 'Pallavicini, Vincenzo, bresciano, del 1743,' appears among the composers of some pieces of manuscript music in the Bologna Liceo Musicale, which were the trial compositions for election to the Accademia dei Filarmonici of Bologna (Parisini, *Catalogo*, iv. 181). He composed the music to the first act of an opera buffa, 'Lo speziale' (The Apothecary), written by Goldoni, the two remaining acts being set to music by Domenico Fischietti, a Neapolitan; a manuscript score is in the library of the Brussels Conservatoire (Wotquenne, *Catalogue*, No. 2276). The opera was performed at the Teatro San Samuele, Venice, in 1755.

Among the manuscript sinfonie given in the Breitkopf list for 1767 (Supplemento ii. p. 30), is one 'di Pallavicini. Accommodate per il cembalo solo.'

Succi's catalogue of the International Musical Exhibition at Bologna in 1888 includes among the autographs a letter from Pallavicini to Padre Martini, which deplores the recent death of G. A. Perti; it is dated from Venice, April 21, 1756. The eighteenth volume of Martini's correspondence, preserved in the Bologna Liceo Musicale, consists of letters from Pallavicini, to whom Martini was evidently a counsellor and friend. C. S.

PALLAVICINO, Benedetto, was born in Cremona. His first musical work was published at Venice in 1579. A few years later he was at Mantua, and his name is found in documents in the Gonzaga Archives; in one, dated May 11, 1582, Cardinal Annibale Ippolito promises to send a sonnet to the Duke 'come prima sarà posto in musico dal Pallavicino'; in another, dated Dec. 18, 1584, Pallavicino signs himself 'musico di sua Altezza'; and in 1587 his name appears in the list of cantori (Canal, *Della musica in Mantova*, 1881, p. 69). Giaches de Wert, maestro di cappella to the Duke of Mantua, died on May 23, 1596; Pallavicino was appointed in his place, and uses the title for the first time in the 1596 edition of his fourth book of madrigals. He must have resigned the post in 1601, and Monteverde, his successor, in a letter dated Nov. 28, 1601, mistakenly writes of him as if he were dead (Vogel, *Vierteljahrsschrift*, 1887, iii. p. 323; vii. p. 282). This probably led Pietro Phalesio, in reprinting the first book of madrigals for six voices in 1606, to write in the dedication of 'Benedetto Pallavicino di felice memoria' (Vogel, *Weltl. Vocalmusik Italiens*, ii. p. 44). But Pallavicino had joined the monks of Camaldoli in Tuscany; the dedication of his seventh book of madrigals, 1604, to Francesco Gonzaga of Mantua, is signed B. P. 'monaco Camaldolese.' It is here that he mentions his twenty-two years of faithful service to the house of Gonzaga. There is some doubt as to the exact date of his death; he wrote the dedication in his eighth book of madrigals, 1611-12, but he probably died soon after, either in 1612 or 1613.

A great many books of madrigals composed by Pallavicino were published at Venice, and also at Antwerp. Burney (*Hist. of Music*, iv.

p. 113) states that the music lacks variety, both of melody and harmony, and shows no spirit of invention. A contemporary Italian verdict is not so uncompromising—*L' Artusi overo delle imperfettione della moderna musica*, Ven. 1600, p. 3—'che non basta, che siano fatte al proposito degl' instromenti, e delle voci, ma che siano uscite da valente pratico come quella di Benedetto Palauicino,' etc. The following works were first published at the dates given, but were constantly reprinted :—

'Di B. P. Cremonese, Il primo libro de madrigali a quattro voci.' Venetia, 1579, obl. 4to. 'Il primo libro de madrigali a cinque voci.' Venetia, 1581, obl. 4to. 'Il secondo libro,' (?), 1583 and 1606. 'Il terzo libro,' 1585, B. P. writes the dedication from Mantua, August 8, 1585. 'Il quarto libro,' 1588; reprinted in 1596 with 'Di B. P. maestro di cappella del serenissimo Sig. Duca di Mantua,' which title is used until the change to 'B. P. monaco Camaldolese' in the 1604 and later works. 'Il quinto libro,' 1593. 'Il sesto libro,' 1600. 'Il settimo libro,' 1604. 'L' ottavo libro,' 1611-12.

'Madrigali a cinque voci.' Anversa, Phalesio, 1604, was a reprint of the fourth and fifth books.

'Di B. P. servitore del seremss. Sig. Duca di Mantova e di Monferato, Il primo libro de madrigali a sei voci.' Venetia, 1587.

Of his church music little is known; two volumes passed from the church of S. Barbara, Mantua, into the library of the Milan Conservatorio musicale: 'Libro primo di messe a 4, 5 e 6 voci,' Venetia, and 'Salmi delle Laudi a 8 voci,' Venetia. There is also:

'Sacrae Dei Laudes octo et una duodecim duae vero sexdecim vocibus concinendae. Ac omnium instrumentorum genere accomodatae. Additae etiam infimae partes pro Organo continuato.' Benedicto Palauicino. Cremon. Auctore. Venetia R. Amadino, 1605, 4to. It contains fifteen motets; the preface is signed 'Ravennae XI cal. Septembris, 1605. Di Ben. P. monaco camaldolese.' (Müller, *Cat.* Königsberg Bibl.). Fétis mentions an earlier edition, 1595-96, in four books.

The popularity of Pallavicino's madrigals is shown by the way in which they appear in collections of that time. 'Quando benigna stella,' for four voices, is in Andrea Pevernage's *Harmonia celeste*, Antwerp, 1583, and from then on to 1624 there was hardly a single important collection, whether published at Venice, Nuremberg, Copenhagen, Munich, Leipzig, or at Utrecht, where Joachim van den Hove's *Florida sive cantiones*, with voice parts and lute accompaniment was printed in 1601, that did not include some of his madrigals. In London, Nicolas Yonge's *Musica Transalpina*, 1597, had two of the madrigals for six voices.

MSS. In the British Museum, in the Add. MSS. 11,585, f. 22, a melody and a fugue from books 7 and 8 of madrigals; 12,532, f. 199, 'Quando benigna stella' from the 1579 madrigals; 18,936-39, f. 39b, 'La Bella, Palevicyno' for four voices; 29,366-68, f. 12b, Cantus, Bassus, and Quintus only 'Cruell unkynd adieu' for five voices; 29,372-77 (date 1616), 'Love quench this heate' and 'Cruell why dost thou flie me' for six voices.

In the New York Library: twenty-seven madrigals for six voices in a 17th-century MS. entitled 'Francis Sambrook his book.' (H. Botstiber.)

In Berlin königl. Bibliothek: MS. Z27, dated 1624, the score of 'Canite tuba' for eight voices. (Eitner.)

In Bologna Liceo Musicale: in a 17th-century MS. score, for eight voices—'Dixit,' 'Confitebor,' 'Beatus vir,' 'Laudate pueri'; for four voices—'Miserere mei Deus.' A MS. copy by Santini of 'Canite tuba' for eight voices, from Pallavicino's *Laudes*, 1605. (Parisini, ii. 169, etc.)

In the Breslau Stadtbibliothek: 'Jubilate Deo' in MS. 19, and 'Canite tuba' and 'Dum complerentur' scored in MS. 20, and in part-books MS. 23, all for eight voices. (Bohn's *Cat.*)

In the Liegnitz Ritter-Akademie Bibliothek: MS. 98, four motets for eight voices; MS. 99, madrigal for six voices. (Pfudel's *Cat.*)

In the Munich Hofbibliothek: MS. 218, 'Qui super thronum' (='Tutt' eri fuoco') for five voices, and 'Omnes morti vicini' (='Tirsi morir volea') for six voices. (Maier's *Cat.*)

Two examples of Pallavicino's madrigals were included by L. Torchi in his publication of old music *L' arte musicale*, 1897, vol. ii., 'Dolcemente dormiva' (1593), and 'Dolce, grave e acute' (1600), taken from the fifth book of madrigals for five voices.

C. S.

PALMER, ELIZABETH ANNIE, known as BESSIE, born August 9, 1831, at 9 Fountain Court, Strand; from 1851 to January 1853 studied at the Royal Academy of Music pianoforte from Jewson, harmony and counterpoint from Bannister, and singing from Cox and Crivelli. She left the Academy owing to a disagreement with the latter, on account of an attempt to train her as a soprano. She then received private lessons from Garcia, after six months' enforced rest, consequent on the other teacher's error. On March 13, 1854, she made her début at a concert of Alexandre Billet at the smaller St. Martin's Hall; and on Dec. 20, at the larger hall, she sang in the 'Messiah' under Hullah with great success. She became a favourite contralto singer with him during the time he gave choral concerts. She gained an honourable reputation at such institutions as the Sacred Harmonic; the National Choral Society; the Popular Concerts; the Leeds Festival of 1858, where she sang at the opening of the New Town Hall in 'Elijah'; the Worcester, Birmingham, and Norwich Festivals; at a State Concert, Buckingham Palace, etc. From 1870 for some years she sang in various English opera enterprises in the provinces, at the Crystal Palace, 1878, at Her Majesty's Theatre, etc. From 1877 until 1886 she was in great request as a teacher of singing at Newcastle and elsewhere. In the last year she retired from a professional career, on becoming possessed of a competency through a handsome legacy from a deceased friend, having well gained her rest after a hard life, and having at one time supported parents and brothers by her exertions. In 1904 she published her *Musical Recollections*, which have been of value in the preparation of this notice. A. C.

PALOTTA, MATTEO, born about 1689, called Il Panormitano, from his birthplace Palermo, studied in the Conservatorio San Onofrio at Naples. On his return to Palermo he passed the necessary examinations, and was ordained secular priest. He then devoted himself with great ardour to studies in part-writing and counterpoint, and produced a valuable work *Gregoriani cantus enucleata praxis et cognitio*, being a treatise on Guido d' Arezzo's Solmisation, and an instruction-book in the church-tones. It has been supposed that the Emperor Charles VI. invited Palotta to Vienna as capellmeister, but Palotta himself applied to the Emperor in 1733, asking for the post of composer of *a cappella* music. The then court-capellmeister warmly recommended him, and he was appointed one of the court-composers with a salary of 400 florins, on Feb. 25, 1733, was dismissed in 1741, and reinstated in 1749. He died in Vienna on March 28, 1758, aged sixty-nine. The libraries of the Court-chapel and the Gesellschaft der Musikfreunde possess a number of his masses in four to eight parts, motets, etc. (see the *Quellen-Lexikon*), all written in a pure and elevated church style, the parts moving easily and naturally in spite of their elaborate counterpoint. In many points they recall Caldara. One special feature in Palotta's music is the free development of the chief subject, and the skilful way in which he combines it with the counter-subjects. C. F. P.

PAMINGER (PÄMINGER), LEONHARD, was born March 29, 1495, at Aschau or Aschach in Bavaria. According to Gerber he received his earlier instruction at the Convent of St. Nicolas at Passau. He afterwards studied at Vienna, but in 1516 returned to Passau to hold some scholastic post at St. Nicolas, where he is last

mentioned as having been secretary. He became an adherent of the Lutheran reformation, and is known as the author of a few German hymns and controversial tracts. But in spite of this his chief musical work consists of a vast collection of Latin Motets for four to six and more voices, providing for the requirements of the whole ecclesiastical year. The first volume of this work gives his portrait with the date of his death, May 3, 1567. The work itself was published by his sons, the first two parts in 1573 (Gerlach, Nuremberg), the third in 1576, and the fourth in 1580. The fourth part contains Psalms both with simple Falsobordone harmonies of the Plain-song tones, and also more elaborately treated, along with some additional Motets. In all the parts there are some contributions by his three sons Balthasar, Sophonias, and Sigismund. In this work Proske says, 'the liturgy of the whole Church year is most exhaustively treated, and the harmonisation of the Psalms carried out with a completeness not to be found in any similar work.' He also gives Paminger the credit of being 'one of the greatest contrapuntists of his time, and says that all his works show the fervently pious master who was thoroughly penetrated by the devotional spirit of the words which he set to music' (see the prefaces to 'Musica Divina,' tom. i. iv.). Proske has reprinted from this work a comparatively simple and somewhat sombre setting of the Pater Noster, based on the Plain-song melody. Compositions by Paminger also appear in the Collections of Ott, 1537 to 1544, and Montanus, 1553 to 1559. The 'Tricinia' of Montanus, 1559, contain twelve settings *a* 3 of German Hymns. Ott's Liederbuch, 1544 (reprinted by Eitner & Kade), has a very expressive setting of 'Ach Gott straf mich nicht im Zorn dein' *a* 4, the Tenor melody of which seems also to be of Paminger's own invention, since it is nowhere else to be found, and it is also reckoned as one of the best of the time. Forster concludes his great Lieder collection, 1556, with a remarkable piece by Paminger, 'Ach Gott wem soll ich's Klagen,' which, without pauses, is to be sung *a* 5, but with pauses *a* 10. A curious epitaph on Paminger in German verse, which was set to music for four voices by his son Sophonias, is given in Wackernagel's *Das Deutsche Kirchenlied*, Bd. iv. No. 154. J. R. M.

PAMMELIA. The first collection of Canons, Rounds, and Catches published in this country. It was issued in 1609, under the editorship of Thomas Ravenscroft, with the title of 'Pammelia. Mvsicks Miscellanie, Or, Mixed Varietie of Pleasant Roundelayes, and delightfull Catches, of 3. 4. 5. 6. 7. 8. 9. 10. Parts in one. Never so ordinarie as musicall, none so musical, as not to all very pleasing and acceptable.' It contains 100 compositions, many of considerable antiquity, several of which are still well known and have been reprinted in modern publications, amongst them 'Heyhoe to the green wood,' 'All in to service,' 'Now kiss the cup, cousin,' 'Joan, come kiss me now,' 'There lies a pudding,' 'Jack boy, ho boy' (alluded to in Shakespeare's 'Taming of the Shrew'), 'Banbury Ale,' 'Now Robin lend to me thy bow,' and 'Let's have a peal for John Cook's soul.' A second edition appeared in 1618. A second part was issued, also in 1609, under the title of 'Deuteromelia: or, The Second part of Musicks melodie, or melodius Musicke of Pleasant Roundelaies; K. H. mirth, or Freemens Songs and such delightfull Catches. *Qui Canere potest canat.* Catch that catch can. *Vt Mel Os, sic Cor melos afficit & reficit.*' This contains thirty-one compositions, viz. seven Freemen's Songs for three, and seven for four voices, and eight rounds or catches for three, and nine for four voices. Of the Freemen's Songs the following are still well known: 'As it fell on a holy day' (John Dory), 'We be soldiers three,' 'We be three poor mariners,' 'Of all the birds,' and 'Who liveth so merry in all this land'; and of the catches, 'Hold thy peace, thou knave' (directed to be sung in Shakespeare's 'Twelfth Night') and 'Mault's come down.' No composers' names are given in either part. W. H. H.

PANDEAN PIPE (Fr. *Flûte de Pan*; Ger. *Syrinx*). A simple instrument, of many forms and materials, which is probably the oldest and the most widely disseminated of any. It is thought to be identical with the *Ugab*, the first wind instrument mentioned in the Bible (Gen. iv. 21, and Psalm cl.), in the former of these passages translated 'organ,' in the latter, 'pipe.' It was well known to the Greeks under the name of *syrinx*, being made with from three to nine tubes,[1] but usually with seven, a number which is also mentioned by Virgil.[2] It is depicted in a MS. of the 11th century preserved in the Bibliothèque Royale of Paris, and is probably the *frestele*, *frêtel*, or *frêtiau*, of the Ménétriers in the 12th and 13th centuries. It is known in China as *Koan-tfee*, with twelve tubes of bamboo; was used by the Peruvians under the name of *huayra-puhura*, being made of cane, and also of a greenish steatite or soapstone. Of the former material is a fine specimen now in the British Museum,[3] consisting of fourteen reed pipes of a brownish colour tied together with thread in two rows, so as to form a double set of seven reeds. Both sets are of almost exactly the same dimensions, and are placed side by side, the shortest measuring 3, the longest $6\frac{1}{2}$ inches. One set is open at the bottom, the other closed, in consequence of which arrangement octaves are produced. The scale is pentatonic.

1 Theocritus, *Idyll* ix.
2 'Est mihi disparibus septem compacta cicutis Fistula.'
3 See *Catalogue of Instruments in South Kensington Museum*, by C. Engel, p. 65, for a woodcut of this specimen.

The soapstone instrument is even more remarkable. It measures $5\frac{3}{8}$ inches high by $6\frac{1}{4}$ wide, and contains eight pipes bored from the solid block, and quaintly ornamented. Four of the tubes have small lateral finger-holes, which, when closed, lower the pitch a semitone. Thus twelve notes in all can be produced. The scale is peculiar and perhaps arbitrary; or the holes may have served for certain modes, of the use of which by the Peruvians there is evidence in Garcilasso de la Vega and other historians.

A modern Roumanian specimen, containing twenty-five tubes arranged in a curve, is in the Victoria and Albert Museum; the longest pipes are over 12 inches in length.

There is an excellent and well-preserved example in a bas-relief from the Abbey of St. George de Boscherville, Normandy, of 11th century date, which is figured in Engel's excellent work above quoted.

The Pandean Pipe is theoretically a series of stopped tubes blown from the edge of the upper, and, in this case, the only orifice, as already described under FLUTE. One note and occasional harmonics are usually produced from each tube, the scale being diatonic, and of variable extent according to the skill and convenience of the performer. At the present day it is rarely heard except as an accompaniment to the drama of Punch and Judy. It is enclosed in a leather or paper case which is pushed into the open waistcoat of the player, the different parts of the scale being reached by rotation of the head. The quality of the tone is reedy and peculiar, somewhat veiled from the absence of harmonics of even numbers, it being a stopped pipe, of which, however, the first harmonic on the twelfth, and not the fundamental tone, is habitually sounded. In this respect and in its quality it closely resembles the 'Harmonic flute' stop of the organ.

It had a temporary popularity in this country at the commencement of the 19th century, when itinerant parties of musicians, terming themselves Pandeans, went about the country, and gave performances. 'The lowest set of reeds (the "septem discrimina vocum" of Virgil),' says a writer in 1821, 'is called the *contra basso* or double base; the next *fagotto*, or bassoon; the third septenary is the tenor or second treble; and the fourth or highest range of pipes, the first treble; so that in the aggregate there is a complete scale of four octaves, and they can play in three or four parts. The reeds or pipes are fastened under the chin of the performer, and the lip runs from one to the other with seeming facility, without moving the instrument by manual assistance.[1]'

[1] '"Et supra calamos unco percurrere labro."—Lucretius. This line clearly indicates the identity of the instrument.'

'A company of them was introduced at Vauxhall Gardens a few years ago, and since that they are common enough in the streets of London. It is to be observed that some of the performers, particularly the first treble, have more than seven pipes, which enables them to extend the melody beyond the septenary.' (*Encyclop. Londinensis*, 1821.)

A tutor for this instrument was published in 1807, entitled *The Complete Preceptor for Davies's new invented Syrrynx* (sic) *or patent Pandean Harmonica, containing tunes and military pieces in one, two, three, and four parts.* The writer states that 'by making his instrument of glass he gains many advantages over the common reed, the tone being inconceivably more brilliant and sonorous.' The scale given commences on A below the treble stave, rising by fifteen intervals to the A above the same stave. The C is indicated as the keynote, which is marked as such. The instrument appears to have been susceptible of Double-tongueing like the FLUTE. W. H. S.

PANDORA. The Greek *πανδοῦρα*; Arabic *Tanbur*, now rendered Tamboura, is of great antiquity; and the long, straight-necked stringed instrument with comparatively small body contrasted with the pear-shaped lute, has been handed down from the nefer of Egypt and the tanbur of Babylonia to the pandoura and colascione of Southern Europe, the various tambouras of Bulgaria, Turkey, and India, the Chinese san-hsien or sientzē, and the Japanese samisen and other Eastern descendants and representatives. The Egyptian nefer is depicted in the most ancient monuments; as on a hieroglyphic probably in the 4th dynasty and as early as the 6th with two strings; while some early wall-paintings indicate a fretted finger-board. The ancient Greeks were acquainted with an instrument of the kind which they called *πανδοῦρα*; there is good reason to suppose it preceded the lyre, but for open-air music the latter had the better chance, and became ultimately the national Hellenic stringed instrument of the classic and Graeco-Roman periods. Julius Pollux (iv. 60), and Athenaeus (iv. 183), quote Pythagoras for the ascription of the *πανδοῦρα* to the Troglodytes of the Persian Gulf, who made it of laurel, which grew near the sea-shore. With reference to the Asiatic *tanbur*, Al Fārābi, the greatest Arabic writer on music (died A.D. 950), has preserved for us, in his description of the tanbur of Bagdad, an echo of the past, the characteristic note and accordance of the old 'pagan' scale, which preceded the Persian and Arabic invasions. This note, the septimal whole tone and 7–8 ratio (the equal temperament semitone 2·31), must have been the original Arabic 'wosta' or middle finger-note on the finger-board, equivalent to the index finger or Lichanos on the lyre which was the characteristic note of the old Greek soft diatonic genus

(μαλακός). Dr. Land (*Recherches sur l'histoire de la Gamme Arabe*, Leyden, 1884) saw in this scale a distortion, from the constant practice of instruments, of a natural scale, an intuition with which he credits the ancient Persians, but this mental recognition of harmonious intervals implies the conception of modern harmony in which we are educated, but in which the musicians of the ancient world, Persians, Indians, or Greeks, certainly were not. Instead of this the more mechanical adaptation of the finger-board to the hand accounts for that conception of the tetrachord we find with the ancient Greeks, and can now trace to the still older civilisation of Babylon and Nineveh. Al Fārābi sees music, theoretical and practical, through Greek spectacles of that later age in which he wrote, and his tanbur of Khorassan, like his lute, is the music of Islam translated into Greek. The arithmetical reasonings of philosophers who sought to explain the musical scale could never have been, excepting in the larger intervals, the practical art of musicians; limmas and commas were evolved from a simpler Diatonic system enriched to suit the finer ears of the time with small intervals; of which we have within the last hundred years the quarter tone analysis of Mechāga, a mathematician and musician of Damascus, and the third tone (Pythag. O. 680) insisted upon as the unit by Villoteau (*Description de l'Egypte*, tomes xiii. et xiv. 8vo, Paris, 1823), who was one of the scientific expedition sent by Napoleon I. to Egypt, and who brought back a collection of instruments now, unhappily for the settlement of a much-debated question, no longer to be found. The intention of Dr. Land's admirable and essential book is in the main polemic, to upset the dictum of Villoteau, since reproduced by musical historians such as Fétis, Ambros, and Kiesewetter in collaboration with Hammer-Purgstall, but the battle remains undecided, as the great Arabic authorities, Al Fārābi, Caxio'ddin, Abdo'lgadir, and others were as obviously making their native musical material Greek, as the Japanese are trying to Europeanise their own to-day. To find the real Arabic music we must take the advice of the traveller Dr. Landberg, and penetrate among the Bedouin inhabitants of the interior.

We find in Mechāga a Diatonic framework, but with neuter, not minor or major thirds; the latter, when they occur, are subordinate. The hypo or plagal mode with the minor seventh called 'Ochag, *c, d, e, f, g, a, b♭, c,* is advanced to the first place before Rāst, *f, g, a, b♭, c, d, e, f,* but that the latter was once regarded as the original is proved by the names of the notes which follow Rāst, thus 'Dou-kah,' the second, 'Sik-hah,' the third, and 'Tchār-kah,' the fourth. As in India, in the present day, it is possible that small intervals were in use for a refined expression or for grace. There is no reason why third-tone intervals, which are very nearly of the measure of the Chromatic Semitone (0·68–0·70), should be less agreeable to hear than quarter tones. But in the pandoura or tamboura we find a Diatonic scale which has much in common with the flutes or auloi of antiquity, and of Eastern music to-day. Villoteau has given magnificent engravings of tambouras after the very precise drawings of Auguste Herbin, which form part of the atlas of *La Description de l'Egypte*. Their accuracy suggested to Dr. Land the desirability of minutely measuring the finger-boards, in the absence of the instruments themselves, to compare the results with Villoteau's text. He has given the results in millimètres sometimes carried to two places of decimals for the Bulgarian tanbur; the large Turkish, the small and large Persian, and one simply called 'd'orient.' With these he has compared calculated intervals against Villoteau's naming and the nearest Pythagorean or Harmonic intervals, the result of which is, however, impaired by the influence of tension when the intervals are stopped upon the finger-board, unavoidable in producing the note, and tending always to sharpen the vibration number. This will be more perceptible as the sounds ascend from the diminished length of the string. In Dr. Land's tables no exact gradation is noticeable, although the Diatonic intervals including the neuter thirds and sixths and minor seventh are not remote. But with thirds of the whole tone, to which Dr. Land has not given attention, the results very frequently come as near.

The modern Egyptian or Arabian, and the various Indo-Chinese varieties of the tamboura have no frets, but there are marks on the finger-board of the Japanese samisen that are guides to the intervals required. The small Turkish tamboura called Ehaz, a very beautiful-looking instrument, has twenty-three frets. (See FRET.)

The first syllable of many of these names points to a common derivation from a root perhaps expressive of tension. A. J. H.

PANDORE, or BANDORA, Ital. Neapolitan dialect, *Pandura*; Arabic, *Tanbur*; Indian languages *Tamboura*. The English pandore is a variety of the cither with ribs shaped in incurvations and an oblique bridge. According to Praetorius (*Syntagma*) the smallest size was called Orpharion (made to rhyme with Lion), the name a combination, according to Dr. Murray, of Orpheus with Arion; the medium size, Penorcon; and the largest, Pandore. Praetorius spells this Pandorro or Bandoer. The forms orpharion and pandora occur in *The School of Musicke*, by Thomas Robinson, London, 1603. Queen Elizabeth's Lute preserved at Helmingham in Suffolk is an instrument of this genus. It was made by John Rose in Bridewell, London, 1580; the name he gave it, 'Cymbalum Decachordum,' shows that it was intended for ten

strings, which, according to Praetorius, would be tuned five notes in pairs, lute fashion. Such an instrument would be used for accompaniment only. It is called an English instrument by Praetorius in the *Syntagma* (1618), who says it had a flat back, and was like a cither strung with six and sometimes seven twisted metal strings, which were plucked with the finger. William Barley (1596), in his *New Booke of Tabliture*, has instructions for the bandora[1] in the third part. The instrument there is described and depicted as having six pairs of strings tuned in unison. Music for the bandora was always written in tablature, but as in the case of the lute, there is a good deal of variety in the *accordatura* employed. The bandora was often used to maintain the bass part in consort, as in Morley's 'Consort Lessons' (1599 and 1611), Rosseter's 'Consort Lessons' (1609), and Leighton's 'Teares' (1614), but only in the last of these three has the bandora part survived. It is for a seven-stringed instrument, *Bandurrias*. (See MANDOLINE.) A. J. H.

PANE, DOMENICO DEL, born in Rome, describes himself as having been a pupil of Antonio Maria Abbatini. In 1650 he became soprano singer in the Imperial Chapel at Vienna under Ferdinand III., but in 1654 was received into the Papal Chapel at Rome, where also in 1669 he became Choirmaster. When he had completed his jubilee of service in the Papal Chapel, and his voice began to fail, not wishing, as he says, to be idle, he composed and published in 1687 a volume of Masses for four to eight voices, based on favourite Motets of Palestrina, 2 *a* 4; 'O doctor bonus'; 'Domine quando veneris,' 3 *a* 5; 'Stella quam viderant'; 'O beatum virum'; 'Jubilate Deo,' 1 *a* 6; 'Canite tuba,' 1 *a* 8; 'Fratres ego enim.' This was his op. 5. Previous works published were Motetti *a* 2-5, op. 2 (Rome, 1675); Sagri Concerti *a* 2-6, op. 3 (1675); two Books of Madrigals *a* 5. In 1677 he edited Abbatini's Antiphons for twelve Bass and twelve Tenor voices. A few other works remain in MS. in the archives of the Sistine Chapel. J. R. M.

PANNY, JOSEPH, violinist and composer, born at Kohlmitzberg in Austria, Oct. 23, 1794, died Sept. 7, 1838. At the age of six, he received primary instruction in violin-playing from his father, who was director of the local school of music. Three years later his maternal grandfather, Joseph Bremberger, an esteemed organist, noticing the child's facility and promise, gave him organ and harmony lessons. The French invasion of Austria in 1809 almost ruined the Panny family, and the young violinist was compelled to neglect his musical studies for some years in the pursuit of a livelihood. At the age of nineteen, while occupying a tutor's post at Greinburg, he attracted the keen interest of von Eybler, Capellmeister to the Emperor Francis II. In 1815 Panny went to Vienna, and studied composition with Eybler. In 1824 he gave his first concert of his own compositions in Vienna, gaining a warm reception for his 'Kriegerchor.' In 1825 he met Paganini in Venice, and two years later renewed the acquaintance in Vienna, where he composed a 'Scène Dramatique' for the fourth string, which was performed by Paganini at his farewell concert in the Austrian capital. During 1829 and 1830 Panny toured in Germany. In 1831 he travelled to Norway and conducted concerts at Bergen, and on his return to Germany in 1834 founded a school of music at Weisserling (Alsace), for the education of the children of the wealthy manufacturers of the town, who financed it. He visited Paris and London in 1835, married, and settled in Mainz in 1836, where he founded another College of Music. R. L. de Pearsall was his pupil. His death, from spinal meningitis, occurred two years later, at the age of forty-eight. He left a widow and one child. His published compositions include: string quartets; trios; solos for violin, violoncello, and clarinet; three masses; requiem; male choruses; songs, etc.; a MS. opera 'Das Mädchen von Rügen,' and a hymn to the New Year, which was performed at Bergen, Dec. 18, 1831. Panny also left some literary MS., dealing with the history of music in Italy, Germany, France, and England. —Baker, *Dict. of Mus.*; Clarke, *Dict. of Fiddlers*; Fétis, *Biog. des Mus.* Article in Supplément to the *Gazette de Mayence*, 1838. E. H-A.

PANOFKA, HEINRICH, born Oct. 2, 1807, at Breslau. His early life was a struggle between duty in the shape of the law, and inclination in that of music. Music at length prevailed, his father consented to his wishes, and at the age of seventeen he quitted the College of Breslau and put himself under Mayseder for the violin, and Hoffmann for composition, both at Vienna. He remained with them studying hard for three years. In 1827 he gave his first concert. In 1829 he left Vienna for Munich, and thence went to Berlin. In 1831 his father died, and Panofka came into his patrimony. After some lengthened travelling he settled at Paris in 1834 as a violin-player. After a time he turned his attention to singing, and in conjunction with Bordogni founded in 1842 an 'Académie de chant.' In 1844 he came to London, and in 1847 (Jenny Lind's year) was engaged by Mr. Lumley as one of his assistants at Her Majesty's Theatre. The Revolution of 1848 fixed him here; he published a 'Practical Singing Tutor,' and was widely known as a teacher. In 1852 he returned to Paris, and in 1866 settled in Florence, where he died, Nov. 18, 1887. His principal works are 'L'Art de chanter' (op. 81); 'L'Ecole de Chant,' twenty-four Vocalises

[1] In the Hengrave Inventory, 1603, is one item 'one bandore and a sithern with a double case.'

progressives (op. 85); Abécédaire vocal (2nd ed.); twelve Vocalises d'artiste (op. 86)—all published by Brandus. He translated Baillot's *Nouvelle Méthode* for the violin into German. He also published many works for violin and piano, and for violin and orchestra, but they are of slight importance.—Baker, *Biog. Dict. of Mus.*; Brown, *Biog. Dict. Mus.*; Clarke, *Dict. of Fiddlers*; Fétis, *Biog. Mus.* E. H-A.

PANORMO, Vincenzo Trusaino. The career of this excellent violin-maker has been much obscured by the placing of false labels in his instruments, and only conjecture locates and dates his birth at Monreale, near Palermo, Nov. 30, 1734, and his death in London in 1813. It is presumed that he acquired a knowledge of his craft, both at Cremona and Turin, and that he went to Paris in 1750, but, failing to find a field for his efforts, returned south as far as Marseilles. In 1772 Panormo visited England, and from 1783 to 1789 alternated betwixt London and Paris, establishing in the latter town a business at No. 70 Rue de Chartres, with a workshop in the Rue de l'Arbre Sec. His favourite model was the large pattern Stradivarius, which he copied to perfection. The workmanship throughout his instruments is neat and well executed, the scrolls and *f* holes being particularly well cut. Some of his best fiddles were made out of an old maple billiard-table, which Panormo purchased whilst in Dublin. He employed several forms of printed label; the earliest bear the arms of Palermo at the right-hand side of the ticket. He was a fairly prolific maker, and his instruments command good prices. Panormo's eldest son Joseph—born in London, 1773, died about 1825—carried on a fiddle-making business, first at New Compton Street, and later in King Street, Soho, and excelled as a violoncello maker. His brother George Lewis—born in London in 1774, died about 1842—was principally a guitar-, but also a violin-maker, following the Strad model, first in Oxford Street, and later in High Street, St. Giles. He is mostly esteemed as a bow-maker, in the mastery of which art he resembles Duke, whom he closely followed. Joseph Panormo's son, Edward Ferdinand, was also a violin-maker, but of little importance.—Von Lütgendorff, *Die Geigen und Lautenmacher*; Heron-Allen, *Violin-making as it was and is*; Vidal, *Les Instruments à archet*, vol. i.; Fétis, *Biog. des Mus.*; Hart, *The Violin*. E. H-A.

PANSERON, Auguste Mathieu, born in Paris, April 26, 1796, received his first instruction in music from his father, a musician, who scored many of Grétry's operas for him. He entered the Conservatoire as a child, passed successfully through the course, and after studying harmony and composition with Berton and Gossec, ended by carrying off the 'Grand prix de Rome' (1813). He made good use of his time in Italy, took lessons in counterpoint and fugue from the Abbé Mattei, at Bologna, and studied especially the art of singing, and the style of the old Italian masters. After travelling in Austria and Germany, and even reaching St. Petersburg, he returned to Paris, and became a teacher. Shortly afterwards he was appointed 'accompagnateur' to the Opéra-Comique, a position which enabled him to produce two small one-act pieces long since forgotten. He does not appear to have possessed the necessary qualities for success on the stage, but he had a real gift of tune, and this secured great popularity for a number of French romances composed between 1825 and 1840, melodious, well written for the voice, easily remembered, and often pleasing or even more; but marred by too much pretension. The merits of such sentimental trifles as these would scarcely have earned Panseron a European fame, if it had not been for his didactic works. His wide experience during his professorships at the Conservatoire—solfège, 1826; vocalisation, Sept. 1831; and singing, Jan. 1836—taught him the requirements of pupils, and how those requirements can best be met. His works are thus of value from an educational point of view, and we give a complete list, classified under the various heads.

1. Progressive solfèges for single voice—'A, B, C musical'; with continuation.
2. Progressive solfèges for several voices—Primary manual, for 2 and 3 voices.
3. Do. for instrumental performers—Do. for Pianists; Do. for Violin players.
4. On the art of singing—Method for soprano and tenor, in 2 parts; with appendix.
5. On the art of composition—A Practical Treatise on harmony and modulation; with 60 exercises on figured, and 70 on unfigured basses, and a course of lectures on writing a bass to a given melody. The art of modulating on the Violin.

Panseron also composed two masses for three treble voices, and a 'Mois de Marie,' containing motets and cantiques for one, two, and three voices. This painstaking musician, who was kind and amiable in private life, and possessed as much ability as learning, died in Paris, July 29, 1859. G. C.

PANTALEON or PANTALON. A very large Dulcimer invented and played upon in the early part of the 18th century by Pantaleon Hebenstreit, whose name was transferred to the instrument by Louis XIV. The name was also given in Germany to horizontal pianofortes with the hammers striking downwards. A. J. H.

PANTHEON. A building in Oxford Street, erected in 1770-71 from the designs of James Wyatt, at a cost of £60,000, for masquerades, concerts, balls, etc., and as 'a Winter Ranelagh.' It occupied a large space of ground, and besides the principal entrance in Oxford Street there were entrances in Poland Street and Great Marlborough Street. The interior contained a large rotunda and fourteen other rooms splendidly decorated; the niches in the rotunda being filled with white porphyry statues. The building was opened on Jan. 26,

1772. For some years it proved a formidable rival to the Italian Opera, as the proprietors always provided the best performers. In 1775 the famous Agujari was engaged, who was succeeded, a few years later, by the equally-famed Giorgi, afterwards Banti. The second concert of the Commemoration of Handel was given here, May 27, 1784, the place being specially fitted up for the occasion. Later in the same year the balloon in which Lunardi had made his first successful ascent from the Artillery Ground was exhibited. The King's Theatre having been burnt down in 1788, the Pantheon was fitted up as a theatre and opened for the performance of Italian operas, Feb. 17, 1791. On Jan. 14, 1792, the theatre was destroyed by fire. In 1795 the interior of the building was re-constructed for its original purpose, and opened in April with a masquerade, but it met with little success, and in 1812 was again converted into a theatre, and opened Feb. 17, with a strong company, principally composed of seceders from the King's Theatre, for the performance of Italian operas. The speculation, however, failed, and the theatre closed on March 19. In the following year (July 23, 1813) an attempt was made to open it as an English opera-house, but information being laid against the manager and performers, at the instance of the Lord Chamberlain, for performing in an unlicensed building, and heavy penalties inflicted (although not exacted), the speculation was abandoned. Subsequent efforts to obtain a license failed, and in Oct. 1814 the whole of the scenery, dresses, properties, and internal fittings were sold under a distress for rent, and the building remained dismantled and deserted for nearly twenty years. In 1834 the interior was re-constructed by Sydney Smirke, at a cost of between £30,000 and £40,000, and opened as a bazaar; part being devoted to the sale of paintings, and the back part, entered from Great Marlborough Street, fitted up as a conservatory for the sale of flowers and foreign birds. The bazaar in its turn gave way, and early in 1867 the premises were transferred to Messrs. Gilbey, the well-known wine merchants, by whom they are still occupied. During all the vicissitudes of the building Wyatt's original front in Oxford Street has remained unaltered. W. H. H.

PANTOMIME (Gr. 'an imitation of everything'). A kind of dramatic entertainment in which the performers express themselves by gestures to the accompaniment of music, and which may be called a prose ballet. It has been in use among Oriental nations from very ancient times. The Greeks introduced pantomime into their choruses, some of the performers gesticulating, accompanied by music, whilst others sang. The Romans had entire dramatic representations consisting of dancing and gesticulation only, and some of their performers attained high excellence in the art. A mixture of pantomime and dancing constituted the modern *ballet d'action*, so long an appendage to the Italian opera. [The first occurrence of an English equivalent to the Italian 'Commedia dell' Arte,'—the ultimate origin of which is exceedingly obscure—seems to have been at Drury Lane in 1702, when 'Tavern Bilkers,' by John Weaver (the friend of Addison and Steele), was produced.] It was not successful, but in 1716-17, at Lincoln's Inn Theatre, John Rich, under the name of Lun, performed the character of Harlequin in a style which extorted the admiration of those who most disapproved of the class of piece. His pantomimes were originally musical masques, usually upon some classical mythological subject, between the scenes of which harlequinade scenes were introduced, the two parts having no connection. The music for the majority of them was composed by J. E. Galliard. Their popularity compelled the managers of Drury Lane to adopt pantomimes in order to compete successfully with their rival, and they were then soon produced at other theatres also. After a time the original form was changed, and in lieu of the mythological masque, a short drama, of three or four scenes, was constructed, the invariable characters in which, under different shapes, were an old man, his pretty daughter, or ward—whom he was desirous of uniting to a wealthy but foolish suitor, but who had a poorer and favoured lover—and the old man's knavish serving-man. The girl and her lover were protected by a benevolent fairy, whilst the old man and his favourite had the assistance of a malevolent spirit. To counteract the machinations of the evil being, the fairy determined that her protégés should undergo a term of probation under different shapes, and accordingly transformed them into Harlequin and Columbine, giving to the former a magic bat to assist him in his progress. The evil spirit then transformed the old man and his servant into Pantaloon and Clown, and the wealthy suitor into the Dandy Lover, and the harlequinade commenced, the two lovers being pursued by the others through a variety of scenes, but always foiling them by the aid of the bat.[1] At length the fairy reappeared and declared the success of the lovers, and the piece terminated. This form continued in use for many years; and indeed, although much altered in detail, it still constitutes the basis of modern pantomime. Vocal music was largely introduced, not only in the opening, but also in the harlequinade, and the best English composers did not disdain to employ their talents in producing it. The two Arnes, Dibdin, Battishill, Linley, Shield, Attwood, and others, all composed music

[1] The names Harlequin, Columbine, and Pantaloon are derived from the Italian—Arlecchino, Colombina, and Pantalone. Clown is known in Italy as Pagliaccio; in France as Pierrot, Paillasse, or Pitre; in German as Bajaz, or Hanswurst (Jack-pudding).

for this class of entertainment. About 1830 the length of the opening was greatly extended, more spectacular effects introduced, and the 'transformation scene' became by degrees the climax of the whole. Original music was still composed for the pantomime, but the task of producing it was entrusted to inferior composers. Gradually the harlequinade scenes were reduced in number, the opening assumed the character of an extravaganza upon the subject of some nursery tale, and the music became a selection of the popular tunes of the day. In the early pantomimes Harlequin was the principal character, and continued so until the genius of Grimaldi placed the Clown in the most prominent position.

In pantomimes of the middle period the pantomimists who sustained the principal parts in the harlequinade invariably performed in the opening the characters who were transformed. A consideration of the difference between the Italian Arlecchino and the English Harlequin is beyond the scope of our present purpose. [After the great success of 'L'Enfant Prodigue' in 1891, several other wordless plays were given, and for a time it seemed as if the art of true pantomime were about to revive. 'L'Histoire d'un Pierrot' and 'Le Statue du Commandeur' were the most remarkable of those given in England, and it is significant that both came from abroad, where the art of gesture is far more alive than it is in England.] W. H. H.

PAOLUCCI, Giuseppe, born May 25, 1726, at Siena, pursued his musical studies under Padre Martini at Bologna, and like him became a Franciscan friar. After holding the position of choirmaster at a church in Venice and at Sinigaglia, he returned in 1771 to Assisi to be choirmaster of the Franciscan church there. He died April 26, 1776. He is chiefly known as the author of *Arte Pratica di Contrappunto dimostrata con esempi di varj autori e con osservazioni.* . . Venice, 1765, a work of the same nature as Martini's treatise. J. R. M.

PAPE, Jean-Henry, pianoforte-maker, born July 1, 1789, at Sarsted near Hanover. He went to Paris in 1811, and after visiting England his services were secured by Ignace Pleyel to organise the works of the piano factory which he had just founded. About 1815 he appears to have set up on his own account; and thenceforward, for nearly half a century, there was perhaps no year in which he did not produce something new. His active mind never rested from attempts to alter the shape, diminish the size, and radically change the framing, bellying, and action of the pianoforte; yet, in the result, with small influence, so far, upon the progress of its manufacture. In shape he produced table pianos, rounded and hexagonal: he made an oval piano, a piano console (very like a chiffonier), and novel oblique, vertical, and horizontal forms Like Wornum in London and Streicher in Vienna, to do away with the break of continuity between wrest-plank and sound-board in the grand piano, he repeated the old idea that had suggested itself to Marius and Schroeter, of an overstriking action—that is, the hammers descending upon the strings. This is said to have been in 1826. In this action he worked the hammers from the front ends of the keys, and thus saved a foot in the length of the case, which he strengthened up to due resistance of the tension without iron barring. He lowered the sound-board, glueing the belly-bars to the upper instead of the under surface, and attached the belly-bridge by a series of sound-posts. His constant endeavour was to keep down the tension or drawing power of the strings, and to reduce the length and weight of the instrument; for, as he says (*Notice de M. H. Pape*, Benard, Paris, 1862), 'it is not progress in art to make little with much; the aim should be to make much with little.' Yet he extended compass to the absurd width of eight octaves, maintaining that the perception of the extremes was a question of ear-education only. He reduced the structure of his actions to the simplest mechanism possible, preferring for understriking grand pianos the simple crank escapement of Petzold, and for upright pianos that of Wornum, which he adopted in 1815, as stated in the *Notice* already referred to. At present, his inventions of clothed key-mortices and of felt for hammers are the only important bequests makers have accepted from him, unless the cross or overstringing on different planes, devised by Pape for his table instruments, and already existing in some old clavichords, was first introduced into pianos by him. He claimed to have invented it, and in 1840 gave Tomkinson, a London maker, special permission to use it. [See Pianoforte.] He made a piano with springs instead of strings, thus doing away with tension altogether; added reed attachments, and invented a transposing piano, moving by his plan the whole instrument by means of a key while the clavier remained stationary. He also invented an ingenious saw for veneers of wood and ivory; in 1839 he veneered a piano for St. James's Palace, entirely with the latter substance. Pape received many distinctions in France, including the decoration of the Legion of Honour. He died Feb. 2, 1875. A. J. H.

PAPILLONS. The name of twelve pianoforte pieces by Schumann, constituting his op. 2, which are dedicated to his sisters-in-law, Theresa, Emilia, and Rosalia Schumann. They were composed at different times—Nos. 1, 3, 4, 6, and 8 in 1829, and the others in 1831. They may be regarded as the germ of the better-known and more highly developed 'Carnaval,' op. 9. The form of the two compositions is the same, but in the earlier work there are no characteristic titles to the several pieces. The subject of No. 1 of the 'Papillons' is referred to in 'Florestan,'

No. 6 of the Carnaval, and the 'Grossvatertanz' is made use of in the finales of both works. Many theories have been propounded as to the meaning or story of these pieces, and Schumann himself refers it to the last chapter of Jean Paul's *Flegeljahre*, 'where,' as he says in a letter to Henriette Voigt, 'all is to be found in black and white.' (See Wasielewsky's *Life*, 3rd ed. p. 328.) It is evident that the idea of a Carnival is already in his mind, for the last few bars of the finale bear the following superscription: 'The noise of the carnival night dies away. The church clock strikes six.' M.

PAPINI, GUIDO, born August 1, 1847, at Camagiore near Florence, a distinguished violinist, was a pupil of the Italian violin professor Giorgetti, and made his début at thirteen years of age in Florence, in Spohr's third concerto. He was for some years leader of the Società del Quartetto in that city. In 1874 he appeared at the Musical Union, which was his principal *locale* during his annual visits to London, though he was also heard at the Crystal Palace, the Old and New Philharmonic Societies, etc. In 1876 he appeared in Paris with success at the Pasdeloup Concerts, also at the Bordeaux Philharmonic Concerts, which were then much in vogue. In 1893 he accepted the post of Principal Violin Professor at the Dublin Royal Academy of Music: he instituted the Classical Concerts of the Royal Society of Music while in that city, but ill health compelled him to resign his Professorship in 1896. He returned to London, where he at present resides, dividing his time between composition and occasional private tuition. His published compositions, besides arrangements, transcriptions, etc., comprise two concertos for Violin and Violoncello respectively; an excellent Violin School; 'Exercices de Mécanisme pour le Violon seul,' and smaller pieces, such as the 'Feuillets d'Album,' Romances, Nocturnes, etc., for Violin and Violoncello. He has published Songs, Trios for two Violins and Piano, Quartet for three Violins and Piano, and has edited the twenty-four 'Caprices de Paganini,' and other classical works.—Legge, *Celebrated Violinists*, 'Strad' Library, No. IV.; T. L. Phipson, *Guido Papini*; Clarke, *Dict. of Fiddlers*; *Cyclopedia of Music and Musicians*; Mendel, *Musik Lex.*; Brown, *Biog. Dic. Mus.*; and personally communicated. E. H-A.

PAQUE, GUILLAUME, a well-known violoncellist, born in Brussels, July 24, 1825. He entered the Conservatoire of his native city at an early age as De Munck's pupil, and at fifteen gained the first prize. He then went to Paris and was solo violoncello at Musard's Concerts. Thence he went to Madrid as violoncellist to the Queen of Spain. In 1851 he was employed by Jullien for his English Concerts, and thenceforward London became his home. He played in the Royal Italian Opera orchestra, occasionally replaced Piatti at the Monday Popular Concerts, led the violoncellos at the new Philharmonic, and was a member of the Queen's Private Band. He played at the Philharmonic, June 18, 1860. He died March 2, 1876, and was buried in Brompton Cemetery. As a man Paque was deservedly beloved and esteemed. As a player he had every quality, except tone, which was poor. He left numerous works.

His brother, PHILIPPE J. PAQUE, was Trumpeter to the Queen from 1864, and was a member of Her Majesty's Private Band. G.

PARADIES, or PARADISI, PIETRO DOMENICO, born at Naples in 1710, a pupil of Porpora, and an esteemed teacher and composer, lived for many years in London. [He wrote 'Alessandro in Persia' for Lucca in 1738, and 'Il Decreto del Fato' (serenata) for Venice in 1740.] In 1747 he produced at the King's Theatre 'Fetonte,' six airs from which were published by Walsh, and frequently sung at concerts by Signora Galli. He also printed twelve 'Sonate di gravicembalo,' dedicated to the Princess Augusta (Johnson; 2nd ed. Amsterdam, 1770). Such players as Clementi and Cramer studied his works conscientiously, and he was in great request as a teacher. When Gertrude Schmeling (afterwards Mme. Mara) made her first appearance in London as a violinist of eleven, Paradies was engaged as her singing-master, but her father soon found it necessary to withdraw her from his influence. An earlier pupil, and one of his best, was Cassandra Frederick,[1] who at the age of five and a half gave a concert in the Little Haymarket Theatre (1749), playing compositions by Scarlatti and Handel. The last we hear in England of this eccentric Italian is his connection with the elder Thomas Linley, to whom he gave instruction in harmony and thorough-bass. He returned to Italy, and died at Venice in 1792. Ten sonatas are in the *Trésor des Pianistes*, one in D is printed by Pauer in his 'Alte Meister,' and another, in A, in his 'Alte Klaviermusik'; and a Toccata is given in Breitkopf's 'Perles Musicales.' The Fitzwilliam Collection at Cambridge contains much MS. music by him (including the scores of the operas 'Antioco,' 'Fetonte,' 'La forza d'amore' and 'Il Decreto del Fato'), apparently in his autograph. C. F. P.

PARADIS, in the French theatres, is the top row of the boxes. It is called so either because it is the highest, and therefore nearest heaven, or, as some one wittily said, because like the real Paradise the top boxes contain more of the poor than the rich. Compare the English expression 'the gods,' for those who sit in the gallery. G.

PARADIS, MARIE THERESE VON, daughter

[1] Miss Frederica, a favourite of Handel's, also played the organ in public in 1760, and sang in Handel's oratorios. She married Thomas Wynne, a land-owner in South Wales, and exercised considerable influence over the musical education of her nephew Mazzinghi.

of Joseph Anton, an Imperial Councillor, born in Vienna, May 15, 1759. She was a highly esteemed pianist, and Mozart wrote a concerto for her (in B♭, Köchel, 456). She also attained to considerable skill on the organ, in singing, and in composition, and this in spite of her being blind from early childhood. The piano she studied with Richter (of Holland), and afterwards with Kozeluch, whose concertos were her favourite pieces; singing with Salieri and Righini; and composition with Friberth, and the Abbé Vogler. The Empress, her godmother, took a great interest in her, and made her a yearly allowance of 200 gulden. In 1784 she went to Paris, where she remained six months, playing before the court, and at the Concerts Spirituels, with great applause. In November she went to London. Here she stayed five months, played before the King, Queen, and Prince of Wales, whom she accompanied in a violoncello sonata, at the then recently founded Professional Concerts (Hanover Square Rooms, Feb. 16, 1785), and finally at a concert of her own, conducted by Salomon, in Willis's Rooms on March 8. A notice of her appeared in the *St. James's Chronicle* for Feb. 19. She next visited Brussels, and the more important courts of Germany, attracting all hearers by her playing and her intellectual accomplishments. After her return to Vienna she played twice at the concerts of the Tonkünstler-Societät, and took up composition with great ardour, using a system of notation[1] invented for her by a friend of the family named Riedinger. Of her works, the following were produced: 'Ariadne und Bacchus,' a melodrama, played first at Laxenburg, before the Emperor Leopold (1791), and then at the national court-theatre; 'Der Schulcandidat,' a pastoral Singspiel (Leopoldstadt Theatre, 1792); 'Deutsches Monument,' a Trauer-cantate for the anniversary of the death of Louis XVI. (small Redoutensaal, Jan. 21, 1794, repeated in the Kärnthnerthor Theatre); and 'Rinaldo und Algina,' a magic opera (Prague). She also printed a Clavier-trio, sonatas, variations (dedicated to Vogler); 12 Lieder; Bürger's 'Lenore,' etc. After her father's death she founded a music school for girls, and towards the close of her life she devoted herself exclusively to teaching singing and the pianoforte, and with great success. She died Feb. 1, 1824. C. F. P.

PARADISE AND THE PERI, the second of the four poems which form Moore's *Lalla Rookh*, has been several times set to music.

1. 'Das Paradies und die Peri,' by Robert Schumann, for solos, chorus, and orchestra (op. 50), in three parts, containing twenty-six numbers. The words were compiled by Schumann himself from the translations of Flechsig and Oelkers, with large alterations of his own. It occupied his mind for some two years before its production at Leipzig, Dec. 2, 1843. [In the *Life of Schumann told in his Letters*, i. 298, etc., it is stated that the work was completed in June.] In England it was first performed by the Philharmonic Society (Madame Goldschmidt) June 23, 1856. But it had previously been produced in Dublin under the conductorship of J. W. Glover, Feb. 10, 1854.[2]

2. A Fantasia-Overture, 'Paradise and the Peri' (op. 42), composed by Sterndale Bennett for the Jubilee Concert of the Philharmonic Society, July 14, 1862, and produced then. A detailed programme of the connection of the words and music was furnished by the composer for the first performance, and is usually reprinted.

3. A Cantata, for solos, chorus, orchestra, and organ, by John Francis Barnett; the words selected from Moore's poem. Produced at the Birmingham Festival, Aug. 31, 1870. G.

PARAVICINI, Signora, born at Turin in 1769, daughter of Isabella Gandini the singer. Viotti was her master, and her full pure tone, graceful bowing, and scholarly style gained her considerable fame as a violinist. During the Milanese festivities which celebrated the battle of Lodi, she felicitously attracted the attention of the Empress Josephine, who engaged her to teach her son Eugène Beauharnais, and took her to Paris in 1797. Paravicini was most successful in the French capital, and became a leading soloist at the concerts given in the Salle de la Rue des Victoires Nationales. Unfortunately, the royal favour became less marked after a time, and finally ceased. The violinist sank into abject poverty, and, reduced to the utmost indigence, applied to the Italian residents in Paris, who eventually assisted her to return to her native country. Once arrived at Milan, her ability soon regained for her both competence and repute. Her performances of some concertos at the Italian Theatre at Lisbon in 1799 created a sensation, as did also her appearances at Leipzig, in the same year, and Dresden in 1800. She returned to Paris in 1801, and was received with enthusiasm at the Fridzeri concerts. She was at Berlin in 1802, Ludwigslust in 1805, and gave notable concerts at Munich and Vienna in 1827, but all trace of her is lost after her performance at Bologna in 1830, and the date of her death is unknown.—Lahee, *Famous Violinists*; Clarke, *Dic. Fiddlers*; Dubourg, *The Violin*; Fétis, *Biog. des Mus.*; Eitner's *Quellen-Lexikon*; Mendel, *Musik Lexikon*. E. H-A.

PARDON DE PLOERMEL, LE. An opéra-comique in three acts; words by Barbier and Carré, music by Meyerbeer. Produced at the Opéra-Comique, April 4, 1859. In London, in Italian, as 'Dinorah, ossia Il pellerinaggio di Ploermel,' at Covent Garden, July 26, 1859; in English as 'Dinorah' at same theatre, Oct. 3, 1859. G.

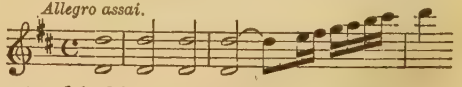
[1] Described in detail in the Leipzig *Allgemeine Musikalische Zeitung*, 1810, No. 57.

[2] See *Musical World*, March 9, 1878, p. 174.

PAREPA-ROSA, EUPHROSYNE, born May 7, 1836, at Edinburgh, the daughter of Demetrius Parepa, Baron de Boyescu, a Wallachian boyard, by his marriage with the singer Elizabeth SEGUIN (she died in 1870), sister to Edward SEGUIN, a well-known bass singer. On her father's death, the child, having shown great aptitude for music, was educated by her mother and eminent masters for an artistic career. At the age of sixteen Miss Parepa made a successful début on the stage as Amina, at Malta, and afterwards played at Naples, Genoa, Rome, Florence, Madrid, and Lisbon. In this country she made her first appearance May 21, 1857, as Elvira in 'I Puritani' at the Royal Italian Opera, Lyceum, and played, August 5, 1858, as Camilla on the revival of 'Zampa' at Covent Garden, on each occasion with fair success. During some of the seasons between 1859 and 1865 she played in English opera at Covent Garden and Her Majesty's, and created the parts of Victorine in Mellon's opera of that name (Dec. 19, 1859); the title-part of 'La Reine Topaze' of Massé, on its production in England (Dec. 26, 1860); that of Mabel in Macfarren's 'Helvellyn' (Nov. 3, 1864); playing also Arline, Satanella, and the two Zerlinas. In 1863 she was married to Captain H. de Wolfe Carvell, who died April 26, 1865, at Lima, Peru. Her fine voice combined power and sweetness, good execution and extensive compass (of two octaves and a half, extending to d''' in alt); but she obtained but moderate success in opera. On the other hand, she won almost from the first a great reputation in oratorios and in the concert-room, and was frequently engaged at the various Societies and Festivals, including the Handel Festivals of 1862 and 1865. She also sang abroad in Germany and elsewhere. At the close of 1865 she went to America for a concert tour with Mr. Carl Rosa (whom she afterwards married there in Feb. 1867) and Levy the cornet-player, returning to England the following year. After their marriage Madame Parepa-Rosa and her husband remained in America for four years, and established their famous Opera Company, in which she was principal singer, achieving great success in English and Italian opera, oratorio, and concerts. On her return to England, 1871, she was prevented by illness from fulfilling an engagement at the Royal Italian Opera, Covent Garden, but played for the winter season in Italian opera at Cairo, and the next year was heard with pleasure at Covent Garden as Donna Anna and Norma, and sang at the Philharmonic 'Ah Perfido' of Beethoven. In the autumn of 1871, Madame Parepa and her husband made a third visit to America with their company. In 1872 the lady sang at the Niederrheinische Festival at Düsseldorf, and later at Covent Garden, as Norma and Donna Anna. In 1873 she sang in Italian at Cairo with great success; her health prevented her singing in the provincial company that had been established by her husband, but she intended to sing the part of Elsa at the projected production of an English version of 'Lohengrin' at Drury Lane in March 1874. Before the scheme could be realised Madame Parepa was seized with a severe illness, from which she died, Jan. 21, 1874, to the universal regret of a large circle of friends and admirers, both in England and America. Carl Rosa abandoned his Drury Lane season, and founded the Parepa-Rosa scholarship at the Royal Academy of Music in his wife's memory. [See ROSA, CARL.] A. C.

PARISH-ALVARS, ELIAS, was of Hebrew descent, and born at Teignmouth, Feb. 28, 1808. He studied the harp under Dizi, Labarre, and Bochsa, and became one of the most distinguished performers on that instrument. He was also an excellent pianist. In 1831 he visited Germany, and performed at Bremen, Hamburg, and other places, with great success. In 1834 he went to Upper Italy and gave concerts at Milan. In 1836 he went to Vienna, where he remained for two years, occasionally visiting London. From 1838 to 1842 were occupied by a journey to the East, where he collected many Eastern melodies; the *Voyage d'un harpiste en Orient* contains numerous specimens. He returned to Europe and gave concerts at Leipzig in 1842, and at Berlin, Frankfort, Dresden, and Prague in 1843. In 1844 he went to Naples, where he was received with enthusiasm. In 1846 he stayed some time at Leipzig, where his association with Mendelssohn produced a sensible improvement in his style of composition. In 1847 he settled at Vienna, where he was appointed chamber musician to the Emperor; and there he died, Jan. 25, 1849. His compositions consist of concertos for harp and orchestra, and numerous fantasias for harp and pianoforte, and harp alone. He was remarkable for his assiduity in seeking for new effects from his instrument, in some of which he anticipated Thalberg's most characteristic treatment. W. H. H.

PARISIAN, or FRENCH, SYMPHONY, THE. A symphony of Mozart's in D—

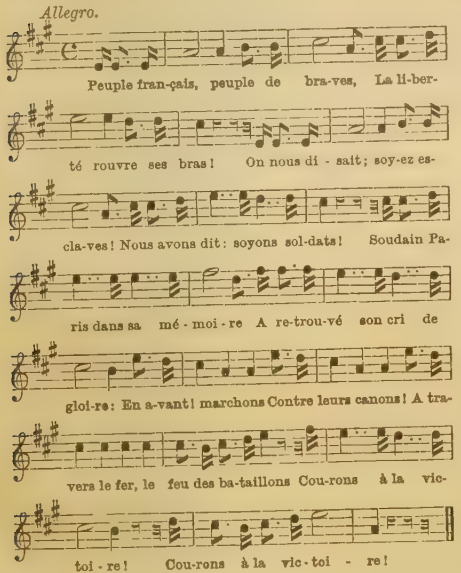


entered in his own autograph list as 'No. 127,' and in Köchel's Catalogue No. 297. Composed in Paris, June 1788, and first performed at the Concert Spirituel on Corpus Christi Day, June 18, of the same year. The slow movement, Andantino in G, 6–8, did not please him, and he wrote a second in the same key and much shorter, Andante, 3–4. But he returned to the old one, and altered it, and it is now universally played. The other was performed at the Crystal Palace, March 15, 1873. G.

EUPHROSYNE PAREPA-ROSA

PARISIENNE, LA. Out of the many melodies associated with the Revolution of 1830 two have survived, and in some sense become national airs, 'La Parisienne' and 'Les Trois Couleurs.' The first commemorates the influence of Paris, and the triumph of the Orleanist party; the second is Republican, and in the name of France proclaims the triumph of democracy. [See TROIS COULEURS, LES.]

Casimir Delavigne, librarian of the Palais Royal, and the favourite poet of Louis Philippe, was the first to celebrate the Revolution in verse, his stanzas dating from the day after the Parisians had defeated the troops of Charles X. (August 1, 1830). Among his intimate friends were Auber and Brack, the latter a good musician and singer, devoted to Volkslieder.[1] In his collection was one, apparently composed in 1757 at the time of the siege of Harburg, and to this Delavigne adapted his words. Auber transposed it into A, and added a symphony, very simple, but bold and martial in character. We give the first of the seven stanzas.


Allegro.
Peuple fran-çais, peuple de bra-ves, La li-ber-
té rouvre ses bras! On nous di - sait; soy-ez es-
cla-ves! Nous avons dit: soyons sol-dats! Soudain Pa-
ris dans sa mé - moi - re A re-trou-vé son cri de
gloi-re: En a-vant! marchons Contre leurs canons! A tra-
vers le fer, le feu des ba-taillons Cou-rons à la vic-
toi - re! Cou-rons à la vic-toi - re!

The 'Parisienne' was first heard in public at the Theatre of the Porte St. Martin on Monday, August 2, 1830. Two days later the Opéra was reopened, and the playbill announced the 'Muette de Portici' reduced to four acts, and 'La Marche Parisienne,' a cantata by Casimir Delavigne, sung by Adolphe Nourrit. On this occasion Auber had the last phrase repeated in chorus, and produced the symphony already mentioned.

Though wanting in martial spirit, the air had a great success at the time; and some years later the usual controversy as to its origin arose.

[1] These details were derived from Auber himself.

On this subject Georges Kastner published an interesting article in the *Revue et Gazette musicale* (April 9, 1849), to which the reader is referred. The writer of the present article is indebted to Germain Delavigne (Casimir's brother) for the curious and little-known fact, that Scribe and he had previously introduced the air into 'Le Baron de Trenck,' a two-act comédie-vaudeville, produced in Paris, Oct. 14, 1828. G. C.

PARISINA. 1. An opera in three acts; libretto (founded on Byron's poem) by Romani, music by Donizetti. Produced at the Pergola Theatre, Florence, March 18, 1833. At the Théâtre des Italiens, Paris, Feb. 24, 1838. In London, at Her Majesty's Theatre, June 1, 1838.

2. 'Overture to Lord Byron's Poem of Parisina,' for full orchestra, by W. Sterndale Bennett (op. 3), in F♯ minor; composed in 1835, while Bennett was a student; performed at the Philharmonic on June 8, 1840. G.

PARKE, JOHN, born in London in 1745, studied the oboe under Simpson, and the theory of music under Baumgarten. In 1768 he was engaged as principal oboist at the Opera, and in 1771 succeeded the celebrated Fischer as concerto player at Vauxhall, and became principal oboist at Drury Lane. In 1776 he appeared in the same capacity in the Lenten oratorios conducted by J. C. Smith and John Stanley, and soon afterwards at Ranelagh and Marylebone Gardens. He was appointed one of the King's band of music, and in 1783 chamber musician to the Prince of Wales. He was engaged at the Concert of Antient Music, and other principal concerts, and at all the provincial festivals, until his retirement in 1815. He died in London August 2, 1829. He composed many oboe concertos for his own performance, but never published them.

MARIA HESTER, his daughter (born in London, 1775), was instructed by him in singing and pianoforte playing, and made her first appearance as a singer at the Gloucester Festival in 1790, being then very young, and for about seven years afterwards sang at the principal London concerts and oratorios and the provincial festivals. She afterwards became Mrs. Beardmore, and retired from the musical profession, but distinguished herself by her attainments in science, languages, and literature. She died August 15, 1822, her husband surviving her only four months. She composed several sets of pianoforte sonatas, some songs, and a set of glees.

WILLIAM THOMAS PARKE, his younger brother, born in London in 1762, commenced the study of music under his brother in 1770. He subsequently studied under Dance, Burney (nephew of Dr. Burney), and Baumgarten. In 1775 he was a soprano chorister at Drury Lane, and in 1776 was engaged as viola-player at Vauxhall. In 1779 he appeared at Vauxhall as an oboist, and in 1783 was employed as

principal oboist at Covent Garden. He was afterwards engaged at the Ladies' and the Professional Concerts, and in 1800 was appointed principal oboist and concerto player at Vauxhall, where he continued until 1821. He extended the compass of the oboe upwards to G in alt, a third higher than former players had reached. He composed several concertos for his instrument, the overtures to 'Netley Abbey' (1794), and 'Lock and Key' (1796), and numerous songs, glees, etc., for the theatre and Vauxhall. He retired in 1825, and in 1830 published *Musical Memoirs; comprising an Account of the General State of Music in England from 1784 to 1830*, 2 vols. 8vo, an amusing work, but of very little authority. He died in London, August 26, 1847. W. H. H.

PARKER, Horatio William, Mus.D. Cantab., American church musician and composer, was born in Auburndale, Mass., near Boston, Sept. 15, 1863. His parents were Charles Edward Parker, an architect, and Isabella G. Jennings, daughter of a clergyman, a lady of both musical and literary gifts, which made her the teacher of her son and also in later years collaborator with him in some of his most important compositions. The ancestry of both parents was English, the American branches having emigrated to the American colonies before the middle of the 17th century. Love for music did not awaken in the future composer until his fourteenth year, but it then took such complete possession of his mind and affections that sports and recreation were left out of his life, and the necessary education in other branches was imparted with great difficulty in the intervals of music study. The first lessons on the pianoforte and organ were imparted by his mother, but at fifteen years he began composition of his own volition, setting the fifty poems of Kate Greenaway's 'Under the Window' to music in two days. At sixteen he modestly began those labours on behalf of church music which he has never suspended, though called to larger duties and dignities in other fields. His early activities were spent near Boston, and thither he now went for more advanced study. Stephen A. Emery became his master in harmony, John Orth in pianoforte playing, and George W. Chadwick in composition. In 1881 he went to Munich and entered the Hochschule für Musik, where he soon won the affectionate interest of Rheinberger, who perfected him in organ technique and laid the foundations for the broad and fluent counterpoint which characterises his compositions. After three years of study in Munich he returned to the United States and took up his residence in New York, where, for eight years, after a brief term of service as musical instructor in the schools of St. Paul and St. Mary in Garden City, L.I., he performed the duties of organist and choirmaster, and during a part of the time taught counterpoint in the National Conservatory of Music, which was then under the direction of Antonin Dvořák, the stimulating influence of whose presence and example was keenly felt by the industrious young musician. In 1893, when this period was drawing to a close, he won one of a series of prizes offered by the Conservatory to stimulate composition in America, with a cantata entitled 'The Dream King and his Love'; but he was already spreading his pinions for a higher and wider flight. An invitation came to him from Boston to become organist and director of the music in Trinity Church. He accepted it, but before severing his connections with New York put into the hands of his publishers the manuscript score of a work which was destined to carry his fame far beyond his native land. This was 'Hora Novissima,' an oratorio, the words chosen from Bernard de Morlaix's *Rhythm of the Celestial Country*, for which the composer's mother provided an English translation. 'Hora Novissima' was first performed on May 3, 1893, by the Church Choral Society (see New York Musical Societies), under the direction of the composer. It made its way to Boston, was given at the festivals in Cincinnati and Worcester, Mass., and in 1899 was the principal novelty at the Three Choirs Festival at Worcester (England), this being the first time that an American composition had been admitted to the schemes of these historical meetings. Dr. Parker conducted many of the rehearsals as well as the performance of his work, and established personally quite as amiable relations with the choristers as his music did with the critics and public. The choir presented him with a vase of Worcester ware on his birthday, Sept. 15, and on the following Christmas sent to his home in New Haven, Conn. U.S.A., a pedestal to support it and a suitably inscribed plate. In 1900 'Hora Novissima' was performed at the Chester Festival under his direction, and he conducted a new work, 'A Wanderer's Psalm,' at the Hereford Festival. On June 10, 1902, being again in Europe, he went to Cambridge to receive the degree of Mus.D. from the University. In September he conducted the third part of his 'Legend of St. Christopher' at the Worcester Festival, and the entire work at the Bristol Festival in October. Almost simultaneously a cantata entitled 'A Star Song,' for which he had received the Paderewski Prize (*q.v.*) in 1901, was performed at the Norwich Festival, but the composer had to hurry home to his duties at Yale University, and could not stay to conduct the new work.

In the spring of 1894 Dr. Parker was appointed Professor of Music in Yale University, which conferred the degree of M.A. upon him in token of affiliation. He was the second

HORATIO WILLIAM PARKER

incumbent of the Chair of Music which had been founded by Robbins Battell, a Yale alumnus. With the appointment of Professor Parker the chair was lifted high in dignity, and the new incumbent at once began a series of movements which soon centred the musical activities of New Haven in the University. Orchestral concerts were given under its auspices, under the direction of the professor its protection was thrown around a re-organised choral society also conducted by him, and interest in music so greatly stimulated that before the end of the first decade of Dr. Parker's professorship the city could boast of Woolsey Hall, a superb concert building with a seating capacity of over 2000, to build which a gift of $500,000 was received by the University on the occasion of its bi-centenary in 1901. In this hall is installed an organ of eighty stops, the gift of Mrs. Helen H. Newberry, of Detroit, Mich. For the bi-centennial celebration of the University Professor Parker composed a Greek Ode for chorus and orchestra, to conduct which he came home from Germany where he was spending his first Sabbatical year. A portion of the summer of 1901 was spent in the composition of a 'Concerto for Organ and Orchestra with Harp,' which in the next musical season figured on the programmes of the Boston, Chicago, and New Haven symphony concerts with the composer at the organ. In the same year Dr. Parker resigned his position at Trinity Church, Boston, and accepted a similar appointment in New York, which entailed less fatiguing travel, as being nearer the scene of his week-day labours. Following is a list of Dr. Parker's compositions with the dates of publication. There are but few of his writings remaining in manuscript, most of them the products of his study years in Munich, where they had performance at the students' concerts in the Hochschule. As a rule the date of publication indicates the order of composition, though there are exceptions.

Op.
1. 'The Shepherd Boy'; chorus for men's voices. 1882.
2. Five Part-songs for mixed voices. (MS.) 1882.
3. Psalm XXIII., for women's voices, organ and harp. (MS.) 1883.
4. Concert Overture, in E flat. (MS.) 1883.
5. Overture, in A major. (MS.) 1884.
6. 'The Ballad of a Knight and his Daughter.' Produced in Munich in 1884, published in 1891.
7. Symphony in C minor. Performed in Munich in 1885. (MS.)
8. 'King Trojan'; for chorus, soli, orchestra and harp. First performance in Munich in 1885; published in 1886.
9. Five pieces for Pianoforte. 1887.
10. Three Love Songs for Tenor. 1887.
11. Quartet for Strings, in F major. Performed in Buffalo, Detroit, Cleveland, Boston, and elsewhere. (MS.)
12. 'Venetian' Overture, in B flat. Performed in Munich in 1884. (MS.)
13. Scherzo for orchestra, in G. Performed in Munich and New York, 1884 and 1886. (MS.)
14. 'Blow, thou Winter Wind,' male chorus. 1890.
15. Idylle (Goethe); performed in Providence. 1891.
16. 'Normannenzug' (The Ballad of the Normans); for chorus.
17. Four Pieces for the organ. 1890.
18. The Morning and Evening Service, together with the office for the Holy Communion, in E major. 1892.
19. Four Pieces for the pianoforte. 1890.
20. Four Pieces for the organ. 1891.
21. 'The Kobolds'; for chorus and orchestra. Performed at Springfield, and published in 1891.
22. Three Sacred Songs. 1891.
23. Six Lyrics for the Pianoforte. 1891.
24. Six Songs. 1891.

Op.
25. Two Love Songs. 1891.
26. 'Harold Harfagar'; for chorus and orchestra. Performed in 1891 in New York and published the same year.
27. Two Choruses for Women's Voices. 1891.
28. Four Pieces for the Organ. 1891.
29. Six Songs. 1892.
30. 'Hora Novissima'; an oratorio. (See above.) 1893.
31. 'The Dream King and his Love'; a cantata. (See above.) 1893.
32. Five Pieces for the Organ. 1893.
33. Six Choruses for men's voices. 1893.
34. Three Songs. 1893.
35. Suite for violin, pianoforte, and violoncello. (MS.)
36. Four Pieces for the organ. 1893.
37. 'The Holy Child'; a cantata, for Christmas. 1893.
38. Quintet in D minor, for strings. (MS.)
39. Four Choruses for Male Voices. 1893.
40. 'Cáhal Mór of the Wine-red Hand'; for baritone and orchestra.
41. Suite for violin and pianoforte. (MS.)
42. Ode for Commencement. 1895.
43. 'The Legend of St. Christopher'; an oratorio. (See above.) 1898.
45. 'Adstant Angelorum Chori'; motet for mixed voices *a cappella*. Prize Composition of the Musical Art Society, New York, 1899.
46. 'A Northern Ballad'; for orchestra. Performed in Boston, Chicago and New York. (MS.)
47. Six Old English Songs. 1899.
48. Choruses for Male Voices. 1899.
49. Three Pieces for the pianoforte. 1899.
50. 'A Wanderer's Psalm.' (See above.) 1900.
52. Three Songs. 1900.
53. 'Hymnos andron'; Greek Ode for the Celebration of the Bi-centenary of Yale University. 1901.
54. 'A Star Song'; for chorus, soli and orchestra. (See above.) 1901.
55. Concerto for organ and orchestra. 1902.
56. Symphonic Poem; for orchestra. (MS.)
57. Communion Service, in B flat. 1904.
58. Three Settings of Mediæval Hymns; for solo voice. 1905.
59. Four Songs.
60. 'Union and Liberty'; patriotic song with orchestra. Sung at the inauguration of President Roosevelt. 1905.
61. Ode for the Dedication of the Albright Art Gallery in Buffalo. 1905.

H. E. K.

PARLANDO, PARLANTE, 'speaking,' A direction allowing greater freedom in rendering than *cantando* or *cantabile*, and yet referring to the same kind of expression. It is generally used in the case of a few notes or bars only, and is often expressed by the signs – ÷ placed over single notes, and by a slur together with staccato dots over a group of notes. Sometimes, however, it is used of an entire movement, as in the 6th Bagatelle from Beethoven's op. 33, which is headed 'Allegretto quasi Andante. Con una certa espressione parlante,' and in the second of Schumann's variations on the name 'Abegg,' op. 1, where the direction 'Basso parlando' stands at the beginning and refers to the whole variation. M.

PARRATT, Sir Walter, was born Feb. 10, 1841, at Huddersfield, Yorkshire, where his father, Thomas Parratt (1793-1862), was organist (of the parish church from 1812 to his death), and at the head of his profession. The boy displayed much precocity, and was thoroughly grounded by his father at an early age. At seven years old he took the service in church, and at the age of ten he played on one occasion the whole of the forty-eight preludes and fugues of Bach by heart, without notice. He thus laid the foundation of that affectionate and intimate knowledge of Bach's music which now distinguishes him. His predilection for the organ was no doubt grounded on his father's example and on his familiarity with Conacher's organ factory, which he haunted when very young. At any rate he was an organist from the beginning. At eleven years of age he held his first appointment at Armitage Bridge Church. After a few months he was sent to the choir school of St. Peter's Chapel, Pimlico, where he officiated

as organist, and became a pupil of George Cooper's; but the school was unsatisfactory, and he was recalled to Huddersfield, and was organist of St. Paul's Church there, from 1854 till 1861. In that year he received the appointment of organist to Lord Dudley, at Witley Court in Worcestershire. Here he had time and opportunity for study, of which he availed himself. His next step was to the parish church, Wigan, in 1868; in 1872, when Stainer was appointed to St. Paul's Cathedral, Parratt succeeded him at Magdalen College, Oxford, and while there he held the organistship of St. Giles's, was choirmaster of Jesus and Trinity College chapels, conductor of the Exeter College Musical Society, the Trinity College Glee Club, and college societies at Jesus and Pembroke. He also conducted the Oxford Choral Society, and was a prominent member of the University Musical Club. In 1882 he was appointed to St. George's Chapel, Windsor, his present post, *vice* Sir G. Elvey. In 1873 he had taken the degree of Mus.B. at Oxford, and in 1883 was chosen Professor of the Organ in the Royal College of Music, as well as conductor of the Choral Class. He is conductor of the Madrigal Society of Windsor, and of other choral organisations there, and 'Past Grand Organist' of the Freemasons. In 1892 he received the honour of knighthood, and in 1893 was appointed master of the Queen's Musick and private organist to Her Majesty. Both the latter appointments were confirmed to him by the present King. He is also a member of the Victorian Order. He received the honorary degree of Mus.D. at Oxford in 1894.

His publications comprise an anthem, 'Life and Death,' to words by Dean Stanley, an early valse-caprice, some songs, and pieces for the organ in the *Organist's Quarterly Journal*. He wrote the music for the performance of 'Agamemnon' at Oxford in June 1880, and to 'The Story of Orestes,' Prince's Hall, June 1886. His gifts are very great. His playing needs no encomium, and in addition his memory is prodigious, and many stories of curious feats are told among his friends. His knowledge of literature is also great, and his taste of the finest. He has been a considerable contributor to this Dictionary, and supplied the chapter on music to Mr. Humphry Ward's *Reign of Queen Victoria* (Longmans, 1887). He edited the volume of 'Choral Songs . . . in honour of Her Majesty Queen Victoria' (1899), and wrote the last himself. He is a very hard worker, and the delight of his colleagues, friends, and pupils. Nor must we omit to mention that he is an extraordinary chess-player. G.; with additions from the *Musical Times*, 1902, pp. 441 ff.

PARRY, Sir Charles Hubert Hastings Bart., was the second son of Thomas Gambier Parry, of Highnam Court, near Gloucester, a highly skilled amateur painter and patron of the arts, the inventor of a process of 'spirit fresco,' in which his own decorations of Highnam Church and parts of Ely and Worcester Cathedrals are preserved. Hubert Parry was born at Bournemouth, Feb. 27, 1848, and was educated successively at Malvern, Twyford (near Winchester), Eton, and Exeter College, Oxford. We hear of his composing chants and hymn-tunes when he was about eight, but his first deep musical impression seems to have been received from Samuel Sebastian Wesley, while he was at school at Twyford. In 1861, when he went to Eton, his musical proclivities made themselves felt at once, and he became famous in the school as a baritone singer, a pianist, and a composer of songs, etc. In 1867, just before leaving Eton for Oxford, he took the Mus.B. degree at the latter university, and his exercise, a setting of 'O Lord, Thou hast cast us out,' was performed at Eton, and published. At Oxford studies and sports took the first place, and music was rather neglected for a time, excepting in occasional performances, and in the founding of the Oxford University Musical Club. He took the B.A. degree in 1870, but before this he had taken composition lessons from Sterndale Bennett and G. A. Macfarren, besides going to Stuttgart for one long vacation to study with Henry Hugo Pierson. After leaving Oxford he was in Lloyd's for about three years, but at the end of that time music was too strong for him, and thenceforward he has devoted himself exclusively to the art. In these early years in London the friendship, counsel, and instruction of Edward Dannreuther were of the utmost benefit to him, and it was at the semi-private music-meetings at Dannreuther's house in Orme Square that all Parry's chamber music was played almost as soon as it was written. The fortunate subscribers to these concerts little knew how unique was the privilege they enjoyed, for in many cases Parry's MS. works were mislaid, and, in some instances, inadvertently destroyed, in the following years. In 1877 Parry, while on a visit to Cannes, gave a series of chamber concerts there with Edoardo Guerini the violinist, and among other things his suite for the two instruments (probably the 'Partita') was played. In 1879 a private concert of Parry's works was given at the house of the Right Hon. A. J. Balfour, when in addition to some of the works already performed at Dannreuther's house, we hear of a fantasia-sonata in one movement for piano and violin, and a set of pianoforte variations on a theme of Bach; and in the same year an overture, 'Guillem de Cabestanh,' was played at the Crystal Palace. As long before as 1868 an 'intermezzo religioso' for strings had been produced at the Gloucester Festival. It was in 1880 that Parry's name first came before the world at large. Dann-

reuther played his pianoforte concerto in F sharp minor at the Crystal Palace, and in the autumn his first important choral work, the 'Scenes from Prometheus Unbound,' was given at the Gloucester Festival. It was not a success, but it is not the less interesting on that account; it undoubtedly marks an epoch in the history of English music, and the type of composition of which it was the first specimen has had great consequences in the development of our national art. The dramatic monologue of Prometheus had a new note of sincerity in it; besides the wonderful faithfulness of accentuation, in which Parry has always been unrivalled among modern composers, there is a wealth of noble melodic ideas, such as the theme of Jupiter's song, 'Pour forth heaven's wine,' and the lovely passage for unaccompanied quartet, 'Our feet now, every palm,' while the final climax, 'To an ocean of splendour,' is now realised as a prophecy of that power of culminating effect which has been so finely shown over and over again by the composer. For the following Gloucester Festival, Shirley's ode, 'The Glories of our Blood and State,' was set for chorus and orchestra, and the conviction that a new composer had arisen to revive the art of choral writing gradually grew, until the fullest confirmation was given in the famous 'Blest Pair of Sirens,' first performed by the Bach Choir in 1887. Since that time, Parry's choral works have succeeded one another at the great festivals with most welcome regularity. His instrumental compositions, meanwhile, were a good deal longer in gaining wide recognition; the orchestral works were considered obscure, a circumstance due to their extreme conciseness and the elaborate development of the themes. The first symphony was given in 1882, the second, in F, in the following year, the third and fourth in 1889. His orchestral writing is by no means the formless glow of gorgeous colouring that pleases the ears of amateurs in the present day; as it always has laid more stress on the substance of the ideas and development, rather than on the manner of their presentment, he is sometimes considered not to excel in orchestration; but such things as the third and fourth symphonies, or the 'Characteristic Variations' of later date, must always appeal strongly to the cultivated musician.

In the choral works, from 'Blest Pair of Sirens' onwards, there is apparent the same mastery of accentuation that was noticed in his songs; besides this, the composer shows a wonderful power of handling large masses with the utmost breadth and simplicity of effect, and of using the voices of the choir in obtaining climax after climax, until an overwhelming impression is created. This is the secret of Parry's power over the musical people of his time, and it is a power that is felt not only by the educated hearer, but even by the untrained listener. Without the smallest trace of the actual influence of Handel, there is a grandeur which is commonly called 'Handelian' about many of Parry's choruses, and in one work after another he touches a point which can only be called sublime. The more delicate side of his choral writing is beautifully shown in the various part-songs which came out in 1897, and several of these are among the most expressive and tender things in music. 'Since thou, O fondest and truest,' 'There rolls the deep,' and 'Music, when soft voices die,' have never been surpassed in pathetic quality, and in perfect command of simple resources the whole series is most remarkable. The strong vein of humour which his friends know so well has appeared in his music on many occasions; in the music to the three plays of Aristophanes, both wit and humour are strongly apparent throughout, and his way of weaving in themes from well-known works, and of imitating various styles, makes these works unique in music. In 'The Pied Piper,' too, his music fits the humorous parts of Browning's poem no less perfectly than the picturesque or narrative passages.

In 1883 Parry was appointed Choragus of the University of Oxford, and in 1900 succeeded Sir John Stainer as Professor of Music; in 1894 he was appointed Director of the Royal College of Music, in succession to Sir George Grove, and in 1898 received the honour of knighthood. At the Coronation of King Edward VII. in 1903, he was created a baronet. In 1883 he was given the honorary degree of Mus.D. at Cambridge, and in 1884, the same degree at Oxford. A similar degree followed at Dublin in 1891, in which year he was appointed Examiner of Music in the London University. It would be impossible to give a list of all the societies connected with music of which Parry is president; his geniality of disposition, remarkable powers of organisation, strong common sense, and the purity of his artistic ideals have made him the most powerful influence in English musical matters, even apart from his own creations, which in the aggregate mark him out as the most important figure in English art since the days of Purcell.

In literary work he has done much that is memorable; besides some early poems in *Macmillan's Magazine* for May 1875, he wrote and arranged the words for his own 'Judith,' and for many others of his works; his contributions to this Dictionary are among the most valuable things in the first edition; his *Studies of the Great Composers* (1866) is full of useful information conveyed in a terse style very different from that of the average writer on music at the time of its publication; his

best work in this way is undoubtedly contained in *The Art of Music* (1893), enlarged and republished in 1896 as *The Evolution of the Art of Music*, and *The Seventeenth Century*, vol. iii. of *The Oxford History of Music*. In these the established facts of the history are put in a suggestive new light, and the conclusions based on research of all kinds are full of value. His *Summary of Musical History* is among Novello's Music primers, and is of course intended for the use of students. He has lectured at the Royal Institution, the Midland Institute, Birmingham, and elsewhere, with great success.

The following is an attempt at a complete chronological catalogue of Parry's works; it is to be regretted that he has not used the convenient system of opus-numbers, except in three or four early instances:—

LIST OF COMPOSITIONS

(The order of the early works is uncertain.)

Anthem, 'Blessed is He' (pubd. by Novello, 1865, dedicated to Sir G. J. Elvey).
Anthem, 'Prevent us, O Lord' (pubd. Novello).
Songs (pubd. Lamborn Cock): 'Why does azure deck the sky?' 'Angel Hosts, sweet love, befriend thee.'
Five-part madrigal, 'Fair Daffodils' (pubd. Lamborn Cock).
Te Deum and Benedictus in D, afterwards extended to full morning and evening service (pubd. Novello).
Cantata, 'O Lord, Thou hast cast us out' (exercise for the Mus.B. degree, 1867).
Intermezzo religioso for strings (Gloucester Festival, 1868).
Two Songs, 'Autumn,' 'The River of Life' (pubd. Ashdown).
Three Songs (odes from Moore's version of 'Anacreon'): 'Away, away, you men of rules,' 'Fill me, boy, as deep a draught,' and 'Golden hues of life are fled' (pubd., Augener, the second afterwards set, with slight alterations, with orchestral accompaniment).
Three vocal trios, op. 11 (pubd. Ashdown, as part of a series of Chamber Trios), No. 1, 'Hymn to Night'; No. 2, 'Hymn to Diana,' 'Queen and Huntress'; and No. 3, 'Take, O take those lips away.'
Three Songs (pubd. Ashdown, as op. 12, after 1872), 'The Poet's Song,' 'More fond than cushat dove,' 'Music.'
Pianoforte works:—
Sonnets and Songs without Words, for pianoforte solo: Book i. (pubd. Lamborn Cock), 'A Pastoral,' 'Owlet,' 'Gnome,' and 'Lied'; Book ii. (pubd. Lamborn Cock), 'In Memoriam, Sept. 1868,' 'Resignation,' 'L'Allegro,' and 'Il Pensieroso'; Book iii. (pubd. Ashdown), 'Prelude,' 'Interlude,' 'Vergissmeinnicht.'
Charakterbilder (Seven Ages of Mind), seven studies for pianoforte (pubd. Augener).
Sonata, No. 1, in F (pubd. Ashdown).
Sonata, No. 2, 'To Tors,' in A minor and major (pubd. Stanley Lucas, Weber, and Co.).
[A set of 'Miniatures' is mentioned in the first edition of the Dictionary.]
Variations on a theme of Bach, and a Fantasia-sonata in one movement for piano and violin, are mentioned as being played at the concert given at Mr. Balfour's house in 1879.
A Garland of Shakespearean and other old-fashioned lyrics (pubd. Lamborn Cock, as op. 21), 'On a day, alack the day,' 'A Spring Song,' 'A Contrast,' 'Concerning Love,' 'A Sea Dirge,' and 'To Mistress Margaret Hussey.'
Partita for piano and violin, in D minor, written 1877 (pubd. Czerny, 1887).
Song, 'Twilight' (pubd. as op. 23, No. 1, by Ashdown).
Trio, pf. and strings in E minor, Dannreuther, 1878, Hallé's recitals, 1880 (pubd. Breitkopf).
Grosses Duo, for two pianofortes, in E minor, 1878 (pubd. Breitkopf).
Overture, 'Guillem de Cabestanh' (Crystal Palace, 1879).
Romance for violin and pf. in F, contributed to an album published by Teague and King, Winchester.
Quartet, piano and strings, F minor, 1879 (pubd. Novello).
Quartet for strings in G major, 1880 (Dannreuther).
Quintet for strings in E flat.
Nonet for wind instruments in B flat.
Sonata, pf. and violoncello, in A, 1880 (pubd. Novello).
Concerto in F sharp minor, pf. and orch. (Crystal Palace, April 3, and Richter, May 10, 1880).
Fantasia and Fugue for organ (MS.)
Scenes from Shelley's 'Prometheus Unbound,' for soli, choir, and orch., Gloucester Festival, 1880 (all choral works from this time onward, pubd. by Novello).
Symphony, No. 1, in G, Birmingham Festival, 1882.
Symphony, No. 2, in F, Cambridge University Musical Society, 1883, and in a remodelled form, Richter Concert, 1887 (pubd. 1906, Novello).
Choral Ode from Shirley's *Contention of Ajax and Ulysses*. 'The Glories of our Blood and State' (Gloucester Festival, 1883).
Music to *The Birds* of Aristophanes (Cambridge, Nov. 1883).
Trio in B minor (Dannreuther, 1884, pubd. Novello).
Suite Moderne for orchestra (Gloucester Festival, 1886: London Symphony Concerts, later in the same year).
Theme and nineteen variations for piano solo (pubd. Stanley Lucas and Weber).
Characteristic Popular Tunes of the British Isles, arranged for pianoforte duet (pubd. Stanley Lucas, 1887).
English Lyrics, book i. (pubd. 1886, by Stanley Lucas, afterwards by Novello)—'My true love hath my heart,' 'Good night,' 'Where shall the lover rest?' 'Willow, willow.'
English Lyrics, book ii. (pubd. 1887)—'O Mistress mine,' 'Take, O take those lips away,' 'No longer mourn for me,' 'Blow, blow, thou winter wind,' 'When icicles hang by the wall.'
Four Sonnets of Shakespeare (pubd. 1887 by Stanley Lucas and Weber).
Milton's Ode at a Solemn Music, for chorus and orchestra, 'Blest Pair of Sirens' (Bach Choir, May 17, 1887, and Hereford Festival, 1888).
Oratorio, 'Judith' (Birmingham Festival, 1888).
Sonata for pf. and vln. in D (Dannreuther, 1889).
Symphony, No. 3, in C ('English') (Philharmonic, May 1889).
Symphony, No. 4, in E minor (Richter, July 1889).
Pope's Ode on St. Cecilia's Day, for soli, choir, and orch. (Leeds Festival, 1889).
Trio, pf. and strings in G (Dannreuther, Feb. 1890).
'L'Allegro ed il Pensieroso' (Milton), for soli, choir, and orch. (Norwich Festival, 1890).
'Eton' (ode by Swinburne), chorus and orch. (Eton Celebration, June 1891).
De Profundis, psalm for soprano solo, twelve-part chorus, and orch. (Hereford Festival, 1891).
Song, 'The Maid of Elsinore,' contributed to an album of 'Twelve New Songs' (Leadenhall Press, 1891).
Music to *The Frogs* of Aristophanes (performed by the Oxford University Dramatic Club, Feb. 1892).
Choric Song, from Tennyson's *Lotus Eaters*, for soprano solo, choir, and orchestra (Cambridge, June 1892).
Oratorio, 'Job,' for soli, chorus, and orch. (Gloucester Festival, 1892).
Music to Stuart Ogilvie's 'Hypatia' (Haymarket Theatre, Jan. 1893).
Overture 'To an Unwritten Tragedy' (Worcester Festival, 1893).
Song, 'Rock-a-Bye,' contributed to the *Children's Souvenir Song Book*, Columbian Exposition, Chicago, 1893 (pubd. Novello).
Suite for strings in F ('Lady Radnor's Suite'), for the Countess of Radnor's orchestra (played June 29, 1894).
Arrangement of a suite by Boyce for the same concert.
Anthem, 'Hear my words, ye people,' for soprano and bass soli and chorus, written for the festival of the Salisbury Diocesan Choral Association, 1894.
Oratorio, 'King Saul' (Birmingham Festival, 1894).
English Lyrics, book iii. (Novello, 1895—'To Lucasta,' 'If thou would'st ease thine heart,' 'To Althea,' 'Why so pale and wan?' 'Through the ivory gate,' 'Of all the torments.'
Invocation to Music (poem by Robert Bridges), soprano, tenor, and baritone solos, choir, and orch. (Leeds Festival, 1895).
Twelve short pieces (three books) for violin and piano (Novello, 1895).
Song, 'Land to the Leeward, Ho!' (*School Music Review*, Sept. 1895).
English Lyrics, book iv. (Novello, 1897)—'Thine eyes still shined for me,' 'When lovers meet again,' 'When we two parted,' 'Weep you no more,' 'There be none of beauty's daughters,' 'Bright star.'
Part-songs (Novello, 1897):—
Six Lyrics from Elizabethan song-books—'Follow your Saint,' 'Love is a sickness,' 'Turn all thy thoughts to eyes,' 'Whether men do laugh or weep,' 'The sea hath many a thousand sands,' 'Tell me, O love' (4-parts, the last 6-parts).
Six Modern Lyrics set as part-songs—'How sweet the answer,' 'Since thou, O fondest and truest,' 'If I had but two little wings,' 'There rolls the deep,' 'What voice of gladness,' 'Music, when soft voices die' (all 4-parts).
Eight four-part songs: 'Phillis,' 'O love, they wrong thee much,' 'At her fair hands,' 'Home of my heart,' 'You gentle nymphs,' 'Come pretty wag,' 'Ye thrilled me once,' 'Better music ne'er was known.'
Characteristic Variations for orch., in E minor (Philharmonic, June 1897).
Magnificat, for soprano solo, choir, and orch. (Hereford Festival, 1897).
A Song of Darkness and Light (poem by Robert Bridges), for soprano solo, choir, and orch. (Gloucester Festival, 1898).
Music to 'A Repentance' (John Oliver Hobbes) (St. James's Theatre, Feb. 1899).
Five-part song, 'Who can dwell with greatness?' contributed to the album of Choral Songs in Honour of Queen Victoria, 1899.
Te Deum, for soli, choir, and orch. (Hereford Festival, 1900).
Bass scena, with orch., 'The Soldier's Tent' (words by Alma Stretell) (Birmingham Festival, 1900).
Music to the *Agamemnon* of Aeschylus (Cambridge, Nov. 1900).
Ode to Music (poem by A. C. Benson) for the opening of the new concert room at the Royal College of Music, June 1901.
'God of all created things,' Coronation hymn, 1902.
English Lyrics, book v. (Novello, 1902)—'A stray nymph of Dian,' 'Proud Maisie,' 'Crabbed age and youth,' 'Lay a garland,' 'Love and laughter,' 'A girl to her glass,' 'A Lullaby.'
English Lyrics, book vi. (Novello, 1902)—'When comes my Gwen,' 'And yet I love her,' 'Love is a babe,' 'A lover's garland,' 'At the hour the long day ends,' 'Under the greenwood tree.'
'War and Peace,' ode (to words by A. C. Benson and the composer) for soli, choir, and orch. (Royal Choral Society, Albert Hall, April 1903).
Anthem, 'I was glad,' and Processional Music, for the Coronation of King Edward VII., 1903.
'Voces Clamantium,' Motet, for soprano and baritone solos, choir, and orch. (Hereford Festival, 1903).
'The Love that casteth out Fear' (*sinfonia sacra*), for contralto and bass solos, semi-chorus, chorus and orchestra (Gloucester Festival, 1904).
'In praise of Song,' part-song for double choir (Oxford, 1904).
Music to *The Clouds* of Aristophanes (Oxford University Dramatic Club, March 1905).

'The Pied Piper of Hamelin' (Browning), for tenor and bass solos, choir, and orch. (Norwich Festival, 1905).
'Von edler Art,' arrangement of an old German song (Boosey).
'The Soul's Ransom' (*sinfonia sacra*), for soprano and bass soli, choir and orch. (Hereford Festival, 1906).
Twelve Hymn Tunes in *Hymns Ancient and Modern* (1904). One in *The Church Hymnary* (1898). One in [Helena] Countess of Radnor's *Order of Service for Children* (1894, etc.).

M.

PARRY, JOHN, of Ruabon, North Wales, was domestic harper to Sir Watkin Williams Wynne, of Wynnstay. He came and played in 1746 in London, where his playing is said to have been admired by Handel, and he also played at Cambridge before Gray, thereby inciting him to the completion of his poem, 'The Bard.' In 1742 he put forth the earliest published collection (only one part published) of Welsh melodies, under the title of 'Antient British Music of the Cambro-Britons.' He afterwards published (undated) 'A Collection of Welsh, English, and Scotch Airs; also Lessons for the Harpsichord'; and, in 1781, 'Cambrian Harmony; a Collection of Antient Welsh Airs, the traditional remains of those sung by the Bards of Wales.' He died at Ruabon, Oct. 7, 1782. Though totally blind, he is reported to have been an excellent draught-player. W. H. H.

PARRY, JOHN, born at Denbigh, North Wales, Feb. 18, 1776, received his earliest musical instruction from a dancing-master, who taught him also to play the clarinet. In 1795 he joined the band of the Denbighshire militia, and in 1797 became master of it. In 1807 he resigned his appointment, and settled in London as a teacher of the flageolet, then greatly in vogue. In 1809 he was engaged to compose songs, etc., for Vauxhall Gardens, which he continued to do for several years afterwards, and also adapted English words to a selection of Welsh melodies. He composed the music for T. Dibdin's extravaganza, 'Harlequin Hoax; or, A Pantomime proposed,' 1814; 'Oberon's Oath,' 1816; 'High Notions, or A Trip to Exmouth,' 1817; and adapted the music for 'Ivanhoe,' 1820; and 'Caswallon,' a tragedy, 1829. He was author as well as composer of the musical pieces, 'Fair Cheating,' 1814; 'Helpless Animals,' 1818; and 'Two Wives, or, A Hint to Husbands,' 1821; 'The Sham Prince,' 1836. He conducted the Cymmrodorion and Eisteddfodau, or Congresses of Welsh Bards, at Wrexham in 1820 and at Brecon in 1822, and in 1821 he received the degree of 'Bardd Alaw,' or Master of Song. He was one of the promoters of the Cambrian Society. He was author of *An Account of the Rise and Progress of the Harp*; *An Account of the Royal Musical Festival held in Westminster Abbey in 1834* (of which he had been secretary); and *Il Puntello, or, The Supporter*, containing the first rudiments of music. In June 1837 he gave a farewell concert, at which he sang his own ballad of 'Jenny Jones' (made popular by Charles Mathews the year before), accompanied on the harp by his son. From 1834 to 1848 he was concert music critic to *The Morning Post*. He published several collections of Welsh Melodies, the most important embodying the greater part of Jones's 'Relics of the Welsh Bards,' under the title of 'The Welsh Harper' (1839-48). From 1831 to August 5, 1849, he was treasurer of the Royal Society of Musicians. He died April 8, 1851.

His son, JOHN ORLANDO, born in London, Jan. 3, 1810, studied the harp under Bochsa, and, in May 1825, appeared (as Master Parry) as a performer on that instrument. He also became an excellent pianist. In 1830 he sang 'Arm, Arm, ye brave,' at Franz Cramer's concert, and subsequently had much success as a baritone singer, chiefly of ballads accompanied by himself on the harp. [Neukomm's once famous song, 'Napoleon's Midnight Review,' was written for him; and in 1833 he went to Italy, living for some time at Naples, and learning from Lablache, with whom he appeared as Desdemona in a burlesque of 'Othello.'] At his benefit concert in June 1836 he gave the first public indication in England, of the possession of that extraordinary *vis comica* by which he was afterwards so remarkably distinguished, by joining Madame Malibran in Mazzinghi's duet, 'When a little farm we keep,' and introducing an admirable imitation of Harley. Later in the same year he appeared upon the stage at the St. James's Theatre in his father's 'Sham Prince,' in Hullah's 'Village Coquettes' and other pieces. In the following year he gave his 'Buffo Trio Italiano' (accompanied by himself on the pianoforte), in which he successfully imitated Grisi, Ivanoff, and Lablache. In 1840 he introduced 'Wanted, a Governess' (words by George Dubourg), the success of which induced him to abandon serious, and devote himself wholly to comic, singing. The songs he selected differed materially from those of the immediately preceding generation in the absence of coarseness or vulgarity, and were consequently most favourably received. They comprised, among others, 'Wanted, a Wife,' 'Berlin Wool,' 'Blue Beard,' 'Matrimony,' 'Fayre Rosamonde,' and 'The London Season'; the words being mostly by Albert Smith and the music arranged by Parry himself. Many of his songs, glees, etc., were published. [See *Dict. of Nat. Biog.*] In 1849 he gave up concert-singing and produced an entertainment, 'Notes, Vocal and Instrumental,' written by Albert Smith, in which he exhibited a number of large water-colour paintings executed by himself, and which was very successful. He gave similar entertainments in 1850 and 1852. In 1853 ill health compelled him to retire from public performance, and he became organist of St. Jude's, Southsea, and practised as a teacher. In 1860 he again appeared in public at the entertainments of Mr. and Mrs. German Reed, but in 1869 ill health again necessitated his

retirement. He took final leave of the public at a performance for his benefit at the Gaiety Theatre, Feb. 7, 1877. He died at East Molesey, Feb. 20, 1879. W. H. H.

PARRY, Joseph, Mus.D., born at Merthyr Tydvil, May 21, 1841, of poor Welsh parents, the mother a superior woman with much music in her nature. There is a great deal of singing and brass-band-playing among the Welsh workmen, and at chapel and elsewhere the boy soon picked up enough to show that he had a real talent. At ten, however, he was forced to go to the puddling furnaces and to stop all education of any kind. In 1853 his father emigrated to the United States, and in 1854 the family followed him. After a few years Joseph returned from America, and then received some instruction in music from John Abel Jones of Merthyr and John Price of Rhymney. In 1862 he won prizes at the Llandudno Eisteddfod. He then went again to America, and during his absence there a prize was adjudged to him at the Swansea Eisteddfod of 1863, for a harmonised hymn tune.

Its excellence roused the attention of Brinley Richards, one of the musical adjudicators of the meeting, and at his instance a fund was raised for enabling Parry to return to England and enter the Royal Academy of Music. The appeal was well responded to by Welshmen here and in the States, and in Sept. 1868 he entered the Academy and studied under Sterndale Bennett, Garcia, and Steggall. He took a bronze medal in 1870, and a silver one in 1871, and an overture of his to 'The Prodigal Son' (Mab Afradlon) was played at the Academy in 1871. He was appointed Professor of Music at the University College, Aberystwith, and soon after took his Mus. B. degree at Cambridge, proceeding, in May 1878, to that of Mus.D. at the same University. [In 1888 he was appointed to the Musical Lectureship of the University College of South Wales, Cardiff; and in 1896 at the Llandudno Eisteddfod was presented with a cheque for £600 for services rendered to Welsh music. He died at Penarth, Feb. 17, 1903. His works include the oratorios, 'Emmanuel' (London, 1880); 'Saul of Tarsus' (Rhyl and Cardiff, 1892); 'The Prodigal Son' and 'Nebuchadnezzar.' 'Cambria,' a cantata, was performed at Llandudno in 1896. His operas are 'Blodwen,' produced at Aberdare in 1878, and at the Alexandra Palace; 'Virginia,' 1883; 'Arianwen' (Cardiff, 1890); 'Sylvia,' (Cardiff, 1895); 'King Arthur,' completed 1897. Many choral works, an orchestral ballad (Cardiff, 1892), overtures, a string quartet, etc. are among his compositions, and he edited six vols. of Cambrian Minstrelsy.] G.; with additions from *Brit. Mus. Biog.*

His son, Joseph Haydn Parry, born at Pennsylvania, U.S.A., in May 1864, studied mainly under the parental guidance. In 1884 he gained a prize for a pianoforte sonata. In 1890 he was appointed a professor at the Guildhall School of Music; he wrote a successful cantata for female voices, 'Gwen'; a comic opera, 'Cigarette,' was produced at Cardiff in 1892; 'Miami,' a more ambitious work, set to an adaptation of 'The Green Bushes,' came out at the Princess's Theatre, London, Oct. 16, 1893; and a third, 'Marigold Farm,' was finished, but never produced. The young composer died at Hampstead, March 29, 1894. His short career was of great promise, although the work he actually accomplished necessarily aimed at no very lofty ideals. M.

PARSIFAL. A 'Bühnenweihfestspiel' (or 'dedicatory stage-play') in three acts, words and music by Richard Wagner. The poem was published in 1877, and the music completed in 1879. The first performance took place at Bayreuth, July 28, 1882. For twenty-one years the stage representation of the work took place only at Bayreuth (see Bayreuth, vol. i. p. 109, where it should be added that performances took place also in 1886), but the bulk of the work was given in concert-form under Barnby at the Albert Hall, London, Nov. 10, 1884. On Dec. 24, 1903, after many serious disputes between the American managers and the Bayreuth authorities, the first complete performance outside the original theatre took place in the Metropolitan Opera-House, New York. (See also Opera in the U.S.A., p. 468*a*.) On June 20, 1905, the Wagner-Verein of Amsterdam gave a performance of the drama in that city. The distribution of the parts on these special occasions was as follows: Bayreuth, 1882, Kundry, Materna, Marianne Brandt, and Malten; Parsifal, Winkelmann, Gudehus, and Jaeger; Gurnemanz, Siehr, and Scaria. Malten, Gudehus and Scaria sang the parts in London; at New York the part of Kundry was sung by Ternina, those of Parsifal, Gurnemanz, and Amfortas, by Burgstaller, Blass, and Van Rooy, and at Amsterdam, Mme. Litvinne, Herren Forchhammer, Blass and Breitenfeld appeared. The original conductor was Hermann Levi; Barnby conducted in London, Alfred Hertz in New York, and Henri Viotta at Amsterdam. The earliest translation of the poem was made by H. L. and F. Corder, and published in 1879; Miss Margaret H. Glyn made a first-rate version, many years afterwards. M.

PARSONS, Robert, a native of Exeter, was on Oct. 17, 1563, sworn a gentleman of the Chapel Royal. He is said, but erroneously, to have been organist of Westminster Abbey. He composed some church music. A Morning, Communion, and Evening Service is printed in Barnard's 'Selected Church Musick,' and a Burial Service in Low's 'Directions,' 1664. An anthem, 'Deliver me,' is contained in the Tudway Collection (Harl. MS. 7339), and an 'In Nomine,' and a madrigal, 'Enforced by

love and feare,' are in Add. MS. 11,586. [Various 'In Nomines,' etc., are in Add. MSS. 22,597, 29,246, 31,390, 32,377, and 30,380-4; one in the Fitzwilliam Museum at Cambridge (published in the Fitzwilliam Virginal Book, ii. 135) is probably by Robert Parsons.] Three services (the third printed in Barnard), an anthem, 'Ah, helpless wretch,' a motet, 'Anima Christi,' and pieces for viols are in Barnard's MS. collections in the Royal College of Music. Many of his compositions are extant in MS. in the library of Christ Church, Oxford. He was drowned in the Trent at Newark, Jan. 25, 1569-70. [His scientific skill and feeling for curious effects of harmony make him an important figure in English music.]

JOHN PARSONS, probably his son, was in 1616 appointed one of the parish clerks and also organist of St. Margaret's, Westminster. On Dec. 7, 1621, he was appointed organist and master of the choristers of Westminster Abbey. A Burial Service by him is contained in a MS. volume in the library of the Royal College of Music. He died in 1623, and was buried, August 3, in the cloisters of Westminster. A quaint epitaph on him, preserved in Camden's *Remains*, is reprinted in the *Dict. of Nat. Biog.* [from which additions to the above article have been taken.] W. H. H.

PARSONS, SIR WILLIAM, Knt., Mus.D., born in London, 1746, was a chorister of Westminster Abbey under Dr. Cooke. In 1768 he went to Italy to complete his musical education. On the death of John Stanley in 1786 he was appointed master of the King's band of music. On June 26, 1790, he accumulated the degrees of Mus.B. and Mus.D. at Oxford. In 1795, being in Dublin, he was knighted by the Lord Lieutenant, Earl Camden. In 1796 he was appointed musical instructor to the Princesses, and a magistrate for Middlesex, in which latter capacity he acted for several years at the police office in Great Marlborough Street. He died of apoplexy in London, July 19, 1817. W. H. H.; additions from the *Dict. of Nat. Biog.*

PART. This word is used in two senses in music, but there is little danger of confusion between them. The first and more technical sense is of the single line of music from which the instrumental or vocal performer reads, and it is also used of the music itself; so that 'he reads his part from a part' is a phrase readily understood by musicians, as indicating that nothing in the shape of a score is used by the individual referred to. (See next article.) The second use of the word is in respect of the division of large works, and is the equivalent of 'act' in theatrical music; oratorios, cantatas, etc., are divided into so many 'parts' or great sections, after any of which a pause might appropriately be made. The direction 'colla parte' often found in concerted vocal and instrumental music, indicates that those who have the subordinate accompanying parts are to be on their guard in case the soloist should indulge for the moment in some freedom of time. The accompanist is to be careful to play 'with the part.' M.

PART-BOOKS. The polyphonic composers of the 15th and 16th centuries very rarely presented their works to the reader in score. Proske, indeed, tells us that examples are sometimes to be met with, both in MS. and in print, of the genuine *Partitura cancellata—i.e.* the true barred score, as opposed to the semblance of a score resulting from the early method of writing between an unlimited number of horizontal lines,[1] or the early practice of employing, as in the Reading MS., a single stave comprehending lines and spaces enough to include the aggregate compass of an entire composition.[2] Moreover, the English student will scarcely need to be reminded that our own Morley has given examples in genuine score at pp. 131-42, and many other places of his *Plaine and Easie Introduction*. But examples of this kind are the exceptions which prove the rule; since usually the polyphonists preferred to issue their works in the separate parts, and generally in separate volumes, well known to students of mediæval music as 'the old Part-Books.'

Of these Part-Books the greater number may be divided into three distinct classes.

In the first class—that of the true representative Part-Book—each vocal part was transcribed or printed in a separate volume.

In the second class, the Parts were indeed transcribed or printed separately; but in the form called in early times *Cantus lateralis*; *i.e.* side by side, and one above the other, in such a manner that the whole number of Parts could be seen at one view on the double pages of the open book, and that all the performers could sing at once from a single copy of the work.

In the third class, the plan employed was that known in Germany as Tafel-Musik; the Parts being arranged side-ways and upside-down, so that four performers, seated at the four sides of the little table on which the open book was placed, could each read his own part the right way upwards.

The most famous, and, with one exception only, by far the most perfect and beautiful specimens of the first class are those published, at Venice and Fossombrone, at the beginning of the 16th century, by Ottaviano dei Petrucci, the inventor of the art of printing music from movable types. Of these now exceedingly rare and costly Part-Books, more than fifty volumes have been catalogued, since the time of Conrad Gesner, who, however, in his 'Pandecta' mentions some few which cannot now be identified.

The execution of these rare Part-Books is above all praise. The perfection of their

[1] See *ante*, p. 403*b*. [2] See SUMER IS ICUMEN IN.

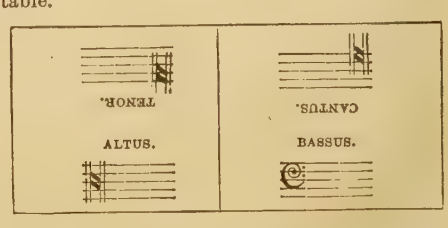
typography would have rendered them precious to collectors, even without reference to the value of the compositions, which, but for them, would have been utterly lost to us.[1] Each part is printed in a separate volume, oblong 4to, without a title-page at the beginning, but with a colophon on the last page of the Bassus, recording the date and place of publication. In one instance only has the brilliance and clearness of the typography been surpassed. The British Museum possesses the unique Bassus Part of a collection of songs, printed by Wynkyn de Worde in 1530, which exceeds in beauty everything that has ever been produced, in the form of music-printing from movable types, from the time of its invention by Petrucci until now. The volume[2] is an oblong 4to, corresponding very nearly in size with those of Petrucci; but the staves are much broader, and the type larger, the perfection of both being such as could only be rivalled at the present day by the finest steel engraving. The volume contains nine songs *a* 4, and eleven *a* 3, by Fayrfax, Taverner, Cornyshe, Pygot, Ashwell, Cowper, Gwynneth, and Jones; and at the end of the book is the first leaf of the Triplex, containing the title and index only. This, unhappily, is all that has hitherto been discovered of the work.

Petrucci's successors were as far as those of Wynkyn de Worde from approaching the excellence of their leader—and even farther. The separate parts of Palestrina's masses and the madrigals of Luca Marenzio, printed at Venice in the closing years of the 16th century, though artistic in design, and in bold and legible type, are greatly inferior in execution to the early examples; and the motets of Giovanni Croce published by Giacomo Vincenti (Venice, 1605) are very rough indeed. The nearest approach to the style of Petrucci is to be found in the earlier works printed in London by John Day; the 'Cantiones Sacrae' of Tallis and Byrd, printed by Thomas Vautrollier (London, 1575); and the earlier works published by Thomas Est, under the patent of William Byrd, such as Byrd's 'Psalmes, Sonets, and Songes of Sadnes and Pietie' (1588) and his 'Songs of sundrie natures' (1589). But Est's later productions, including the second book of Yonge's 'Musica Transalpina' (1597), and the works of the later Madrigalists, are far from equalling these, and little, if at all, superior to the later Italian Part-Books.

The finest Part-Books of the second class, presented in Cantus lateralis, are the magnificent MS. volumes in the Archives of the Sistine Chapel; huge folios, transcribed in notes of such gigantic size that the whole choir can read from a single copy, and adorned with illuminated borders and initial letters of exquisite beauty. In these, the upper half of the left-hand page is occupied by the Cantus, and the lower half by the Tenor; the upper half of the right-hand page by the Altus, and the lower half by the Bassus. When a Quintus is needed half of it is written on the left-hand page below the tenor, and the remainder (*reliquium*) below the Bassus, on the right-hand page. When six parts are needed, the Quintus is written below the Tenor, and the Sextus below the Bassus. Books of this kind seem to have been less frequently used in England than in Italy; unless, indeed, the MSS. were destroyed during the Civil War.[3]

The finest printed examples of this class are, the large folio edition of Palestrina's 'First Book of Masses' (Roma, apud heredes Aloysii Dorici, 1572) and the still finer edition of 'Hymni totius anni' (Roma, apud Jacobum Tornerium et Bernardinum Donangelum, 1589). A very beautiful example of this kind of Part-Book, on a small scale, will be found in Tallis's 'Eight Tunes,' printed by John Day at the end of Archbishop Parker's metrical translation of the Psalms (London, 1560); and one not very much inferior is Thomas Est's 'Whole Booke of Psalmes' (London, 1592). Ravenscroft's 'Briefe Discourse' (1606), is a very rough example; and the 'Dodecachordon' of Glareanus (Basle, 1547), though so much earlier, is scarcely more satisfactory in point of typography.

The third class of Part-Books, designed to be read from the four sides of a table, was more common in England than in any other country. One of the best-known examples is that given in the closing pages of Morley's *Plaine and Easie Introduction* (London, 1597 and 1606), in which the parts are presented in a rectangular arrangement, each part facing outwards as the book is placed open on the table.



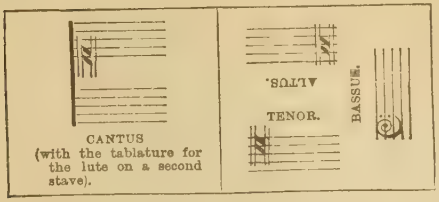
In Dowland's 'First Booke of Songs or Ayres,' a still more complicated arrangement is dictated by the necessity for accommodating a lutenist by the side of the Cantus, the part for these two performers appearing on two parallel staves on the left-hand page, while

[1] Facsimiles will be found in *Ottaviano dei Petrucci da Fossombrone*, by Anton Schmid (Vienna, 1845), and *Ottaviano dei Petrucci da Fossombrone*, by Augusto Vernarecci (2nd edit. Bologna, 1882). The student may also consult Catelani, *Bibliogr. di due stampi ignoti da Ottav. dei Petrucci* (Milan), and the Catalogue of Eitner.

[2] K. 1. e. 1.

[3] A large folio MS. of this kind, containing a Mass by Philippus de Monte, was lent to the Inventions Exhibition of 1885 by Miss Rivington, and another exceedingly fine specimen, containing a Gloria *a* 5, written by Fayrfax for his degree of Mus.D., was lent to the same exhibition from the Lambeth Palace Library.

the other three voices share the right-hand page.



CANTUS (with the tablature for the lute on a second stave).

An interesting example of this class is 'Le Parangon des Chansons,' printed by 'Jaques Moderne dict Grand Jacques' (Lyon, 1539-41), in nine volumes, containing 224 songs *a* 4, and 32 *a* 2 and 3, so arranged that the Superius and Tenor sit facing each other, on opposite sides of the table—the Superius reading from the lower half of the left-hand page, and the Tenor from the upper half; while the Bassus and Altus occupy the same positions with regard to the right-hand page.

The rapid cultivation of instrumental music in the 17th and 18th centuries naturally exercised a great influence upon the Part-Books of the period. Scores, both vocal and instrumental, became more and more common, and the vocal and instrumental Part-Books gradually assumed the form with which we are familiar at the present day. W. S. R.

PART DU DIABLE, LA. An opéra-comique in three acts; words by Scribe, music by Auber. Produced at the Opéra-Comique, Paris, Jan. 16, 1843. G.

PART MUSIC, a collection of vocal music made by John Hullah for the use of his Singing Classes, and originally published by John W. Parker, London. It consists of three series—'Class A for S.A.T.B.' (vol. i. 1842, vol. ii. 1845); 'Class B for the voices of women and children' (1845); 'Class C for the voices of men' (1845). Each series contains sacred and secular pieces. Each was printed both in score and in separate parts, in royal 8vo, and the whole forms a collection unexampled at the time (at least in England) for extent, excellence, and variety, and for the clearness and accuracy of its production.

CLASS A.

1. *Sacred.*

Vol. I.

God save the Queen.
Lord for Thy tender. Farrant.
With one consent (Psalm 100).
O Lord the maker. Henry VIII.
Sanctus and Responses. Tallis.
O praise ye the Lord (Ps. 149).
I will give thanks. Palestrina.
Since on the cross (Ein' feste Burg). Luther.
God is gone up. Croft.
When as we sat in Babylon (Ps. 137).
O be joyful. Palestrina.
Ye gates, lift up (Ps. 24).
The day is past. Hullah.
Thou that from Thy throne. Haydn.
Venite. Tallis.
Thou art beautiful. G. Croce.
O Lord, another day. M. Haydn.
O Lord, I will (Ps. 34). H. Lawes.
Praise the Lord. Jer. Clarke.
Gloria Patri (Canon). Purcell.
Sanctus. Creyghton.
Be not Thou far. Palestrina.
Hide not Thou Thy face. Farrant.
O Jesu Lord. Lejeune.
Give ear, O God. Himmel.
Praise the Lord. Dr. Child.
Blessed be Thou. Lotti.
Forth from the dark. Rousseau.
Almighty God! Forde.
I will arise. Creyghton.
Sing to the Lord. Tye.
Hear my prayer. M. Haydn.
O King eternal (Ps. 8). Croft.
O God of truth. B. Rogers.
O remember not. Rossini.
Give to us peace. Lvov.
Thou knowest, Lord. Purcell.
Amen. Dr. Cooke.
Sweet day, so cool. H. Dumont.
Go not far from me. Zingarelli.
O how amiable. V. Richardson.
To laud the heav'nly King (Ps. 148). Jer. Clarke.
Almighty and everlasting. Gibbons.
Awake, thou that sleepest (Canon). W. Horsley.
Hallelujah. Boyce.

Vol. II.

O King of kings. Kreutzer.
My soul doth magnify (Chant). Dr. Cooke.
Responses. Dr. Child.
O come all ye faithful (Adeste fideles).
Hosanna (Canon). Berg.
Amen. Neukomm.
O Lord, grant the king. Child.
Ut queant (Canon). Harrington.
Sanctus. Rogers.
Why do the heathen. Palestrina.
I will magnify Thee (Chant). P. Humphrey.
Plead Thou my cause. G. Croce.
Ponder my words. Zingarelli.
Awake my soul. Jer. Clarke.
Sleep, downy sleep. Do.
Thou shalt shew me (Canon). Callcott.
My God, my God. Reynolds.
Wherewithal shall a young man. Alcock.
O Saviour! W. Horsley.
O most merciful. Hullah.
Praise the Lord. Gossec.
Sanctus. Bassani.
We will rejoice. Croft.
O Lord, in Thee (Canon). Paxton.
Try me, O God. Nares.
O Lord, teach us (Canon).
Praise ye the Lord. Brassetti.
I will remember. G. Croce.
Peace be to this habitation. M. Haydn.
Hallelujah (Canon). E. Bevin.
All people that on earth (Old 100th).
Praise the Lord (Canon). Callcott.
Behold now. Rogers.
The Lord hear thee. Blow.
Hosanna (Canon). T. F. Walmisley.
Help us, O God. Durante.
The day must come. N. Decius.
Hear me when I call (Canon). W. Horsley.
Sanctus. O. Gibbons.
Let all the people. Palestrina.
Blessed be God. Greene.
O God, Thou art. Purcell.
Mock not God's name (Canon). Tye.
The voice of joy. Jannaconi.

2. *Secular.*

Vol. I.

Rule, Britannia. Arne.
All ye who music love. Donato.
Hard by a fountain. Waelrent.
Ye spotted snakes. Stevens.
Flow, O my tears. John Bennet.
The Waits. Saville.
Come let us all. Atterbury.
Long may life and health.
Freemen, rejoice. Purcell.
Hail, hallowed fane. Mornington.
Crabbed age and youth. Stevens.
In going to my lonely bed. Edwardes.
Ah me! where is. F. Anerio.
Nymphs of the forest. W. Horsley.
O never fear though rain be falling.
May day. Neithart.
Solfeggio. Scarlatti.
Lady see! Marenzio.
How sleep the brave. Dr. Cooke.
Hark, the village maids. Cherubini.
All hail, Britannia. Lotti.
Upon the poplar bough. Paxton.
Since first I saw. Ford.
How glad with smiles. Gluck.
Sing a song of sixpence. Macfarren.
Happy are they. Paxton.
See from his ocean bed. V. Ruffo.
Daybreak. Moscheles.
The hardy Norseman. Pearsall.
Come again, sweet love. Dowland.
In paper case. Dr. Cooke.
Harvest time.
Thy voice, O Harmony. Webbe.
Awake, Æolian lyre. Danby.
My lady is as fair. J. Bennet.
Sing loud a joyful. Gluck.
April is in my mistress' face. Morley.

Vol. II.

The joyous birds. B. Spontone.
Here in cool grot. Mornington.
Girls and boys. Macfarren.
Swiftly from the mountain's brow. Webbe.
Our native land. G. Reichardt.
Like to the grass. Benedict.
Ode to Spring. Paxton.
Come shepherds. J. Bennet.
Hark, hark, the lark. Dr. Cooke.
Come, my friends. W. Horsley.
O how sweet 'tis. Sir J. Rogers.
Long live the Queen (Canon). Boyce.
Come, shepherds. Grast.
Dulce Domum. J. Reading.
Thyrsis, when he left me. Callcott.
Which is the properest day. Arne.
Albion, thy sea-encircled isle. Dr. Cooke.
Pack clouds away. Hullah.
Breathe soft, ye winds. Webbe.
Amid the din. Gluck.
Who will bring back. G. de Vert.
Hark, hark, a merry note.
Thyrsis, sleepest thou? J. Bennet.
Unto the merry greenwood.
Dance we so gaily. F. Schubert.
Blow, blow, thou winter wind. Stevens.
Awake, sweet Love. Dowland.
'Twas on a bank. Hullah.
From Oberon. Stevens.
Thus saith my Chloris. Wilbye.
Now, O now. Dowland.
Happy are we met. Webbe.

CLASS B.

1. *Sacred.*

God save the Queen.
Hallelujah. Boyce.
Shew me Thy ways. Palestrina.
Not unto us. Salieri.
My Shepherd is the Lord (Ps. 23).
Come let us strive to join.
It is a good and pleasant thing (Ps. 92).
Lord, dismiss us.
O Absalom my son. C. King.
Servants of God. C. Barbice.
From everlasting. Webbe.
Hear my crying. Palestrina.
Jehovah, Thou my maker art (Ps. 119).
Prostrate before Thee. Carafa.
O all ye works of the Lord.
Stand up and bless. Immler.
He hath put down. Palestrina.
Benedictus. Chant.
My voice went up (Ps. 57).
Christ whose glory fills the skies.
Great God, what do I. Luther.
The midnight cry. Glasse.
Be merciful. Jackson.
Unto Thee, O God. Hayes.
Great God of hosts. Pleyel.
And His mercy. Palestrina.
Thee will I love. Hofmeister.
O sing unto God.
I will always give thanks.
Be glad, O ye righteous.

2. *Secular.*

Child of the sun. Kreutzer.
Come, follow me. Danby.
Come, sprightly mirth. Hilton.
Dear pity. Wilbye.
Fugato from Les Solfèges d'Italie.
Gentle moon. Do.
Go, gentle breezes. Do.
Hail green fields and shady woods. Dr. Greene.
Heigh ho, to the greenwood. Byrd.
Hot cross buns. Atterbury.
Huntsman, rest. Dr. Arne.
May-day. W. Horsley.
Prythee, do not chide me so. Mozart.
Rule, Britannia. Dr. Arne.
See, where the morning sun. Mozart.

Solfeggio from Les Solfèges d' Italie.
The flowers their buds. Mozart.
The load stars. Shield.
The sunbeams streak. Pohlenz.
Though I soon must leave. Berg.
Three blind mice.
Weep o'er his tomb. Hayes.
When the rosy morn appearing.
Why do you sigh? J. Bennett.

CLASS C.

Sacred.

God save the Queen.
Non nobis. W. Byrd.
Amen. Dr. Cooke.
How blest the man (Ps. 1).
Jerusalem. Roseingrave.
Sanctus. Jer. Clarke.
And now the sun's. Berner.
My soul with patience (Ps. 130).
Glory be to God on high. Boyce.
O God that madest. Hullah.
Hallelujah (8 v.). Hayes.
Jehovah, O Jehovah. Spaeth.
Cantate (Chant).
In sleep's serene oblivion. Freck.
Gloria in Excelsis.
O celebrate Jehovah's (Ps. 107).
Soft slumbers now. Hiller.
Haste thee, O God. Cirri.
Heaven and earth.
He hath filled. Palestrina.
Lord, how are they increased.
I will praise the Name. Hayes.
I will be glad. W. Byrd.
O Thou, to whose all-searching.
Who are these like stars. Nägeli.
Draw nigh unto. Palestrina.
Not unto us, O Lord. Hayes.
Let hymns of praise.
Lord, now we part. Rolle.
Make a joyful noise. Carissimi.
Glory to Thee my God this night.

Secular.

The Smith. Kreutzer.
Past twelve o'clock. Let's have a peal. Row the boat.
St. Martin's bells. Lidarti.
How exquisite the feeling. L. De Call.
Halcyon days. Dr. Cooke.
With horns and hounds. Atterbury.
Half an hour past twelve. Marella.
The war-cry is sounding. Werner.
Come, come, all noble souls. Dr. B. Rogers.
Fairest isle. Purcell.
To the old, long life. Webbe.
Clad in springtide beauty.
When for the world's repose. Mornington.
Come let us all. Hilton.
How sweet in the woodlands. Harrington.
Would you know my Celia's charms? Webbe.
How sweet, how fresh! Paxton.
Well done! Come let us sing! White sand! Hot mutton pies!
The cloud-capt towers. Stevens.
You gentlemen of England. Dr. Callcott.
Rule, Britannia. Arne.
Yawning catch. Harrington.

Class A was republished in 1868, in score and parts, under the editor's superintendence, by Messrs. Longmans, in a larger size though smaller type than before. A few of the original pieces were omitted, and the following were added, chiefly from Hullah's 'Vocal Scores':—

Sacred.

Credo. Lotti.
O remember. Haeser.
Who is the king? (Cancn). M'Murdie.
Like as the hart. B. Klein.
Haste Thee, O God. Zingarelli.
O magnify the Lord. Spohr.
To Thee my God. C. Vervoille.
Methinks I hear. Crotch.
Praise the Lord (Canon). T. A. Walmisley.
The Lord is King. Rolle.
O Saviour of the world. Palestrina.
For God is the King (Canon). E. J. Hopkins.
O Lord, increase. O. Gibbons.
Pater noster. Homilius.

Secular.

Come live with me. Sterndale Bennett.
Music, when soft voices. Weber.
Softly, softly, blow ye breezes. Tieck.
Song should breathe. Hullah.
See the chariot at hand. Horsley.
Slender's ghost. M. Rock.
Come follow me. O. May.
Hail, blushing goddess. Paxton.
Rest, sweet nymph. Pilkington.
Hark, the hollow woods. J. S. Smith.
When the toil of day. R. J. S. Stevens.
As it fell upon a day. Mornington.

G.

PART-SONG (Ger. *Mehrstimmiges Lied*; Fr. *Chanson à parties*). A composition for at least two voices in harmony, and without accompaniment. [The composers of the madrigalian age often styled their less ambitious compositions 'songs of' (two, three, or four) 'parts,' and the pattern set by them has been followed down to modern times, although the older part-songs admitted more variety in the lower parts than is usual with later writers, who, whether from deliberate choice or from incapacity to do anything better, keep their lower parts so simple that they are often tiresome to sing or to hear.] The term 'part-song' will here be employed exclusively as the proper signification of one of the three forms of secular unaccompanied choral music; the others being the madrigal and the glee. Unlike either of its companions, its etymology is plain and simple, being neither of obscure origin, as in the instance of the madrigal, nor of misleading sense, as in that of the glee.

The first requisite of the music in the present day is well-defined rhythm, and the second unyielding homophony. The phrases should be scarcely less measured and distinct than those of a chorale, though of course in style the music may be lively or sedate, gay or pathetic. Tunefulness in the upper part or melody is desirable, and the attention should not be withdrawn by elaborate devices of an imitative or contrapuntal nature in the harmonic substructure. It is obvious that if these principles are to be observed in the composition of a part-song —and any wide divergence from them would invalidate the claim of a piece to the title—it must, as a work of art, be considered as distinctly inferior to either the madrigal or the glee. And it is worthy of surprise and perhaps of regret that while the forms of instrumental composition are constantly showing a tendency to move in the direction of increased elaboration, choral music should exhibit a decided retrogression from the standard attained in the 16th and 17th centuries. Morley's canzonets of two and three parts and ballets, written in obvious imitation of those of Gastoldi, include perfect examples of the part-song as we understand it. 'My bonny lass she smileth' and 'Now is the month of Maying,' maintain their position in the repertory of choral societies by reason of their crisp, well-marked rhythm and simple pleasing melody. John Dowland, whose genius was more tender and lyrical than that of Morley, has left some exquisite specimens of the amatory part-song in his 'Awake, sweet love,' 'Come again, sweet love,' and 'Now, O now I needs must part.' Compared with these the canzonets of Thomas Ford, who was contemporary with Dowland, are greatly inferior in grace, subtlety of expression, and pure poetic feeling, but his 'Since first I saw your face' is an especially fine example. Thomas Ravenscroft and Weelkes, among other composers of the madrigalian epoch, may be included among those who contributed to a form of art too generally accepted as the musical product of the 19th century. The blighting influence of the Puritans proved fatal to every description of musical work in England, and when secular part-music again occupied the attention of composers, it took the form of the glee rather than that of the madrigal or the part-song. In the works of many composers between 1650 and 1750, we may of course discover isolated pieces in which some of the characteristics of the part-song are present. This may be said of Purcell's 'Come if you dare' and 'Come unto these yellow sands,' and of Handel's 'See the conquering hero comes,' to quote some of the best-known instances. But practically the 18th century may be passed over entirely in the consideration of our present subject, and the impression generally prevalent

that the part-song is of wholly modern growth is explained by the intervention of this long and barren epoch. Another impetus from abroad was required, and eventually it came, only not as before from Italy, but from Germany. The latter country, had, in its Volkslieder, and in the almost equally representative songs of Arndt, Körner, and others, the foundation on which to build ready to hand. [See SONG.] The works of Haydn, Mozart, and Beethoven[1] include very few compositions that may be rightly placed under the heading of part-songs; but that most distinctively German composer, Weber, has produced some spirited examples in his 'Bright sword of liberty,' 'Lützow's wild hunt,' and the Hunting Chorus in 'Der Freischütz.' Schubert was more prolific in this branch of art. The catalogue of his compositions contains some fifty pieces of the kind, of which twenty-two are for unaccompanied male voices, and only two for mixed voices. Many of the former display his genius in a favourable light, and but for the fact that our choral societies are mostly of mixed voices, would doubtless be better known than they are in this country.[2] The establishment of Liedertafeln and Gesangvereine, answering in some respects to our older glee clubs, went on rapidly about the period of which we are speaking, and of course led to the production of a large quantity of part-music, most of which, it must be confessed, had but little value, the verses being doggerel and the music infinitely inferior to that of the best English glee-writers. The exceptions noted above were not more than sufficient to prove the rule, until the advent of another great genius, whose works of every description were destined to exercise an almost overwhelming influence over musical thought and action in this country. We refer to Felix Mendelssohn-Bartholdy. It is not too much to say that his 'songs for singing in the open air,' so redolent of blue sky and sunshine and nature's freshness, worked a revolution, or, to speak more accurately, inaugurated a revival, in the choral music of England, the influence of which is ever widening and extending. The appearance of these delightful works was coeval with the commencement of that movement which has since resulted in the establishment of choral societies and more modest singing-classes in every district throughout the length and breadth of the land. Before proceeding to take note of those who have followed most successfully Mendelssohn's lead, it is necessary to revert for an instant to Germany. Robert Schumann wrote about a dozen Lieder for male voices, and nearly double that number for mixed voices, but the strange prejudice which so long existed against this composer was for a long time fatal to the popularity of these works, which deserve to be in the repertory of every tolerably advanced choral society. Less abounding in geniality and inviting melody than those of Mendelssohn, they breathe the very spirit of poetry, and are instinct with true German feeling. Of other foreign composers who have contributed towards the enrichment of this form of art, we may mention Ferdinand Hiller, Robert Franz, Müller, Seyfried, Werner, Kücken, Franz Abt, Truhn, Otto, Raff, and above all, Brahms. In England the form has flourished, although for a long space no material modification of the Mendelssohnian model was apparent. Sterndale Bennett left but three part-songs, 'Sweet stream that winds,' 'Of all the arts,' and 'Come live with me,' of which the last is an established favourite. R. L. de Pearsall, whose madrigals combine so artistically the quaintness of the old style with modern grace and elegance, also wrote some charming part-songs, of which 'The Hardy Norseman' and 'O who will o'er the downs so free,' are perhaps the most popular, but by no means the best. His song in ten parts, 'Sir Patrick Spens,' is perhaps the most elaborate and successful part-song in existence; and for genuine humour 'Who shall win my lady fair,' may pair off with Ravenscroft's quaint old ditty, 'In the merry spring.' In a quieter vein and beautifully melodious are 'Why with toil,' 'When last I strayed,' 'Purple glow,' and 'Adieu, my native shore.' Henry Leslie's 'The Pilgrims' and 'Resurgam' are exquisite examples of the sacred part-song. Sullivan's 'The long day closes' has many of the elements of popularity; 'Joy to the victors' and 'O hush thee, my babie' are only two out of his many bright and tuneful songs. J. L. Hatton devoted himself extensively to this field of musical labour, some of his compositions for men's voices, such as 'The Tar's song,' 'When evening's twilight,' 'Summer eve,' and 'Beware,' having gained extensive popularity. [More recently a type of part-song of more musical value has been popular since the publication of Parry's 'Lyrics from Elizabethan Song-books,' etc., and Stanford's numerous part-songs.] The growth of Orphéoniste Societies in France has of course resulted in the composition of a large quantity of unaccompanied part-music for male voices, to which the majority of the best musicians have contributed. These works are generally more elaborate than English part-songs, and the dramatic element frequently enters prominently into them. [See ORPHÉON.]

It only remains to say a few words as to the performance of the part-song. Like the madrigal, and unlike the glee, the number of voices to each part may be multiplied within reasonable limits. But as the chief desideratum is a strict feeling of unity among the performers the best effects can be obtained from a carefully selected and well-balanced choir of 150 to 300

[1] 'Rasch tritt der Tod,' a three-part song drawn from him by the sudden death of a friend, is Beethoven's only experiment in this direction.

[2] His setting of 'Wer nur die Sehnsucht kennt,' as a quintet for male voices, is a composition of astonishing beauty and pathos.

voices. The part-song being essentially a melody with choral harmony, the upper part is in one sense the most important. But it must not be allowed to preponderate to the weakening of the harmonic structure. On the other hand, the almost inevitable absence of melody, and of phrases of special interest and importance in the middle and lower parts, may tend to engender a feeling of carelessness among those who have to sing these parts, which the conductor must be quick to detect lest the *ensemble* be marred thereby. The idea of independence or individuality, desirable enough in contrapuntal and polyphonic music, must here yield itself to the necessity for machine-like precision and homogeneity. When all has been said, the highest qualities of musicianship cannot find fitting exercise in the part-song. But art may be displayed alike in the cabinet picture and in the more extended canvas, and the remark will apply equally to the various phases of musical thought and action. Of the many collections of Part-songs we may mention 'Orpheus'; and Novello's Part-song Book, in two series, containing a vast number of compositions of varying degrees of merit. H. F. F.

PART-WRITING (Free Part-Writing; The Free Style; German, *Stimmführung*). When the Polyphonic schools were abandoned in the beginning of the 17th century in favour of the newly invented Monodic style, the leaders of the revolutionary movement openly professed their contempt for counterpoint and for every form of composition for which it served as the technical basis. Vincenzo Galilei thought it puerile; Monteverde made a pretence of studying it, under Ingegneri, but never paid the slightest attention to its rules; neither he nor any other disciple of the Monodic school ever suggested a better system to supply its place. But musicians like Giovanni Gabrieli, Bernardino Nanini, and Leo Hasler could not content themselves with a stiff and ungraceful melody, accompanied only by a still more stiff and unmelodious Continuo. Still less could their successors, Colonna, and Alessandro Scarlatti, in Italy, and the ancestors of the great Bach family in Germany, dispense with the effect producible by a number of voices or instruments, combined in accordance with a well-arranged system of harmonious concord. On the other hand, the gradual abandonment of the Ecclesiastical Modes opened the way for many new forms of treatment, and rendered many older ones impossible. Yielding, therefore, from time to time, to the necessities of the case, these true apostles of progress gradually built up a new system, which, while relinquishing no part of the old one which it was possible or expedient to retain, added to it all that was needed for the development of a growing school, marked by peculiarities altogether unknown to the earlier Polyphonists.

In order to understand the changes introduced into the new system of Part-writing, by the pioneers of the modern schools, we must first briefly consider the changed conditions which led to their adoption.

The daily increasing attention bestowed upon instrumental music played an important part in the revolutionary movement. When voices were supported by no accompaniment whatever it was necessary that they should be entrusted with the intonation of those intervals only which they were certain of singing correctly in tune; and on this point the laws of counterpoint were very precise. When instrumental support was introduced, it was found that many intervals, previously forbidden on account of their uncertainty, could be used with perfect security; and in consequence of this discovery the severity of the old laws was gradually relaxed, and a wide discretion allowed to the composer, both with regard to pure instrumental passages and vocal passages with instrumental accompaniments.

Again, the process by which the Ecclesiastical Modes were fused into our major and minor scales led to a most important structural change. In the older style, the composer was never permitted to quit the mode in which his piece began, except for the purpose of extending its range by combining its own Authentic and Plagal forms.[1] But he was allowed to form a True Cadence[2] upon a certain number of notes called its Modulations.[3] As it was necessary that these cadences should all terminate upon major chords, they involved the use of a number of accidentals which has led modern writers to describe the modulations of the mode as so many changes of key, analogous to the modulations of modern music. But the modulations of the mode were no more than certain notes selected from its scale, like the Dominant and Subdominant of the modern schools; and, in applying the term modulation to a change of key, the technical force of the expression has been entirely changed, and the word itself invested with a new and purely conventional meaning.[4] When it became the custom to use only the major and minor modes of modern music—and to change the pitch of these modes, when necessary, by transposition into what we now call the different major and minor keys, it was found possible to change that pitch many times in the course of a single composition; in modern language, to modulate from one key to another. But this form of modulation was quite distinct from the formation of true cadences upon the Regular and Conceded Modulations of the Mode; and it necessarily led to very important changes in the method of Part-writing.

Another striking characteristic of the new

[1] See *ante*, p. 231. [2] See vol. i. p. 435. [3] See *ante*, p. 240.
[4] The Latin words *Modula* and *Modulatio* simply mean a tune.

school—closely connected with that of which we have been speaking—was manifested in the construction of its cadences. The principle of the Polyphonic Cadence was based upon the melodic relation of two real parts.[1] The cadence of the modern school is based upon the harmonic relation of two successive chords.[2] And, naturally, the two forms demand very different treatment in the arrangement of the vocal and instrumental parts.

Finally, the free introduction of the chromatic genus, both in melody and in harmony, opened a wide field for innovation in the matter of Part-writing. Neither in harmony nor in melody was the employment of a chromatic interval permitted, in the strict counterpoint of the 16th century.[3] The new school permitted the leap of the Augmented Second, the Diminished Fourth, and even the Diminished Seventh; and by analogy the leap of the Tritonus and the False Fifth, which, though diatonic intervals, are strongly dissonant. The same intervals and other similar ones were also freely employed in harmonic combination; for the excellent reason that, with instrumental aid, they were perfectly practicable, and exceedingly effective.[4]

These new conditions led, step by step, to the promulgation of an entirely new code of laws, which, taking the rules of strict counterpoint as their basis, added to or departed from them, whenever, and only whenever, the new conditions rendered such changes necessary or desirable.

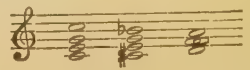
The new laws, like those of the older code, were at first entirely empirical. Composers wrote what they found effective and beautiful, without being able to account, upon scientific principles, for the good effect produced. It was not until Rameau first called attention in the year 1722 to the roots of chords, and the difference between fundamental and inverted harmonies,[5] that any serious attempt was made to account for the prescribed progressions upon scientific principles, or that the essential distinction between the so-called 'vertical' and 'horizontal' methods was satisfactorily demonstrated:[6] and even then the truth was only arrived at after long and laborious investigation.[7]

We shall best understand the points of difference between the two systems by referring to the general laws of STRICT COUNTERPOINT as set forth in that article.

The 'Five Orders' of strict counterpoint are theoretically retained in free part-writing, though in practice composers very rarely write continuous passages in any other than the Fifth Order,[8] which includes the four preceding ones, and, in the new style, admits of infinite variety of rhythm.

The four cardinal rules remain in force, though their stringency is slightly modified, in their relation to 'Hidden Consecutives.' In one respect, however, the severity of the law is increased. In strict counterpoint there is no rule forbidding the employment of Consecutive Fifths by contrary motion;[9] while in the free style the progression is severely censured.

In free part-writing of the First Order it is not necessary to begin with a perfect concord. Melodic leaps, in any interval, whether diatonic or chromatic, are freely permitted. The employment of more than three thirds or sixths in succession is not prohibited. Dissonant harmonies, both fundamental and inverted, may be used with the freedom of consonances, provided only that they be regularly resolved. Chromatic chords may be freely introduced; and, as a natural consequence of their employment, the law which relates to the treatment of false relations—especially, that of the octave—has undergone considerable modification, as in cases analogous to the following, which is perfectly lawful in the free style:—



Among these innovations one of the most important—perhaps the most important of all—is the natural result of the introduction by Monteverde of the unprepared discords so carefully avoided in strict counterpoint.[10] Not only is the harmony now known as that of the dominant seventh[11] freely permitted without any form of preparation whatever; but the licence is extended to the dominant ninth, whether major or minor;[12] the diminished[13] and augmented triads; the three forms of the augmented sixth; the diminished seventh; and even to double dissonances, sounded simultaneously. Combinations tolerated, in strict counterpoint, as suspensions only, and therefore strictly confined to the Fourth Order, may be treated in free Part-writing without preparation, and used in the First Order as Appoggiaturas. Dissonant harmonies may be employed as freely as fundamental concords; and the licence is comprehensive enough to include all possible combinations of this character, provided only that the percussion of the discord be followed

1 See vol. i. p. 435. 2 See vol. i. p. 436 ff.

3 One of the earliest known instances of the employment of the chromatic genus in polyphonic music will be found in a canzonet by Giles Farnaby, 'Construe my meaning' (1598), edited by Mr. W. B. Squire. The English School was always in advance of all others in innovations of this kind.

4 It is true that, at the present day, these intervals are freely employed in unaccompanied vocal passages; but they are only safe now, because our vocalists have so long been accustomed to sing them with instrumental assistance.

5 See Sir George Macfarren's remarks upon this subject, in the *Encyclopædia Britannica*, art. *Music*.

6 See vol. ii. p. 308*b*.

7 An attempt has been made to claim for Dr. Alfred Day the credit of having first clearly explained the difference between the Strict and the Free Styles; but the distinction had already been clearly demonstrated by Albrechtsberger more than half a century earlier.

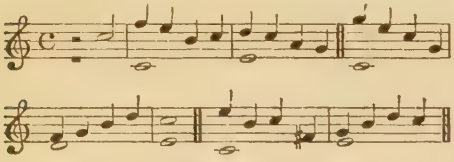
8 A remarkable exception to this will be found in the opening movement of the *Credo*, in Bach's great Mass in B minor.

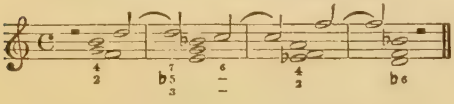
9 Fux, *Grad. ad Parnass.* p. 255. 10 See STRICT COUNTERPOINT.

11 See *ante*, p. 252*a*. 12 *Ibid.* 13 *Ibid.*

by its legitimate resolution. And so great is the change of style effected by the introduction of this salient feature, that had the progress of the movement been arrested here it would still have sufficed to separate the polyphonic from the modern schools, by an impassable barrier.

In the Second Order it is not necessary that the minim on the Thesis should always be a concord, or that every discord should lie between two concords. All that is prescribed, in place of this rule, is, that the discord, whether struck upon the Thesis or the Arsis, must be followed by its correct harmonic resolution, upwards or downwards, either in the next note or the next note but one—or at most two.

In the Third Order these conditions are still further relaxed. The crotchets may proceed to discords by leap, either on the strong or the weak parts of the measure, falling into figures dominated by appoggiaturas or mordents at will. Or, they may take all the notes of a given chord, in succession, in the form of an arpeggio, either with or without appoggiaturas or mordents between them, as in the following examples: all that is necessary being the ultimate resolution of every dissonance into a consonant harmony:—

In the Fourth Order, it is not necessary that the syncopation should invariably be prepared in a concord. On the contrary, it may, in certain cases, be even struck, suspended, and resolved, in combination with two or more successive discords, as in the following example:—



In the Fifth Order, as in the Fifth Order of strict counterpoint, the rules and licences prescribed in connection with the first four orders are combined; while much additional freedom is derived from the rhythmical involutions resulting from the intermixture of notes of different length.

The highest aim of Strict Counterpoint was the perfect development of unlimited and limited real fugue—*i.e.* imitation, with all its most complicated devices and canon. The highest aim of free part-writing is the perfect development of tonal fugue. And as the real fugue of the 16th century could only be developed, in its most complex forms, by the aid of Double, Triple, and Quadruple Counterpoint, so, for the development of the more modern art-form, it was necessary to invent corresponding Orders of Double, Triple, and Quadruple free part-writing—that is to say, combinations of two, three, four, or even a greater number of parts, which could be placed in any required order, above, below, or between each other, without injury to the harmony; in the absence of which provision the successful manipulation of a subject with two, three, or more counter-subjects, would have been impossible. The rules for these devices were, *mutatis mutandis*, very nearly analogous to those observed in Strict Counterpoint: the chief points insisted on being that the parts could not be permitted to cross each other—since this would have nullified the effect of the desired inversion; and that two consecutive fourths could not be permitted, since these, when inverted, would become consecutive fifths.

The Polyodic School,[1] which was gradually developed in connection with this species of part-writing, reached its culminating point of perfection under Handel and Bach, in the earlier half of the 18th century. Both these composers observed exactly the same laws; but the student can scarcely fail to notice the strongly-marked individuality with which they applied them. Though constantly using the most dissonant intervals, both in harmony and melody, Handel delighted in consonant points of repose; and to these his music owes much of the massive grandeur which is generally regarded as its most prominent characteristic. Sebastian Bach delighted in keeping the ear in suspense; in constantly recurring collisions of discord with discord, which allowed the ear no repose. And this fearless determination to give the ear no rest, enabled him to interweave the subjects of his fugues with a freedom which has rarely, if ever, been rivalled. Both masters made free use of every resource provided by the progress of art; but while Bach dwelt lovingly upon the discords, Handel used them only as a means of making the concords more delightful, and thus attained a sweetness of expression which Bach never attempted to cultivate.

But the influence of the new school of part-writing was not confined, like that of strict counterpoint, to the development of one single form of composition alone. It made itself felt in instrumental music of every kind; and in no case more prominently than in the sonata-form of the classical period.

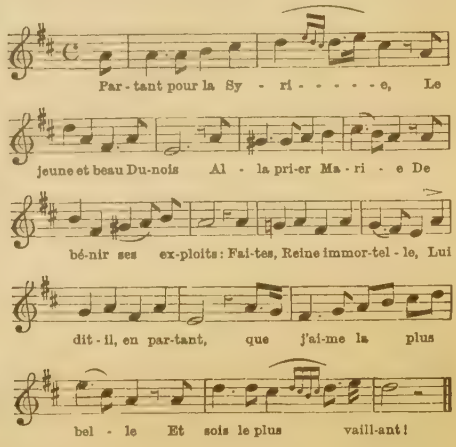
Passages such as those we have described in speaking of part-writing of the Third Order—arpeggios, with or without appoggiaturas or mordents between their principal notes; scale passages, and the like, when written in notes of very brief duration, and executed with rapidity, form an essential element in instrumental music. When accompanied simply with

[1] So called, in contradistinction to the Monodic School, by which it was immediately preceded.

long-drawn harmonies they are purely monodic —instrumental melodies supported upon a harmonised bass. But they are not always confined to a single part; and in that case they form a connecting link between the Monodic and Polyodic styles—between the 'vertical' and the 'horizontal' methods of modern criticism. In strict counterpoint the 'vertical' method, characterised by the formation of long passages upon the harmony of a single chord, was impossible. Its passages were formed by horizontally interweaving together a number of independent melodies. In free part-writing, 'vertical' and 'horizontal' passages succeed each other frequently. In Bach's Fantasia for Organ in G major the opening arpeggios of the Prelude are distinctly monodic, and vertically constructed; while the massive harmonies which succeed them are distinctly Polyodic, and constructed on the 'horizontal' method. Vertical passages, interspersed with free part-writing, are constantly found in Handel's finest choruses —*e.g.* 'Worthy is the Lamb,' and 'The horse and his rider.' The contrast is less frequently found in the choruses of Bach; but it may be seen sometimes—as in the 'Et vitam venturi' of the Mass in B minor. In Beethoven's Sonatas we meet it at every turn. To mention two instances only, the Rondo of the 'Sonate pathétique,' and the final Variations in the Sonata in E major, op. 109, exhibit the contrast in its most strongly marked form. In the works of Wagner the two methods are so closely combined that it is sometimes scarcely possible to separate them. The leading themes are interwoven in free part-writing as ductile and as fearless as that of Bach himself, while an occasional burst of sustained harmony unites the strongest characteristics of the 'vertical' and 'horizontal' methods in a single passage.

It will be seen from what we have already said that free part-writing was no new invention peculiar to the 17th and 18th centuries, but a gradual development from the strict counterpoint of the 16th century. It is not, therefore, to be wondered at that it can only be successfully studied by those who have previously mastered the laws of strict counterpoint, in all their proverbial severity. So true is this, that before writing exercises in the free style, Beethoven studied strict counterpoint in the ecclesiastical modes, first under Haydn, and then under Albrechtsberger, as his exercise-books conclusively prove. Schubert felt it so strongly that at the moment of his death he was actually in treaty with a well-known teacher of the time for lessons in counterpoint. Modern progress would have us believe that it is unnecessary for the student to master the rule, so long as he makes himself familiar with the exceptions. Time will prove whether this system is, or is not, more profitable than that which Beethoven followed, and which Schubert, after all he had already attained, was preparing to follow, when an early death put an end to his astonishing career. W. S. R.

PARTANT POUR LA SYRIE. This popular romance dates from 1809, shortly before the battle of Wagram. The words were by Count Alexandre de Laborde, a man of lively imagination in considerable repute as a *poète de circonstance*. One evening Queen Hortense showed him a picture representing a knight clad in armour, cutting an inscription on a stone with the point of his sword, and at the request of the company he elucidated it by a little romance invented on the spot. An entreaty to put it into verse followed, and Queen Hortense set the lines to music. Such was the origin of 'Le Départ pour la Syrie,' of which we give the music, and the first stanza :—


Par - tant pour la Sy - ri - - - - - e, Le
jeune et beau Du-nois Al - la pri-er Ma - ri - e De
bé-nir ses ex-ploits: Fai-tes, Reine immor-tel - le, Lui
dit - il, en par-tant, que j'ai-me la plus
bel - le Et sois le plus vaill-ant!

The troubadour style of both words and music hit the taste of the day, the song went through every phase of success, and was even parodied. When Louis Napoleon mounted the throne of France in 1853, his mother's little melody was recalled to mind, and although of a sentimental rather than martial turn, it became the national air, arranged, in default of fresh words, solely for military bands. In this arrangement the last phrase is repeated, closing for the first time on the third of the key.

The credit of having composed this little song has more than once been denied to Queen Hortense, and Drouet in his Memoirs claims to have had at least a half share in the composition. Others have advanced a similar claim in favour of Narcisse Carbonel (1773-1855), who organised Queen Hortense's concerts, and was her usual accompanist. No doubt he looked over and corrected most of his royal pupil's improvisations; at least that is no unfair inference from Mlle. Cochelet's (Mme. Parquin) *Mémoires sur la Reine Hortense* (i. 45). But there is no decisive evidence either one way or the other. Dussek's variations on the tune

were at one time very popular. G. C. [The excellent and well-known English translation of this song commencing, 'It was Dunois the young and brave,' is by Sir Walter Scott. Scott, having visited the field of Waterloo soon after the battle, came into possession of a little manuscript book of French songs which, stained with blood, was found in the field. Without having knowledge as to the history of the song, Scott made the translation and included it in his *Paul's Letters to his Kinsfolk* in 1815, a volume of letters written during his stay in France. Scott's verses were, shortly after this, set to music by G. F. Graham, who was also unaware of a previous setting. The song and its French melody were extremely popular in England at the several visits of Napoleon III. to this country, and during the Crimean war. F. K.]

PARTE. See PART.

PARTHENIA. The first music for the virginals printed from engraved plates in England. The title is 'Parthenia or The Maydenhead of the first musicke that euer was printed for the Virginalls Composed By three famous Masters William Byrd, Dr. John Bull and Orlando Gibbons Gentilmen of his Ma^ties most Illustrious Chappell. Ingrauen by William Hole.' The work consists of the following twenty-one pieces, all upon six-line staves, and engraved upon copper plates, being the first musical work so produced.

W. Byrd.
Preludium.
Pavana; Sir W. Petre.
Galiardo.
Preludium.
Galiardo; Mrs. Mary Brownlo.
Pavana; The Earl of Salisbury.
Galiardo.
Galiardo, 2 do.; Mrs. Mary Brownlo.

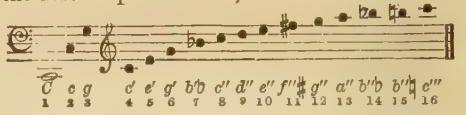
Dr. Bull.
Preludium.
Pavano; St. Thos. Wake.
Galiardo; St. Thos. Wake.
Pavana.
Galiardo.
Galiardo.
Galiardo.

O. Gibbons.
Galiardo.
Fantazia of foure parts.
The Lord of Salisbury his Pavin.
Galiardo.
The Queene's command.
Preludium.

It first appeared in 1611. On the title is a three-quarter-length representation of a lady playing upon the virginals. Commendatory verses by Hugh Holland and George Chapman are prefixed. It was reprinted in 1613 with a dedication to the Elector Palatine and Princess Elizabeth. Other impressions appeared in 1635, 1650, 1655, 1659, and probably 1689, the 1659 edition with a letterpress title bearing the imprint of John Playford. All these impressions were from the same plates. The work was reprinted by the Musical Antiquarian Society in 1847, under the editorship of Dr. Rimbault, with facsimiles of the title-page and a page of the music. W. H. H.

PARTHENIA INVIOLATA. A companion work to that described above; the full title is 'Parthenia Inviolata or Mayden-Musicke for the Virginalls and Bass-Viol Selected out of the Compositions of the most famous in that Arte By Robert Hole And Consecrated to all true Louers & Practicers thereof.' Eight lines of verse and a cut follow, and the imprint is 'Printed at London for John Pyper, and are to be sold at his shopp at Pauls gate next vnto Cheapside at the Crosse Keies. Cum priuilegio.' It is an oblong small quarto, engraved throughout on copper-plate. Collation:—Title, verso blank; 'The Kinges Morisck,' 2 pp.; 'The Lordes Mask,' 1 p.; 'The Irish Dance,' 1 p.; 'New Noddie,' 2 pp.; 'Old Noddie,' 2 pp.; 'Ages youth,' 1 p.; 'The first part of the old yeere,' 2 pp.; 'The last part of the olde yeere,' 1 p.; 'Miserere,' 2 pp.; 'Almaine,' 1 p.; Tune XI., 2 pp.; Tune XII., 1 p.; Tune XIII., 2 pp.; Tune XIIII., 1 p.; 'Almaine,' 1 p.; 'Almaine,' 1 p.; Tune XVII., 1 p.; Tune XVIII., w. 2 pp.; Tune XIX., 1 p.; Tune XX., 1 p. The only known copy was bought at Dr. E. F. Rimbault's sale by Mr. Drexel, and is now in the New York Public Library. It was described in some detail in *Notes and Queries*, Dec. 11, 1869. M.

PARTIAL TONES (Fr. *Sons partiels*; Ger. *Partialtöne*, *Aliquottöne*). A musical sound is in general very complex, consisting of a series of simple sounds called its Partial tones. The lowest tone of the series is called the Prime (*Fondamental*, *Grundton*), while the rest are called the Upper partials (*Harmoniques*; *Oberpartialtöne*, *Obertöne*). The prime is usually the loudest, and with it we identify the pitch of the whole compound tone. For each vibration given by the prime the upper partials give respectively 2, 3, 4, 5, 6, 7, etc., vibrations. The number of partial tones is theoretically infinite, but it will be enough here to represent the first 16 partials of *C*, thus:—



When these notes are played on the ordinary piano, tuned in equal temperament, the octaves alone agree in pitch with the partial tones. The 3rd, 6th, 9th, and 12th partials are slightly sharper, and the 5th, 7th, 10th, 14th, and 15th much flatter than the notes given above.

When a simple tone is heard, the kind of motion to and fro executed by the sounding body resembles that of the pendulum, and is hence called pendular vibration. [VIBRATION.] When a compound tone is heard, the form of vibration is more complex, but may be represented as the sum of a series of pendular vibrations of different frequencies. In order that the compound tone shall be musical it is necessary that the vibration should be periodic, and this happens only when the frequencies of the vibrations which sound the upper partials are multiples of that which sounds the prime tone. In the article on NODE it has been already explained in what manner a string or the column of air in an organ pipe produces this compound vibration. The real motion, as Helmholtz remarks, is of course one and individual, and our theoretical treatment of it as compound is in a certain sense arbitrary.

But we are justified in so treating it, since we find that the ear, as well as all bodies which vibrate sympathetically, can only respond to a compound tone by analysing it into its simple partials.

It may seem difficult to reconcile this with the fact that many ears do not perceive the composite nature of sound. Helmholtz has treated this question at length,[1] and his explanation may be thus indicated. The different partials really excite different sensations in the ear, but whether they are perceived or not, depends on the amount of attention given to them by the mind. In general we pay attention to our sensations only in so far as they enable us to form correct ideas of external objects. Thus we can distinguish two comparatively simple tones coming from different instruments. On the other hand when a compound tone is produced by one instrument we disregard the several partials because they do not correspond to different portions of the vibrating body; each portion executes the compound motion corresponding to all the partials at once. Moreover, it would hinder our musical enjoyment if we were habitually to concentrate our attention on the upper partials, and we have therefore, in general, no interest in doing so. Hence it must not be supposed that when we fail to distinguish the partials of a compound tone they are not really present, or that when we hear them but faintly their intensity is small. Helmholtz gives an experiment which strikingly illustrates this. He obtained two nearly simple tones an octave apart, and by listening to each tone in succession he was able to distinguish them when sounding together. But he could do so only for a while, for the higher sound was gradually lost in the lower, and a quality of tone different from either was the result. This happened even when the higher was somewhat stronger than the lower sound.

Notwithstanding the difficulty of hearing the upper partial tones, many musicians have been able to do so by their unaided ears. Thus Mersenne[2] could distinguish six partials in the tones of strings, and sometimes seven. Rameau[3] also succeeded in perceiving the partials of the voice, which are much harder to distinguish than those of strings. There are several methods[4] by which the ear can be trained to recognise the upper partials. It is better to begin with the uneven tones, twelfth, seventeenth, etc., which are easier to hear than the octaves. Hold down the note g' on the piano and strike c loudly. Keep the attention directed to the pitch of the g', and this note will be heard in the compound tone of c. Similarly by holding down e'' and striking c loudly, the latter will be observed to contain the former. It must not be supposed that when these partials are heard it is due to an illusion of the ear, for the note e'' on the piano as ordinarily tuned is appreciably sharper than the 5th partial of c. The difference of pitch between the two sounds proves that one cannot be the echo of the other. There is another and still better method of directing the attention of the ear to any given partial tone. Touch a vibrating string at one of its nodes, for example at $\frac{1}{4}$ of its length, and the 5th partial will be heard, faintly accompanied by the 10th, 15th, etc. It will then be easy to hear the 5th partial in the compound tone of the whole string.

The ear is, however, hardly able to carry out researches of this kind without mechanical assistance. Hence Helmholtz made use of Resonators, which are hollow globes or tubes of glass or metal, having two openings, one to receive the sound, the other to transmit it to the ear. From the mass of compound tone each resonator singles out and responds to that partial which agrees with it in pitch, but is unaffected by a partial of any other pitch. By this means Helmholtz has shown that the number of the partial tones and their relative intensities varies in different instruments, and even in the same instrument, according to the way it is played. These various combinations are perceived by us as different qualities of tone, by which we distinguish the note of a violin from that of a horn, or the note of one violin-player from that of another. The nearest approach to a simple tone is given by tuning-forks of high pitch. Dr. Preyer[5] was unable to detect any upper partials in forks tuned to g'' (768 vibrations) or higher. On the other hand, he showed that as many as 10 partials were present in a fork tuned to c (128 vibrations). But these are very weak and can only be heard when great care has been taken to exclude all other sounds. The general effect of such comparatively simple tones is very smooth but somewhat dull, and they seem to be deeper in pitch than they really are. Flutes and wide-stopped organ pipes have few effective partials, and are much inferior in musical effect to open organ pipes and to the piano. The tones of the voice, violin, and horn, are more complex still, and are characterised by fuller and richer qualities. When the partials above the 7th are strong they beat with each other, and the quality becomes harsh and rough as in reed instruments. Mr. Ellis has obtained beats from the 20th partial of a reed and even higher, and Dr. Preyer has proved a reed to possess between 30 and 40 partials.

The clarinet and the stopped organ pipe are exceptions to the general rule, for they give only the unevenly numbered partials 1, 3, 5, 7, 9, etc. Neither of these instruments will set into vibration a resonator an octave or two octaves

[1] *Sensations of Tone*, pp. 93-105.
[2] *Harmonie Universelle*, Paris, 1636, pp. 208, 209, and 221 of the 4th book on Instruments. He gives a false ratio for the 7th partial, viz. 20:3 instead of 7:1.
[3] *Nouveau Système de Musique théorique*. Paris, 1726. Préface.
[4] Helmholtz, *Sensations of Tone*, pp. 79-82.
[5] *Akustische Untersuchungen*. Jena, Gustav Fischer, 1879.

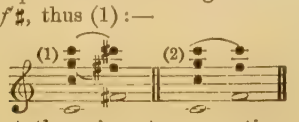
above it in pitch, proving that the 2nd and 4th partials are absent. The resulting quality of tone is hollow and nasal, and may be obtained from a string, by plucking or bowing it in the middle. The effect is to make a loop there, and hence to prevent the vibrations of the halves, quarters, etc. of the string, which require a Node at that point. [See NODE.]

Helmholtz has also discovered that the different vowel sounds are due to various combinations of simple tones, and he verified his theory by reproducing several vowels from a series of tuning-forks set in motion by electricity. Each fork had a resonator the mouth of which could be opened or closed in order to obtain any required degree of intensity.

Bells, gongs, and drums have a variety of secondary tones generally inharmonic with the prime, and the result is that their vibration is not periodic. Hence the sounds they produce are felt to be more of the nature of noise than musical tone, and this explains why they are so much less used than other instruments. Tuning-forks also produce very weak inharmonic tones, not only when struck, but, as Dr. Preyer has shown, when bowed strongly.

The use of upper partials is, then, to produce different qualities of tone, for without them all instruments would seem alike. Thus Dr. Preyer found that for the octave c^{iv}–c^{v} (2048 to 4096 vibrations), many good observers were unable to distinguish the tones of forks from those of reeds, unless both were very loud. Moreover, organ-builders have long been accustomed to obtain artificial qualities of tone by combining the octave, twelfth, fifteenth, seventeenth, etc. in the so-called compound stops (sesquialtera, mixture, cornet). This was done not from any knowledge of the theory, but from a feeling that the quality of the single pipe was too poor for musical effect.

A still more important use of the upper partials is in distinguishing between consonance and dissonance. It was formerly supposed that the dissonance of two musical sounds depended solely on the complexity of the ratio between their prime tones. According to this view c'–$f'\sharp$ being as 45 : 32, would be dissonant even if there were no upper partials. Helmholtz has however shown that when c' and $f'\sharp$ are struck together on any instrument whose tones are compound, the dissonance arises from the 3rd and 4th partials of c' beating with the 2nd and 3rd of $f'\sharp$, thus (1) :—



and that the prime tones continue sounding without interruption. Hence when c' and $f'\sharp$ are simple tones they give no beats, and in fact form as smooth a combination as c' and f'. This theory has been carefully verified by Dr. Preyer. He used tuning-forks having from 1000 to 2000 vibrations per second ; and by bowing them in such a manner as to get practically simple tones, he found that 5 : 7, 10 : 13, 14 : 17, and many like intervals were pronounced by musicians to be consonant. By stronger bowing the upper partial and resultant tones were brought out, and then these intervals were immediately felt to be dissonant. In the consonant intervals, on the other hand, the upper partials either coincide and give no beats, or are too far apart to beat roughly. Thus in the fourth c'–f' the affinity between the two notes depends on their possessing the same partial c''', and this relation is but slightly disturbed by the dissonance of g'' and f'' (see music (2)).

This theory also explains why such intervals as 11 : 13 are excluded from music. They are not consonant, for though they have a common partial it is high and feeble, and to get to it we have to pass over a mass of beating intervals. Nor are 11 : 13 connected by a series of consonant intervals as is the case with the dissonances in ordinary use. For example, C and F♯ are linked together thus, C–G–D–F♯, or thus, C–E–B–F♯.

Though the partial tones are generally heard simultaneously, they are sometimes separated by being made to traverse a considerable distance before reaching the ear. Regnault[1] found that when a compound tone is sent through a long tube, the prime is heard first, then the 2nd partial, then the 3rd, and so on. He also noted that the velocity of sound increases or diminishes with its intensity. Hence, as the lower partials are usually the louder, they arrive before the higher.

The word 'harmonics' was formerly (and is sometimes even now) used to mean partial tones. But a harmonic produced by touching a string at one of its nodes, or by increasing the force of wind in an organ pipe, is not a simple tone. If we touch the string at ⅓ of its length we quench the 1st, 2nd, 4th, 5th, 7th, etc. tones, but leave the 3rd, 6th, 9th, 12th, etc. unchecked. Hence it is proposed by Mr. Ellis to limit the word 'harmonics' to its primary sense of a series of compound tones whose primes are as 1, 2, 3, 4, 5, etc., and to use the words 'partial tones' to mean the simple tones of which even a harmonic is composed. J. L.

PARTICIPANT (from the Lat. *participare*, 'to share in'). One of the 'Regular Modulations' of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL ; MODULATIONS, REGULAR AND CONCEDED.]

The Participant, though less significant as a distinguishing feature of the mode than either the Final, the Dominant, or the Mediant, is of far greater importance than any of the Conceded Modulations. In the Authentic Modes its normal position lies either between the Final

[1] Helmholtz, *Sensations of Tone*, p. 721

and the Mediant, or between the Mediant and the Dominant; with the proviso that, should two notes intervene between the Mediant and Dominant, either of them may be used as the Participant at will. In the Plagal Modes it is always the lowest note of the scale, unless that note should be B or F; in which cases, C or G are substituted, in order to avoid the false relation of Mi contra Fa; it is therefore always coincident, in name, with the Authentic Dominant, though it is not always found in the same octave. In some cases, however, either octave may be used indiscriminately as the Plagal Participant; and even the choice of some other note is sometimes accorded.

The following table exhibits the Participants of all the Modes in general use, both Authentic and Plagal.

Mode	I.	G.		Mode	V.	G.	Mode IX.	D.
,,	II.	A.[1]	A.[2]	,,	VI.	C.[1]	,, X.	E.[1] E.[2]
,,	III.	A.	B.	,,	VII.	A.	,, XIII.	D.
,,	IV.	C.	F.	,,	VIII.	D.[1]	,, XIV.	G.[1]

In some few of the Authentic Modes, and in all the Plagal forms, the Participant is used as an Absolute Initial; and, by virtue of this privilege, it may be used as the first note of a Plain-song melody of any kind. In all cases it may begin or end any of the intermediate phrases of a melody, and may even begin the last; but it can never end the concluding phrase. This rule is not even broken in those endings of the Gregorian Tones for the Psalms which close upon the Participant—such as the Second Ending of the First Tone; for, in these cases, the real close is found in the Antiphon, which always terminates upon the Final of the Mode. W. S. R.

PARTIE, PARTITA. The German and Italian forms respectively of a name said to have originated about the beginning of the 17th century, with the Kunst- or Stadt-Pfeifers, or town musicians, and given by them to the collections of dance-tunes which were played consecutively, and which afterwards were taken to form suites. Bach uses the name in two senses; first, as the equivalent of 'Suite' in the Six Partitas for Clavier; and second, for three sets of Variations on Chorales for Organ, viz. those on 'Christ, der du bist der helle Tag' (7 Partitas, including the theme itself), on 'O Gott, du frommer Gott' (9 Partitas including the theme), and on 'Sey gegrüsset Jesu gütig' (11 Partitas or variations, exclusive of the theme itself). He also wrote three Partitas (in Suite-form) for the lute. The name has very seldom been used since Bach; the chief instance of its occurrence is in the original title of Beethoven's Octuor, 'Parthia in Es' (see OCTET). Parry's 'Partita' for violin and piano in D minor is a well-known modern instance of the name. M.

PARTIMENTI, 'divisions.' Exercises in florid counterpoint, written generally, but not always, on a figured bass, for the purpose of cultivating the art of accompanying or of playing at sight from a figured bass. M.

PARTITION and PARTITUR, the French and German terms respectively for what in English is termed the SCORE; that is, the collection in one page of the separate parts of a piece of music, arranged in order from top to bottom. When all the parts, instrumental, or instrumental and vocal, are given, it is called 'Partition d'orchestre'—'Full score.' When the voice parts and a PF. arrangement are given, 'Partition de Piano'—'Short score,' or 'Vocal score.' G.

PASCAL BRUNO. A romantic opera in three acts; music by John L. Hatton. Produced at the Kärnthnerthor Theatre, Vienna, as 'Pasqual Bruno,' March 2, 1844. Staudigl sang in it, and it was given thrice. G.

PASDELOUP, JULES ETIENNE, born in Paris, Sept. 15, 1819, gained the first prize of the Conservatoire for solfège in 1832, and the first for the piano in 1834. He then took lessons in harmony from Dourlen, and in composition from Carafa. Though active and ambitious, he might have had to wait long for an opportunity of making his powers known, had not a post in the Administration des Domaines fallen to his lot during the political changes of 1848, and enabled him to provide for his family. As Governor of the Château of St. Cloud, he was not only thrown into contact with persons of influence, but had leisure at command for composition. The general refusal of the societies in Paris to perform his orchestral works had, doubtless, much to do with his resolve to found the 'Société des jeunes artistes du Conservatoire,' the first concert of which he conducted on Feb. 20, 1851. M. Pasdeloup now found his vocation, which was neither that of a government official, nor a composer, but of an able conductor, bringing forward the works of other masters native and foreign. At the concerts of the 'Société des jeunes artistes' in the Salle Herz, Rue de la Victoire, he produced the symphonies of Gounod, Lefébure-Wély, Saint-Saëns, Gouvy, Demersseman, and other French composers, and there Parisians heard for the first time Mozart's 'Entführung,' Meyerbeer's 'Struensee,' and several of Schumann's standard works. After two years spent in forming his young band,[3] and struggling against the indifference of the paying portion of the public, M. Pasdeloup resolved on a bold stroke, and moved his quarters to the Cirque d'hiver, then the Cirque Napoléon, where on Oct. 27, 1861, he opened his Concerts Populaires, given every Sunday at the same hour as the concerts of the Conservatoire. The striking and well-deserved success of these entertainments roused universal attention, and procured their

[1] The lowest note of the Mode.
[2] The highest note of the Mode.
[3] Recruited from the pupils of the Conservatoire.

conductor honours of various kinds. Baron Haussmann had already requested him to organise and conduct the concerts at the Hôtel de Ville; the Prefect of the Seine appointed him one of the two directors of the Orphéon [ORPHÉON]; and M. de Nieuwerkerke, Surintendant des Beaux-Arts, frequently called upon him to select and conduct the concerts which formed the main attraction of the soirées given by the Director of the Museum of the Louvre. He also received the Legion of Honour. Time passed on, and M. Pasdeloup increased his exertions, striving year by year to add fresh interest to the Concerts Populaires, at which he produced much music previously unknown in Paris. By engaging the services of first-rate artists, and by care in the selection and execution of works classical and modern, he did much to form the taste and enlarge the knowledge of his audience, and to raise the level of music throughout France.

An ardent admirer of Wagner, M. Pasdeloup made use of his short managership of the Théâtre Lyrique (1868-70) to produce 'Rienzi' (April 6, 1869). He undertook this office on disadvantageous terms and lost heavily by it. The Franco-German war gave a serious check to his career, but when it was over he resumed the Concerts Populaires, with the aid of a government subsidy of 25,000 fr. Elwart compiled a history of the concerts, but he does not go beyond their first start. G. C.

After a popularity of many years' duration, during which the Concerts Populaires acquired an almost universal celebrity, and did much to develop musical taste in France, and to cultivate the symphonic school of music, the enterprise rapidly declined. The Sunday matinées at the theatres were formidable rivals to Pasdeloup's concerts, besides which the public taste which he had done so much to train was turning altogether in the direction of the concerts given by MM. Colonne and Lamoureux, whose standard of performance was more careful, and who succeeded better in gauging the requirements of the audience. Under these circumstances Pasdeloup, after vain efforts to reinstate himself in public favour, decided to resign, and closed the Concerts Populaires in April 1884, the 23rd year of their existence. On May 31, 1884, a grand festival benefit was organised in Pasdeloup's honour at the Trocadéro, by which a sum of nearly 100,000 francs was raised; all French artists, whether composers, singers or instrumentalists, joined to contribute towards assuring a competence for the excellent man who had done so much to make the fortunes of many artists without furthering his own interests. After this exhibition of gratitude and charity, M. Pasdeloup would have done well to remain in well-earned retirement; in the winter of 1885, however, he organised concerts at Monte Carlo, and afterwards founded pianoforte classes in Paris. At the conclusion of the educational course he gave paying concerts of chamber music. In Oct. 1886, after Godard had failed (in 1884) in his attempt to reconstruct the Concerts Populaires, Pasdeloup began a new series with the old title, giving one concert a month from Oct. 1886, to March 1887, with a sacred concert on Good Friday. This inopportune revival, with a conductor weakened by age and illness, and an inefficient orchestra, could not possibly succeed. Pasdeloup did not long survive the cessation of the concerts, and died at Fontainebleau on August 13, 1887, from the effects of paralysis. A. J.

PASQUALI, NICOLÒ, a violinist and composer who settled in Edinburgh about 1740 until his death, Oct. 13, 1757, with the exception of the years 1748-51, during which he lived in Dublin, producing his oratorio 'Noah,' at Fishamble Street Music Hall. He was in London in 1752, and then returned to Edinburgh. He published numerous compositions, an opera called 'L' Ingratitudine Punita,' songs in 'The Tempest,' 'Apollo and Daphne,' and 'The Triumph of Hibernia,' as well as the 'Solemn Dirge in Romeo and Juliet.' Most of these are printed in the 'XII English Songs in Score,' dated 1750, and published in London. Two sets of sonatas, one for violin and bass, and one for two violins, tenor and thoroughbass, were also published in London. 'XII Overtures for French horns' were printed in Edinburgh, 'for Rob. Bremner, the assigney of Signor Pasquali'; and the book by which his name is best known, *Thoroughbass made Easy*, was published in Edinburgh in the year of his death. About three years after his death his *Art of Fingering the Harpsichord* was published in Edinburgh. M.

PASQUINI, BERNARDO, one of the most important musicians of the latter half of the 17th century, born Dec. 8, 1637, at Massa di Valnevola in Tuscany, died Nov. 22, 1710, according to his monument in the church of S. Lorenzo in Lucina, at Rome, which also states that he was in the service of Battista Prince Borghese. [The monument is figured in Shedlock's *Pianoforte Sonata*, as the frontispiece.] His masters were Loreto Vittori and Antonio Cesti, but the study of Palestrina's works did more for him than any instruction. While still young he came to Rome, and was appointed organist of Sta. Maria Maggiore. Among his numerous pupils were Durante and Gasparini; the Emperor Leopold also sent young musicians to benefit by his instruction. Special mention is made of an opera, 'Dov' è amore e pietà,' produced at the Teatro Capranica in 1679, and of another in 1686, in honour of Queen Christina of Sweden. Mattheson, on visiting the opera-house in Rome, was much

struck at finding Corelli playing the violin, Pasquini the harpsichord, and Gattani the lute, all in the orchestra. Pasquini's music is terse, vigorous, and at the same time graceful; in fact he had much in common with Handel, and exercised a certain amount of influence upon German musicians. The writer of this article possesses a Favola pastorale, or small opera in three parts, called 'La Forza d' amore' (libretto by Apolloni, a gentleman in Prince Chigi's household), the music of which is fine, and elevated in style. [Copies are in the Fitzwilliam Museum at Cambridge, the Brussels Conservatoire, and the Istituto Musicale at Florence. Five oratorios are mentioned in the *Quellen-Lexikon*, as well as six more operas. His contributions to various collections of harpsichord music are more important; one such collection was printed at Amsterdam in 1704, and another by Walsh, probably later. Selected sonatas were published by Novello in an album of music by Pasquini and Grieco, edited by J. S. Shedlock, whose *Pianoforte Sonata* contains an interesting chapter on Pasquini. Three pieces are in Torchi's 'Arte Musicale in Italia,' vol. iii.] F. G.

PASSACAGLIA, PASSACAGLIO, or PASSECAILLE, an early Italian or Spanish dance, similar in character to a Chaconne. The name (according to Littré) is derived from the Spanish *pasar*, 'to walk,' and *calle*, 'a street,' in which case a Passacaglia may mean a tune played in the streets by itinerant musicians. This derivation is confirmed by Walther's *Lexicon*, where the name is translated by 'Gassenhauer.' Other authorities have attempted to connect the word Passacaglia with *gallo*, 'a cock'; thus Mendel translates it 'Hahnentrapp.' The original dance was performed by one or two dancers; it survived in France until the 18th century, and directions for dancing it may be found in Feuillet's *Chorégraphie*. But the feature which, in common with the Chaconne, has elevated the Passacaglia above the majority of dance forms, is the construction of the music on a ground bass, generally consisting of a short theme of two, four, or eight bars. This form attracted the attention of the organ and harpsichord composers of the 17th and 18th centuries, with whom the construction of elaborate Passacaglias and Chaconnes became a favourite exercise for contrapuntal skill. It is somewhat difficult to ascertain in what the difference between these two dance forms consists. Mattheson,[1] a contemporary authority, distinguishes four points:—the Chaconne was slower and more stately than the Passacaglia; the former was always in a major key, the latter in a minor; Passacaglias were never sung; and Chaconnes were always on a ground bass. The above distinction of keys is not borne out by the specimens that have come down to us, and the Passacaglia is, if anything, generally of a more solemn character than the Chaconne. The only material difference between the two seems to be that in the Chaconne the theme is kept invariably in the bass, while in the Passacaglia it was used in any part, often so disguised and embroidered amid ever-varying contrapuntal devices as to become hardly recognisable. Among the most celebrated Passacaglias may be mentioned those by Buxtehude, Bach (B.-G., vol. xv.), Couperin, Frescobaldi (Toccate d'Intavolatura, vol. i.), and Handel (Suite VII. and the fourth sonata of 'VII Sonatas or Trios').

[1] *Vollkommener Kapellmeister*, p. 233.

There are also in existence some curious 'Passagagli flebili,' by Salvatore Mazzella, in his 'Balli, Correnti, Ighe, Gavotte, Brande, e Gagliarde, con la misura giusta per ballare al stile Inglese' (Rome, 1689). [The form was introduced into the symphonic structure by Brahms, whose Symphony in E minor No. 4 (op. 98) concludes with an exceedingly elaborate Passacaglia.] W. B. S.

PASSAGE. The word 'passage' is used of music in the same general sense that it is used of literature, without any special implication of its position or relations in the formal construction of a work, but merely as a portion which can be identified through some characteristic trait or conterminous idea.

Thus in modern writings on music such expressions as 'passage in first violins,' 'passage in strict counterpoint,' 'passage where the basses go gradually down through two octaves,' show that the amount or extent of music embraced by the term is purely arbitrary, and may amount to two bars or to two pages at the will of the person using the term, so long as the definition, epithet, or description given with it sufficiently covers the space so as to make its identification easy and certain; short of this the word by itself conveys no meaning.

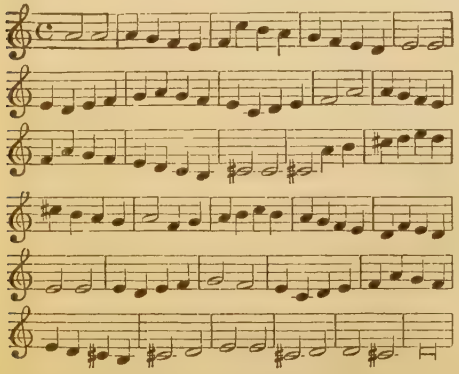
It is, however, sometimes used in a special and not altogether commendatory sense, of runs and such portions of music as are meaningless except as opportunities for display of dexterity on the part of executants, which are therefore in fact and by implication nothing more than 'passages.' In this respect literature and language are fortunate in having long ago arrived at such a pitch of development that it is hardly possible to find a counterpart except in the byways of gushing sentimental poetry or after-dinner oratory. It is possible that the musical use of the term originated in the amount of attention and labour which executants have had, especially in former days, to apply to such portions of the works they undertook, and the common habit of speaking of practising 'passages,' growing by insensible degrees to imply practising what it is hardly worth the while of an intelligent audience to listen to, except for the sake of the technique. It is probable

that this use of the word in its special sense, except for mere exercises, will become less frequent in proportion to the growth of public musical intelligence. C. H. H. P.

PASSAGGIO, 'passage.' This word is used in two senses: (1) of the passing from one key to another; hence used for all modulations: (2) of bravura ornaments introduced, either in vocal or instrumental music, whether indicated by the composer or not, in order to show off the skill of the performer. Bach uses Passaggio for a 'flourish' at the beginning of the Prelude to the Suite in E minor (B.-G. xlv. p. 149). M.

PASSAMEZZO, or PASSEMEZZO, an old Italian dance which was probably a variety of the PAVAN. In England, where it was popular in Queen Elizabeth's time, it was sometimes known as the 'Passing Measures Pavan.'[1] Tabourot in his *Orchésographie* says that when the Pavan was played less solemnly and more quickly, it was called a 'Passemezzo.' Hawkins says that the name is derived from 'passer, to walk, and mezzo, middle or half,' and that the dance was a diminutive of the Galliard; but both these statements are probably incorrect. Praetorius (*Syntagma*, iii. 24) says that as a Galliard has five steps, and is therefore called a Cinquepas, so a Passamezzo has scarcely half as many steps as the latter, and is therefore called 'mezzo passo.' These derivations seem somewhat far-fetched, and it is probable that the name 'Passemezzo' (in which form it is found in the earliest authorities) is simply an abbreviation of 'Passo e mezzo,' *i.e.* a step and a half, which may have formed a distinctive feature of the old dance. Reismann (*Geschichte der Musik*, ii. 22) quotes a 'Pass e mezzo antico,' from Jacob Paix's 'Ein Schön Nutz Lautentabulaturbuch,' in which periods of eight bars can be distinguished. It is written with five variations and a 'ripresa.'

Full directions for dancing the Passamezzo may be found in Caroso da Sermoneta's curious works *Il Ballarino* (Venice, 1581) and *Nobiltà di Dame* (*Ib.* 1600), from which the following example is taken:—

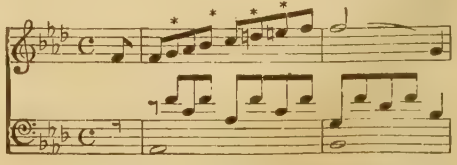


[1] In a MS. volume of airs and dances by Strogers, Dowland, and Reade, preserved in the Cambridge University Library, it is called 'Passmezures Pavan.' See *Twelfth Night*, Act v. Sc. 1.

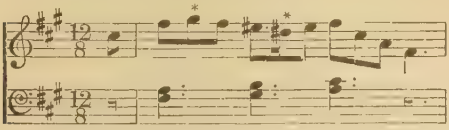
At page 102 of the Fitzwilliam Virginal Book there is a 'Passamezzo Pavana' by William Byrd, and at page 142 another (dated 1592) by Peter Philips; both are written in an elaborate style, and followed by a 'Galiarda Passamezzo.' See published edition, vol. i. pp. 203, 209, 299, 306. W. B. S.

PASSEPIED (English PASPY), a dance which originated amongst the sailors of Basse Bretagne, and is said to have been first danced in Paris by street-dancers in the year 1587. It was introduced into the ballet in the time of Louis XIV., and was often included in instrumental Suites and Partitas; it was placed among the 'intermezzi,' or dances which strictly form no part of the Suite, but were sometimes introduced into it between the Saraband and the final Gigue. [See SUITE.] Bach, however, does not adhere to this rule, but in his Partita in B minor, places the Passepied before the Saraband. In character the Passepied somewhat resembles the Minuet, but it is played much faster, and should always begin on the last beat of the bar, although in some examples, chiefly by English composers, it begins on the first beat. It is written in 3–4 or 3–8 time, and generally consists of two, three, or four parts of eight or sixteen bars each, played with two or more repeats.

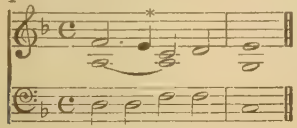
In the Suite the first part (or first two parts, if the Passepied consists of three or four divisions) is generally in a major key, and the last part (or last two parts, if it consists of four divisions) forms a sort of trio or second Passepied, and is in the minor, in which key the dance concludes. Couperin develops this still further, and has a Passepied with variations. The dance became popular in England towards the beginning of the 18th century, and many examples by English composers are extant. Directions for dancing it,[2] as it was performed in the ballet by one or two dancers, will be found in Feuillet's *Chorégraphie*. [See ORCHÉSOGRAPHIE.] W. B. S.

PASSING NOTES are inessential discordant notes which are interposed between the essential factors of the harmonic structure of music on melodic principles. Their simplest form is the succession of notes diatonically connected which fill up the intervals between the component notes of essential chords, and fall upon the unaccented portions of the bar; as in the following example from 'Tre Giorni son che

Nina,' in which the melody passing from note to note of the chord of F minor touches the discordant notes G, B, D, and E in passing.

[2] The proper expression seems to be 'to run a Passepied.' Thus Noverre, *Lettres sur la Danse*, p. 164, has the following:—'Ils font

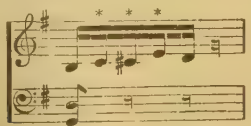
Equally simple are the passing notes which are arrived at by going from an essential note of harmony to its next neighbour in the degrees of the scale on either side and back again, as in the following example from Handel :—

The remaining simple form is the insertion of notes melodically between notes of different chords, as (*a*). In modern music notes are used chromatically in the same ways, as (*b*) :—

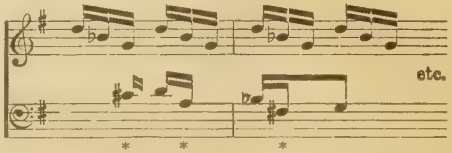
It would appear from such simple principles that passing notes must always be continuous from point to point ; but the early masters of the polyphonic school soon found out devices for diversifying this order. The most conspicuous of these was the process of interpolating a note between the passing note and the arrival at its destination, as in the following example from Josquin des Prés—



in which the passing note E which lies properly between F and D is momentarily interrupted in its progress by the C on the other side of D being taken first. This became in time a stereotyped formula, with curious results which are mentioned in the article HARMONY [vol. ii. p. 314, see NOTA CAMBITA, II]. Another common device was that of keeping the motion of sounds going by taking the notes on each side of a harmony note in succession as

which is also a sufficiently common form in modern music.

A developed form which combines chromatic passing notes to a point with a leap beyond, before the point is taken, is the following from Weber's 'Oberon,' which is curious and characteristic :—

des *Passepieds* parce que Mademoiselle Prévôt les *couroit* avec élégance.'

A large proportion of passing notes fall upon the unaccented portions of the bar, but powerful effects are obtained by reversing this and heavily accenting them : two examples are given in the article HARMONY [vol. ii. p. 320] and a curious example where they are daringly mixed up in a variety of ways may be noted in the first few bars of No. 5 of Brahms's Clavierstücke, op. 76. Some writers classify as passing notes those which are taken preparatorily a semitone below a harmony note in any position, as in the following example :—

For further examples of their use in combination and in contrary motion, etc., see HARMONY. C. H. H. P.

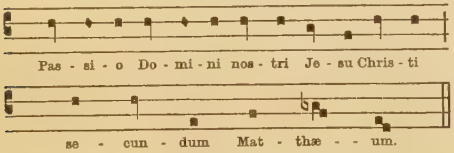
PASSION MUSIC (Lat. *Cantus Passionis Domini nostri Jesu Christi* ; Germ. *Passions Musik*). The history of the Passion of our Lord has formed part of the service for Holy Week in every part of Christendom from time immemorial ; and though, no doubt, the all-important chapters of the Gospel in which it is contained were originally read in the ordinary tone of voice, without any attempt at musical recitation, there is evidence enough to prove that the custom of singing it to a peculiar chant was introduced at a very early period into the Eastern as well as into the Western Church.

St. Gregory Nazianzen, who flourished between the years 330 and 390, seems to have been the first ecclesiastic who entertained the idea of setting forth the History of the Passion in a dramatic form. He treated it as the Greek Poets treated their tragedies, adapting the dialogue to a certain sort of chanted recitation, and interspersing it with choruses disposed like those of Æschylus and Sophocles. It is much to be regretted that we no longer possess the music to which this early version was sung ; for a careful examination of even the smallest fragments of it would set many vexed questions at rest. But all we know is, that the Sacred Drama really was sung throughout. [See pp. 474-5 of the present volume.]

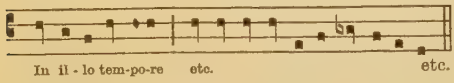
In the Western Church the oldest known 'Cantus Passionis' is a solemn Plain-song melody, the date of which it is absolutely impossible to ascertain. As there can be no doubt that it was, in the first instance, transmitted from generation to generation by tradition only, it is quite possible that it may have undergone changes in early times ; but so much care was taken in the 16th century to restore it to its pristine purity, that we may fairly accept as genuine the version which, at the instance of Pope Sixtus V., Guidetti published at Rome in the year 1586, under the

title of 'Cantus ecclesiasticus Passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Joannem'—St. Matthew's version being appointed for the Mass of Palm Sunday, St. Mark's for that of the Tuesday in Holy Week, St. Luke's for that of the Wednesday, and St. John's for Good Friday.

Certainly, since the beginning of the 13th century, and probably from a much earlier period, it has been the custom to sing the music of the Passion in the following manner. The text is divided among three ecclesiastics—called the 'Deacons of the Passion,'—one of whom chants the words spoken by our Lord, another, the narrative of the Evangelist, and the third, the exclamations uttered by the Apostles, the crowd, and others whose conversation is recorded in the Gospel. In most Missals, and other Office-Books, the part of the First Deacon is indicated by a cross; that of the Second by the letter C. (for *Chronista*), and that of the Third by S. (for *Synagoga*). Sometimes, however, the First part is marked by the Greek letter X. (for *Christus*), the Second by E. (for *Evangelista*), and the Third by T. (for *Turba*). Less frequent forms are, a Cross for *Christus*, C. for *Cantor*, and S. for *Succentor*; or S. for *Salvator*, E. for *Evangelista*, and Ch. for *Chorus*. Finally, we occasionally find the part of our Lord marked B. for *Bassus*; that of the Evangelist M. for *Medius*; and that of the Crowd A. for *Altus*; the First Deacon being always a bass singer, the Second a tenor, and the Third an alto. A different phrase of the chant is allotted to each voice; but the same phrases are repeated over and over again throughout to different words, varying only in the cadence, which is subject to certain changes determined by the nature of the voice which is to follow. The Second Deacon announces the History and the name of the Evangelist, thus:



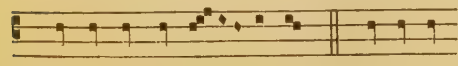
He then proceeds with the Narrative, thus:

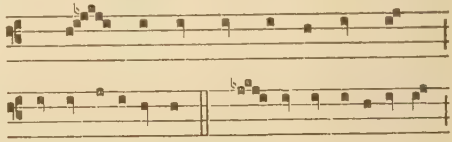


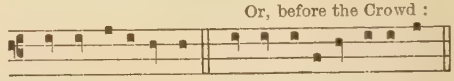
But, if one of the utterances of our Lord should follow, he changes the cadence, thus:

When the crowd follows, he sings thus:

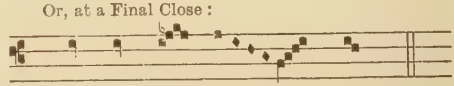
Or thus:

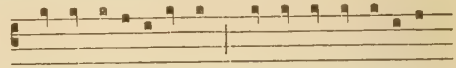


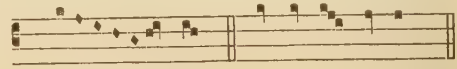
Our Lord's words are sung by the First Deacon, thus:

Or, before the Crowd:



Or, at a Final Close:



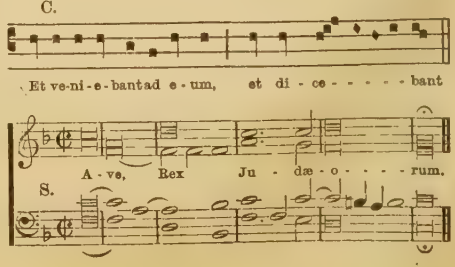
The Third Deacon sings thus:

Or, before our Lord's words:

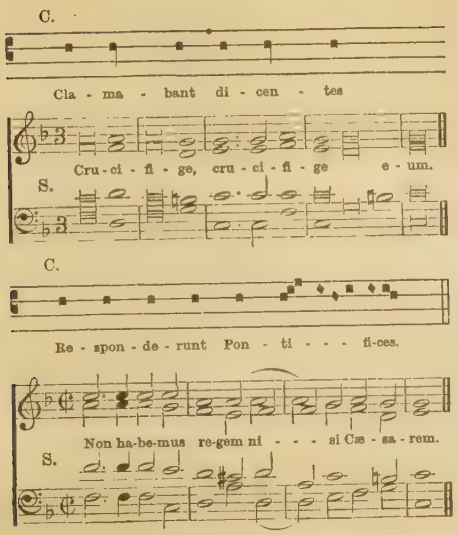


Until the latter half of the 16th century the Passion was always sung in this manner by the three Deacons alone. The difficulty of so singing it is almost incredible; but its effect, when really well chanted, is most touching. Still, the members of the Pontifical Choir believed it possible to improve upon the time-honoured custom; and in the year 1585 Vittoria produced a very simple polyphonic setting of those portions of the text which are uttered by the crowd, the effect of which, intermingled with the Chant sung by the Deacons, was found to be so striking that it has ever since remained in use. His wailing harmonies are written in such strict accordance with the spirit of the older melody that no suspicion of incongruity between them is anywhere perceptible. The several clauses fit into each other as smoothly as those of a Litany, and the general effect is so beautiful that it has been celebrated for the last three centuries as one of the greatest triumphs of Polyphonic Art.

We subjoin a few extracts from his 'Passion according to St. John' to illustrate the tender expressiveness of the music.

C.





Francesco Suriano also brought out a polyphonic rendering of the exclamations of the crowd, with harmonies which were certainly very beautiful, though they want the deep feeling which forms the most noticeable feature in Vittoria's settings, and, doubtless for that reason, have never attained an equal degree of celebrity. Vittoria's 'Passion' was first printed at Rome by Alessandro Gardano in 1585; and the first and last portions of it—the versions of St. Matthew and St. John—were published some years ago by R. Butler, 6 Hand Court, High Holborn, in a cheap edition which is possibly still attainable. The entire work of Suriano will be found in Proske's 'Musica Divina,' vol. iv. Our own William Byrd's setting of the 'Voces Turbarum' in his 'Gradualia' was published in 1607, and in a modern edition in 1899.

But it was not only with a view to its introduction into an ecclesiastical function that the story of our Lord's Passion was set to music. We find it in the Middle Ages selected as a constant and never-tiring theme for those Mysteries and Miracle Plays by means of which the history of the Christian faith was disseminated among the people before they were able to read it for themselves. Some valuable relics of the music adapted to these ancient versions of the story are still preserved to us. An interesting example taken from a French 'Mystery of the Passion,' dating as far back as the 14th century, will be found at p. 475 of the present volume. Fontenelle[1] speaks of a 'Mystery of the Passion' produced by a certain Bishop of Angers in the middle of the 15th century, with so much music of a really dramatic character, that it might almost be described as a lyric drama. In this primitive work we first find the germ of an idea which Mendelssohn has used with striking effect in his oratorio 'St. Paul.' [See Oratorio.] After the Baptism of our Saviour, God the Father speaks; and it is recommended that His words 'should be pronounced very audibly and distinctly by three voices at once, Treble, Alto, and Bass, all well in tune; and in this harmony the whole scene which follows should be sung.' Here, then, we have the first idea of the 'Passion Oratorio,' which, however, was not developed directly from it, but followed a somewhat circuitous course, adopting certain characteristics peculiar to the Mystery, together with certain others belonging to the ecclesiastical 'Cantus Passionis' already described, and mingling these distinct though not discordant elements in such a manner as to produce eventually a form of art, the wonderful beauty of which has rendered it immortal.

In the year 1573 a German version of the Passion was printed at Wittenberg, with music for the recitation and choruses—introductory and final—in four parts. Bartholomäus Gese enlarged upon this plan, and produced, in 1588, a work in which our Lord's words are set for four voices, those of the crowd for five, those of St. Peter and Pontius Pilate for three, and those of the maid-servant for two. In the next century Heinrich Schütz set to music the several narratives of each of the four evangelists, making extensive use of the melodies of the innumerable chorales which were at that period more popular in Germany than any other kind of sacred music, and skilfully working them up into very elaborate choruses. His settings are in vol. i. of Breitkopf & Härtel's complete edition. He did not, however, venture entirely to exclude the ecclesiastical Plain-song. In his work, as in all those that had preceded it, the venerable melody was still retained in those portions of the narrative which were adapted to simple recitative—or at least in those sung by the Evangelist—the chorale being only introduced in the harmonised passages. But in 1672 Johann Sebastiani made a bolder experiment, and produced at Königsberg a 'Passion' in which the recitatives were set entirely to original music, and from that time forward German composers, entirely throwing off their allegiance to ecclesiastical tradition, struck out new paths for themselves and suffered their genius to lead them where it would.

The Teutonic idea of the 'Passions Musik' was now fully developed, and it only remained for the great tone-poets of the age to embody it in their own beautiful language. This they were not slow to do. Theile produced a 'Deutsche Passion' at Lübeck in 1673 (exactly a century after the publication of the celebrated German version at Wittenberg) with very great success; and, some thirty years later, Hamburg witnessed a long series of triumphs which indicated an enormous advance in the progress of art. In

[1] *Hist. du Théâtre Français.*

1704, Hunold Menantes wrote a poem called 'Die Passions-Dichtung des blutigen und sterbenden Jesu,' which was set to music by the celebrated Reinhard Keiser, then well known as the writer of many successful German operas. The peculiarity of this work lies more in the structure of the poem than in that of the music. Though it resembles the older settings in its original recitatives and rhythmical choruses, it differs from them in introducing, under the name of *Soliloquia*, an entirely new element, embodying, in a mixture of rhythmic phrase and declamatory recitation, certain pious reflections upon the progress of the sacred narrative. This idea, more or less exactly carried out, makes its appearance in almost every work which followed its first enunciation down to the great 'Passion Oratorios' of Joh. Seb. Bach. We find it in the music assigned to the 'Daughter of Zion,' and the 'Chorales of the Christian Church,' in Handel's 'Passion'; in the chorales, and many of the airs, in Graun's 'Tod Jesu,' and in almost all the similar works of Telemann, Mattheson, and other contemporary writers. Of these works, the most important were Postel's German version of the narrative of the Passion as recorded by St. John, set to music by Handel in 1704, and Brockes's famous poem, 'Der für die Sünden der Welt gemarterte und sterbende Jesus,' set by Keiser in 1712, by Handel and Telemann in 1716, and by Mattheson in 1718. These are all fine works, full of fervour, and abounding in new ideas and instrumental passages of great originality. They were all written in thorough earnest, and, as a natural consequence, exhibit a great advance both in construction and style. Moreover, they were all written in the true German manner, though with so much individual feeling that no trace of plagiarism is discernible in any one of them. These high qualities were thoroughly appreciated by their German auditors; and thus it was that they prepared the way for the masterpiece of Sebastian Bach, whose 'Passion according to St. Matthew' is universally regarded as the finest work of the kind that ever was written. [The same master's 'St. John Passion' was first performed on April 7, 1724, and the 'St. Matthew' on Good Friday, 1729. Bach probably wrote three other Passions, one of which, that according to St. Luke, is extant. On the question of its authenticity, see Spitta's *Bach*, ii. 508 ff. (Engl. transl.) It was in the 'St. Matthew Passion' that Bach first introduced the beautiful practice of accompanying the Saviour's words on the orchestra instead of the *continuo*. The most famous of the later settings of the Passion is Graun's 'Tod Jesu' (1755), concerning which see the *Oxford History of Music*, vol. iv., *The Age of Bach and Handel*, p. 45. Dr. Otto Kade's book, *Die ältere Passionskompositionen bis zum Jahre 1631*, published at Gütersloh in 1892, gives a detailed account of the earlier musical versions.] W. S. R.

PASTA, Giuditta, was born in 1798 at Como, near Milan, of a Jewish family named Negri. She is said to have received her first instruction from the chapelmaster at Como, Bartolomeo Lotti; but, at the age of fifteen, she was admitted into the Conservatorio at Milan, under Asioli. Her voice was then heavy and strong, but unequal and very hard to manage; she never, in fact, succeeded in producing certain notes without some difficulty; and, even in the zenith of her powers, there still remained a slight veil which was not dissipated until she had sung through a few scenes of an opera.

In 1815 she left the Conservatorio; and, after trying her first theatrical steps on an amateur stage, she made her début in the second-rate theatres of Brescia, Parma, and Leghorn, where she was scarcely noticed. Nor did she attract more attention in Paris, where she sang with Cinti, Miss Corri, and a few other young artists, humble satellites to the manageress, Catalani. A year later, 1816, when she appears to have been already married, she and her husband, Pasta, a tenor, were engaged by Ayrton, at a salary of £400 (together) for the season, for the King's Theatre. She appeared in a subordinate part, Jan. 11, 1817, in Cimarosa's 'Penelope,' the chief rôle being sung by Camporese; and here she was no more remarked than in Paris. Lord Mount-Edgcumbe does not even mention her. She then played Cherubino; next, a secondary part in 'Agnese'; and afterwards Servilia in 'La Clemenza di Tito,' and the part of the pretended shrew in Ferrari's 'Sbaglio'; but there is no doubt that she was a failure. Her husband did not even appear.

The young singer, however, did not despair. Though her voice was rebellious and her style as yet quite unfinished, she had many advantages even then which promised future excellence as the reward of unremitting and laborious study. Below the middle height, her figure was, nevertheless, very well proportioned; she had a noble head with fine features, a high forehead, dark and expressive eyes, and a beautiful mouth. The dignity of her face, form, and natural gestures, fitted her eminently for tragedy, for which she was not wanting in the necessary fire and energy.

Having returned to Italy, she meditated seriously on the causes of her ill success, and studied for some time with Scappa. In 1819 she appeared at Venice, with marked effect; and this first success was repeated at Rome and Milan, in that year and the next. In the autumn of 1821 she first attracted the attention of the Parisian public at the 'Italiens'; but it was after singing at Verona, during the congress of 1822, that she returned to Paris, where she at length became suddenly famous, and excited the wildest enthusiasm.

GIUDITTA PASTA

Her voice, a splendid soprano, extending from the low A to the highest D, even then was not absolutely free from imperfection; but the individuality of her impersonations, and the peculiar and penetrating expression of her singing, made the severest critics forget any faults of production in the sympathy and emotion she irresistibly created. She continued, however, to work, to study, and to triumph over her harsh and rebellious organ by these means. Meanwhile, by the force and truth of her acting, she delighted the Parisians in such parts as Tancredi, Romeo, Desdemona, Camilla, Nina, and Medea. 'Though but a moderate musician,' says Fétis, 'she instinctively understood that the kind of ornaments which had been introduced by Rossini, could only rest a claim for novelty on their supporting harmony'; and she therefore invented the embellishments in arpeggio which were afterwards carried to a still higher pitch of excellence by Malibran. On April 24, 1824, Pasta reappeared in London in 'Otello,' and had another enthusiastic success, which she followed up with 'Tancredi,' 'Romeo,' and 'Semiramide.' She was, however, only one of six *prime donne* at the King's Theatre, one of whom, Madame Colbran-Rossini, had a salary of £1500, while Pasta was to have no more than £1400. And even this sum she never received in full, Benelli, the manager and sub-lessee, having quitted England, leaving the greater portion of it unpaid. This made it difficult to re-engage her for 1825, as she rather naturally asked for the balance to be paid before she should appear; but this was arranged by a compromise, and she came, at a salary of £1000, to sing till June 8, the longest *congé* she could obtain from Paris. While on the subject of her salary, it may be added that in 1826 she had £2200,[1] £1000 of which was paid to her before she left Paris, and £2365 in 1827. In each succeeding year her voice appeared more equal and her style more finished and refined. Her acting was always extremely powerful. Talma, when he saw and heard her, is said to have exclaimed, 'Here is a woman of whom I can still learn something.' [In August 1827 she sang at the Theatre Royal, Dublin, appearing nine times at 100 guineas for each performance. W. H. G. F.]

Owing to a misunderstanding with Rossini, then managing the Italian Opera at Paris, Pasta would not engage herself for that stage in 1827, but went to Italy instead. There she played at Trieste, and at Naples, where Pacini wrote 'Niobe' for her. The Neapolitans failed to recognise her full merits, but she was better appreciated at Bologna, Milan, Vienna, and Verona. At Milan, Bellini wrote for her the 'Sonnambula' (1831) and 'Norma' (1832).

[1] Not £2300 as stated by Ebers. The receipt, in the possession of the writer, disproves this statement.

[From June to September 1833, Pasta and Bellini were together in London], and in 1833 and 1834 she was once more at Paris, singing in 'Sonnambula' and 'Anna Bolena.' Now, for the first time, her voice seemed to have lost something of its beauty and truth; her intonation had become very uncertain, and she sang flat sometimes through the whole of an opera. But her dramatic talent, far from being impaired, was even more remarkable than ever. She was as simple and unaffected a village girl in the 'Sonnambula,' as she was dignified, noble or energetic in 'Anna Bolena,' 'Semiramide,' and 'Norma.' As Desdemona, she was now more gentle and graceful than heretofore, and in like manner she had improved and completed her conception of all her characters, till they became worthy of the admiration of critics and the study of actors.

Once more in Italy, Pasta reappeared in a few of her famous rôles at some of the chief theatres, spending every summer at the beautiful villa which she had bought in 1829 near the Lake of Como, where she gave herself up to the delights of cultivating a magnificent garden.

Pasta sang again in England in 1837; but her voice was nearly gone, and she gave her admirers more pain than pleasure. In 1840, though so long retired from the stage, she accepted an offer of 200,000 frs. to sing at St. Petersburg; but it would have been better for her reputation as a singer had she refused it. The same may be said of her last visit to London, in 1850, when she only appeared twice in public.

Madame Pasta is said to have had only one child, a daughter; but she had a son also, whom she mentions in a letter[2] to the Princess Belgiojoso, her 'Carissima Teresa,' a cultivated and charming lady, with whom she was on the most intimate and affectionate terms. She had some pupils, of whom Parodi was the most distinguished. This great singer died at her villa on the Lake of Como, April 1, 1865. J. M.

PASTERWITZ, Georg, born June 7, 1730, at Bierhütten in the Diocese of Passau, received his education chiefly in the Benedictine Abbey of Kremsmünster in Upper Austria, where music was zealously cultivated. He afterwards studied at Salzburg, and had lessons in counterpoint from Johann Ernst Eberlin, capellmeister to the Archbishop of Salzburg. He took the monastic vows in Kremsmünster, and was ordained Priest in 1755, devoting himself for a while almost exclusively to music. His chief models were Fux, Caldara, and Eberlin. From 1767 to 1782 he was capellmeister to the Abbey, and was also largely employed in other educational work. From 1785 to 1795 he lived chiefly at Vienna as Agent for the Abbey, and enjoyed

[2] In the possession of the writer.

friendly intercourse with Haydn, Mozart, Salieri, and Albrechtsberger. Several of his masses were performed at St. Stephen's and the Imperial Chapel. His death took place at Kremsmünster, Jan. 26, 1803. His works, published by himself, were all instrumental, and consist of eight Fugues, according to the order of the Church Tones, described as being either for the organ or the clavicembalo, op. 1, dedicated to the Abbé Stadler; eight Fugues, op. 2, dedicated to Salieri; eight Fugues, op. 3, dedicated to the Baron van Swieten; '300 Themata und Versetten zum präambuliren und fugiren mit orgel oder clavier,' op. 4. A requiem Mass of his was afterwards printed at Munich, but an enormous quantity of his church music remains in MS. at Kremsmünster, also various works for the theatre. His fugues are of the light and pleasing order, rather than suited for the organ. E. von Werra has edited three in his organ book. J. R. M.

PASTICCIO, literally 'a pie.' A species of Lyric Drama composed of airs, duets, and other movements, selected from different operas and grouped together, not in accordance with their original intention, but in such a manner as to provide a mixed audience with the greatest possible number of favourite airs in succession.

It is not at all necessary that the movements contained in a Pasticcio should all be by the same composer.[1] As a general rule they are not; and no attempt is made to ensure uniformity, or even consistency of style. No such attempt, indeed, could by any possibility be successful, unless it were made under the direction of a genius of the highest order; for an opera, if it claim to be considered as a work of art at all, must of necessity present itself as a well-ordered whole, the intelligent expression of a single idea; not in the form of a heterogeneous collection of pretty tunes, divorced from the scenes they were intended to illustrate, and adapted to others quite foreign to the composer's original meaning. It is true that during the greater part of the 18th century, when the Pasticcio enjoyed its highest degree of popularity, some of the greatest masters then living patronised it openly, and apparently without any feeling of reluctance; but it never inspired any real respect, even in its brightest days, and the best examples were invariably short-lived, and incapable of resuscitation. It was impossible that any form of art, based upon false principles, should be held in lasting remembrance; and the Pasticcio represented a very false principle indeed —the principle which culminated in the 'Concert Opera.'

In early times it was a very common custom to mention the name of the librettist of an opera upon the public announcement of its performance, without that of the composer; and it seems exceedingly probable that when this was done, more than one composer was concerned, and the work was, in reality, a Pasticcio. We know that Caccini contributed some of the music to Peri's 'Euridice' in the year 1600, though his name does not appear upon the title-page; and that as early as 1646 a genuine Pasticcio was performed, at Naples, under the title of 'Amor non a legge,' with music by several different composers, of whose names not one has been recorded. Such cases, however, are much rarer in the 17th century than in that which followed, and serve only to show how the practice of writing these compound operas originated.

Perhaps the most notable Pasticcio on record is 'Muzio Scevola,' of which, in the year 1721, Attilio Ariosti[2] composed the first act, Giovanni Maria Buononcini the second, and Handel the third. Each composer prepared a complete overture to his own share of the work; and each, of course, did his best to outshine the efforts of his rivals; yet the opera survived very few representations, notwithstanding the éclat which attended its production; and it was never afterwards revived.

In the year 1746 Gluck produced at the King's Theatre, in the Haymarket, a Pasticcio, called 'Piramo e Tisbe,' in which he introduced all his own most successful airs. He wrote at that time entirely in the Italian style; and though Handel expressed great contempt for his want of learning, his airs were especially melodious, and enjoyed a high degree of popular favour. Yet the piece did not succeed, and he himself was altogether dissatisfied with it. Soon after its production, he left England, and settled for a time in Vienna. Here he attained immense popularity; but he could not forget the failure of his Pasticcio, and the disappointment he felt led him carefully to reconsider the matter and, as far as possible, to trace the defects of the piece to their true cause. The course of analytical study thus forced upon him led to the conviction that however good an air may be in itself, it is only useful for dramatic purposes in so far as it is calculated to bring out the truthful expression of the scene in which it is introduced; and this simple thesis formed the foundation of that great work of reformation which made his name so deservedly famous, and raised the lyric drama to a position from which the false ideas of Hasse and Metastasio would for ever have excluded it. [See Opera.]

The triumphant success of Gluck's later works put an end at once to the existence of the 'Concert Opera,' both in Italy and Germany: and with it the Pasticcio necessarily fell to the ground. Since his death no genuine Pasticcio of any importance has ever been produced. Only in a very few cases have two or more composers consented to write the separate acts of the same work; and, judging from past

[1] In 1789 a Pasticcio called 'L'Ape' was produced at Vienna in which no less than twelve composers were represented. (Pohl, *Mozart in London*, p. 75, note.)

[2] This at least is the commonly received opinion. In the Dragonetti score, in the British Museum, the first act is attributed to 'Signor Pipo.' Chrysander attributes it to Filippo Mattei.

experience, we may confidently hope that the abuse will never again be revived.

The leading principle of the Pasticcio has been frequently introduced into English operas, more especially those of the older school. The 'Beggar's Opera' will occur to the reader as a notable instance of its application. But it must be remembered that in operas of this class the music is often only of an incidental character, and the objection to the system is, therefore, far less serious than in the case of Italian operas of the same, or even earlier date. [The ephemeral 'musical comedies' of our own day are generally the work of several composers or compilers, and so bear a certain analogy to the pasticcio above described.] W. S. R.

PASTORAL SYMPHONY, THE. 'Sinfonia Pastorale, No. 6,' is the title of the published score of Beethoven's Sixth Symphony, in F, op. 68 (Breitkopf & Härtel, May 1826).

The autograph, in possession of the Baron van Kattendyke, of Arnheim, bears the following inscription in Beethoven's own writing, 'Sinf[la] 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa— Allo ma non troppo—Nicht ganz geschwind— N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini—Sinfonie von Ludwig van Beethoven': or, in English, '6th Symphony, by Luigi van Beethoven. The pleasant, cheerful feelings, which arise in man on arriving in the country—Allo ma non troppo—not too fast—N.B. [this is to the copyist] the German tifles are all to be written in the first-violin part—Symphony by Ludwig van Beethoven.'

Besides the 'titles' referred to in this inscription, which are engraved in the first violin part, on the back of the title-page, Beethoven has given two indications of his intentions—(1) on the programme of the first performance, Dec. 22, 1808, and (2) on the printed score. We give the three in parallel columns:—

First Violin Part.

Pastoral Sinfonie oder Erinnerungen an das Landleben (mehr Ausdruck der Empfindung als Mahlerey).

1. Allegro ma non molto. Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande.
2. Andante con moto. Scene am Bach.
3. Allegro. Lustiges Zusammenseyn der Landleute.
4. Allegro. Gewitter, Sturm.
5. Allegretto. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.

Pastoral Symphony, or Recollections of country life. (More expression of feeling than painting.)

1. Allegro ma non molto. The awakening of cheerful feelings on arriving in the country.
2. Andante con moto. Scene at the brook.
3. Allegro. Merry meeting of country folk.
4. Allegro. Thunderstorm, tempest.
5. Allegretto. Song of the shepherds. Glad and thankful feelings after the storm.

Programme of Concert, Dec. 22, 1808.

Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung als Malerey.

1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.
2tes Stück. Scene am Bach.
3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein
4tes Stück. Donner und Sturm; in welches einfällt
5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.

Pastoral Symphony (No. 5) more expression of feeling than painting.

1st piece. The pleasant feelings aroused in the heart on arriving in the country.
2nd piece. Scene at the brook.
3rd piece. Jovial assemblage of country folk, interrupted by
4th piece. Thunderstorm, interrupted by
5th piece. Pleasurable feelings after the storm, mixed with gratitude to God.

Printed Score.

Sinfonia Pastorale, No. 6.

Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande. All[o] ma non troppo.
Scene am Bach. Andante molto moto.
Lustiges Zusammenseyn der Landleute. Allegro.
Gewitter. Sturm. Allegro.
Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm. Allegretto.

Sinfonia Pastorale, No. 6.

The awakening of cheerful feelings on arriving in the country. All[o] ma non troppo.
Scene at the brook. Andante molto moto.
Merry meeting of country folk. Allegro.
Thunderstorm, tempest. Allegro.
Song of the shepherds. Glad and thankful feelings after the storm. Allegretto.

A book of sketches for the first movement, now in the British Museum, is inscribed 'Sinfonie caracteristica. Die Erinnerungen von dem Landleben'; with a note to the effect that 'the hearer is to be allowed to find out the situations for himself'—'Man uberlässt dem Zuhörer sich selbst die Situationen auszufinden.'

The work was composed in the neighbourhood of Vienna, in the wooded meadows between Heiligenstadt and Grinzing, in the summer of 1808, at the same time with the Symphony in C minor. The two were each dedicated to the same two persons, Prince Lobkowitz and the Count Rasoumowsky; their opus-numbers follow one another, and so closely were the two connected that at the first performance—in the Theater an der Wien, Dec. 22, 1808—their numbers were interchanged, the Pastoral being called 'No. 5' and the C minor 'No. 6.' This confusion lasted as late as 1820, as is shown by the list of performances of the Concerts Spirituels at Vienna, given by Hanslick (*Concertwesen in Wien*, p. 189).

The titles of the movements were curiously anticipated by Knecht, more than twenty years earlier, in a 'Portrait musical de la Nature.' [See KNECHT, vol. ii. pp. 588-9.]

Beethoven himself (a very rare occurrence) anticipated a part of the storm movement in his Prometheus music (1801), in the 'Introduction' following the overture.

The Symphony was first played in London at a concert given for the benefit of Mrs. Vaughan, at Hanover Square Rooms, May 27, 1811. On April 14, 1817, it first appears in the programmes of the Philharmonic Society, [but see *Beethoven and his Nine Symphonies*, by Sir G. Grove, p. 225, note]. On three occasions attempts were made to turn the Symphony into a stage-piece. At Bochsa's benefit at the Haymarket (June 22, 1829); at Düsseldorf, in Feb. 1863, by the Artists' Club, 'Der Malkasten'; and at Drury Lane, Jan. 30, 1864, it was given with scenery, and in the two English performances, with action also. G.

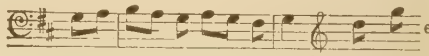
PASTORALE. 1. A dramatic composition or opera, the subject of which is generally of a legendary and pastoral character. Pastorales

had their origin in Italy, where, at the time of the Renaissance, the study of the Eclogues of Theocritus and Virgil led to the stage representation of pastoral dramas such as Politian's 'Favola di Orfeo,' which was played at Mantua in 1472. The popularity of these dramatic pastorales spread from Italy to France and Spain, and eventually to Germany; but it is principally in France that they were set to music, and became of importance as precursors of the opera. In April 1659 'La Pastorale en Musique,' the words by the Abbé Perrin, the music by Cambert, was performed at Issy, at the house of M. de Lahaye, and proved so successful that the same authors wrote another similar work, 'Pomone,' which was played in public with great success, March 19, 1671. These two pastorales are generally considered as the earliest French operas. The pastorale, owing to the weakness of its plot, was peculiarly suited for the displays of ballet and spectacle which were so much in vogue at the French court, and examples of this style of composition exist by nearly all the French composers before the Great Revolution. Lully's 'Acis et Galathée' ('Pastorale heroïque mise en musique') is perhaps one of his finest compositions. Mattheson ('Vollkommener Kapellmeister'), with his passion for classifying, divides pastorales into the very obvious categories of comic and tragic, and gives some quaint directions for treating subjects in a pastoral manner. The pastorale must not be confounded with the pastourelle, which was an irregular form of poetry popular in France in the 12th and 13th centuries.

2. Any instrumental or vocal composition in 6–8, 9–8, or 12–8 time (whether on a drone bass or not), which assumes a pastoral character by its imitation of the simple sounds and melody of a shepherd's pipe. The Musette and the Siciliana are both 'pastoral' forms; the former is of a slower tempo, and the latter contains fewer dotted quavers. 'He shall feed his flock' and the 'Pastoral Symphony' in the 'Messiah' are both in 12–8, and so is the Pastoral Sinfonia which begins the second part of Bach's Christmas Oratorio. Other examples of this class of composition are the first movement of Bach's Pastorale for organ (B.-G. xxxviii. p. 135), and the air 'Pour Bertha moi je soupire' in Meyerbeer's 'Le Prophète.' The 'Sonnambula' was originally entitled 'Dramma pastorale.' W. B. S.

PASTORALE. 'Sonata pastorale' is the title[1] often given to Beethoven's Sonata in D, op. 28, but apparently quite without warrant. Its opening Allegro and its Finale both begin with long passages on a pedal bass, both are also in triple time, and so far have a 'pastoral' air; but Beethoven has said nothing of any such intention. The original edition is entitled 'Grande Sonate pour le Pianoforte,' and the autograph is inscribed 'Gran Sonata.' It is worth notice that this is the first of the sonatas which is not composed expressly both for harpsichord and pianoforte; all the preceding ones have the words 'pour le Clavecin (or Clavicembalo) ou Pianoforte,' on the title-page.

It was composed in 1801 and published in August 1802. According to Czerny the Andante was for long a special favourite of the composer's, and often played by him. The fly-leaf of the autograph—in the possession of Dr. Steger of Vienna—contains a little piece of seventeen bars long, for two voices and chorus, aimed at the unwieldy figure of Schuppanzigh, Beethoven's favourite first violin, and entitled 'Lob auf den Dicken'—'Glory to the fat.' It begins thus:—



G.

PATERSON & SONS. One of the most important among the Scottish music-publishers. The business was commenced in 1819 by Messrs. Robert Paterson, Mortimer & Co., at 18 North Bridge, Edinburgh, who in the following year removed to No. 51 in the same street. In 1826 the firm went to 43 Hanover Street, when by the advent of Mr. Peter Walker Roy it became Paterson & Roy. Under this last name it existed until the death of Mr. Roy in 1850, when Mr. Paterson's sons took share in the business, and the house traded under the name Paterson & Sons. Before 1837 the firm had removed to 27 George Street, its present chief address; there is also now a depot in Castle Street, Berners Street, London. Branches were at different times started in other parts of Scotland, at Glasgow, 1857; Perth, 1864; Ayr, 1868; Dundee, 1882; Dumfries, 1886; Paisley, 1887; Kilmarnock, 1892, and later, at Aberdeen, Oban, and other places.

The original Mr. Robert Paterson died in 1859, when his second son, Mr. Robert Roy Paterson (born 1830), became senior partner. This gentleman, who was a skilful performer on several instruments and a man who did much to advance music in Scotland (see sketch of life and portrait in *Musical Times*, January 1904) died Dec. 3, 1903.

The present partners are Messrs. Robert E. Stirling Paterson, grandson of the founder, who succeeds to his father's position, and C. H. Dobson, nephew of the late R. Roy Paterson. In 'Paterson Sons & Co.' Mr. R. E. S. Paterson, Messrs. Alex., John, and Wm. Murray are partners, in addition to the above.

The firm is distinguished for its great issue of Scottish music of all kinds, which includes reprints of standard editions of Scottish songs, etc. F. K.

PATEY, Janet Monach, *née* Whytock, was born May 1, 1842, in London, her father being

[1] Originally perhaps by Cranz, the publisher, of Hamburg.

a native of Glasgow. She received instruction in singing from Mr. John Wass, and made her first appearance in public at a very early age, at the Town Hall, Birmingham. She became a member of Henry Leslie's Choir, and afterwards received further instruction from Mrs. Sims Reeves and Pinsuti. In 1865 she was engaged by M. Lemmens for a provincial concert tour. In 1866 she was married to Mr. Patey (see below), and sang at the Worcester Festival of that year. From that time her reputation continued to increase, until in 1870, on the retirement of Madame Sainton-Dolby, she succeeded to her position as leading contralto concert-singer, and as such sang in all the principal new works. In the part of Blanche of Devan, in Macfarren's 'Lady of the Lake,' she developed an amount of dramatic power for which her admirers had not given her credit. In 1871 she started on a concert tour in America with Edith Wynne, Cummings, Santley, and her husband, and enjoyed great success. In 1875 she sang with her usual success at the Cirque des Champs Elysées, Paris, in French, in four performances of the 'Messiah,' on the invitation of M. Lamoureux, and under his direction. Also on Jan. 31, of the same year she sang in English 'O rest in the Lord,' at the concert of the Conservatoire, with such effect that she was re-engaged for the next concert, Feb. 7, when she more than confirmed the previous impression. In commemoration of this the directors presented her with a medal bearing the dates of the concerts, a compliment rarely accorded by that conservative body to any singer. On March 15, 1881, when Lamoureux gave his first concert in England at St. James's Hall she sang Godard's scena 'Aurore,' and in Berlioz's Duo Nocturne from 'Béatrice et Bénédict' with Mme. Brunet-Lafleur, who had sung with her previously in the 'Messiah' at Paris. In 1890 and 1891 she sang on tour in Australia, and on her return appeared, Oct. 11, 1891, at the Crystal Palace. Intending to retire, she undertook a farewell tour, but it was brought to a tragic close by her sudden death, Feb. 28, 1894. She had sung at the Albert Hall, Sheffield, the previous evening, and after singing 'The Banks of Allan Water,' in response to an encore, fainted as she left the platform, and died at her hotel early next morning, without regaining consciousness. Mme. Patey possessed 'a magnificent contralto . . . produced with marvellous art . . . the real contralto, such as one admired formerly in Mesdames Pisaroni, Brambilla, and Alboni' (*L'Art Musical*). A. C.

PATEY, John George, husband of the above, born in 1835, at Stonehouse, Devonshire, son of a clergyman, was educated for medicine, but abandoned it for music. His voice was a baritone; he studied at Paris and Milan, made his first appearance, Oct. 11, 1858, at Drury Lane, as Plumket, in an English version of 'Martha,' and sang for several seasons in English opera at Covent Garden and Her Majesty's, creating parts in 'Robin Hood' (Oct. 10, 1860), 'La Reine Topaze' (Dec. 26, 1860), 'Puritan's Daughter' (Nov. 30, 1861), 'Lily of Killarney' (Feb. 8, 1862), etc. He also sang in Italian opera at the Lyceum in 1861, and was frequently heard in oratorio and concerts. He accompanied his wife on her American and Australian tours. He retired in 1888, and entered into partnership with Mr. Willis as a music-publisher. He died at Falmouth, Dec. 4, 1901. A. C.

PATHÉTIQUE. (1) 'Grande Sonate pathétique pour le Clavecin ou Piano-Forte composée et dediée à Son Altesse le Prince Charles de Lichnowsky par Louis van Beethoven' is the title of Beethoven's eighth sonata, for pianoforte solo, op. 13. It is in C minor, and has an Introduction (which reappears in the *Allegro*) in addition to the other three movements. (The Pathétique and the op. 111 are the only PF. sonatas with introductions.) It was published by Eder in the Graben, Vienna, in 1799. No clue has been found to its title. M. Nottebohm, however, has discovered from Beethoven's sketch-books that the finale was originally written for strings, and was probably intended for the finale of the string trio in C minor, op. 9, No. 3.[1] G.

(2) The title was also applied (at the suggestion of the composer's brother) to Tchaikovsky's last symphony, in B minor, No. 6; and it may be guessed that the name, in addition to the sad circumstances of the composer's death about the time of its production in England, had a great deal to do with the extraordinary vogue the symphony enjoyed for a good many years after its first performance here in 1893. M.

PATON, Mary Anne, daughter of George Paton, writing-master in the High School of Edinburgh, where she was born in Oct. 1802; from a very early age manifested a capacity for music, and when little more than four years old learned to play the harp, pianoforte, and violin. Music was hereditary in her family. Her grandmother, when Miss Anne Nicoll, played the violin before the Duke of Cumberland at Huntly, on his way to Culloden, in 1746; and Miss Nicoll's brother Walter, an eminent merchant of Aberdeen, and a good violin player, took part with the Duke of Gordon and other local magnates in founding the Aberdeen Musical Society in 1748, and acted for some time as its secretary. Miss Paton's father was also a violin player, and was renowned in his own neighbourhood as having built an organ. In 1810 Miss Paton appeared at concerts in Edinburgh, singing, reciting, and playing—among other pieces, Viotti's Concerto in G. She also published several compositions. In 1811 the

[1] *Neue Beethoveniana*, No. xx., in the *Musikalisches Wochenblatt*, Jan. 14, 1876.

family removed to London, and during the next three seasons she sang at private concerts, and annually at a public concert of her own. In 1814 she was withdrawn from public life for the purpose of completing her education. In 1820 she reappeared and sang at the Bath concerts with success, and in 1821 at various other places. On August 3, 1822, she made her first appearance on the stage at the Haymarket Theatre as Susanna in 'The Marriage of Figaro,' with decided success, and subsequently performed Rosina in 'The Barber of Seville'; Lydia in Perry's 'Morning, Noon, and Night' (her first original part), and Polly in 'The Beggar's Opera.' On Oct. 19, 1822, she appeared at Covent Garden as Polly, and on Dec. 7 fully established herself by her impersonation of Mandane in Arne's 'Artaxerxes.' On July 23, 1824, she achieved a great success in the part of the heroine in Weber's 'Der Freischütz,' then first produced in England. In the same year she was married in Scotland to Lord William Pitt Lennox, a younger son of the 4th Duke of Richmond, but continued her professional appearances under her maiden name. On April 12, 1826, on the production of Weber's 'Oberon,' she sustained the arduous part of Reiza to the entire satisfaction as well of the composer as the audience. Weber had previously written to his wife, 'Miss Paton is a singer of the very first rank, and will play Reiza divinely.' In the same letter he describes a concert in which Velluti and all the first Italians sang, at which 'she beat them all.' From that time she was at the head of her profession, alike in the theatre, the concert-room, and the oratorio orchestra. Her marriage was, unfortunately, not a happy one, and in June 1830 she separated from her husband, and on Feb. 26, 1831, obtained a decree of the Court of Session in Scotland dissolving the marriage. Shortly afterwards she was married to Mr. Joseph Wood, the tenor singer, and in the same year reappeared at Covent Garden and afterwards at the King's Theatre in 'La Cenerentola.' She was next engaged at Drury Lane, and appeared as Alice in an English version of Meyerbeer's 'Robert le Diable,' produced Feb. 20, 1832. She also sustained at various times the principal parts in the 'Sonnambula,' Barnett's 'Mountain Sylph,' etc. etc. In 1833 Mr. and Mrs. Wood began to reside at Woolley Moor, Yorkshire, an estate belonging to Mr. Wood, sen., and this remained their permanent home till 1854. In 1834 they paid a visit to the United States, and repeated it twice within the next few years. In April 1837 Mrs. Wood reappeared in London, and continued to perform until Feb. 1843, when she embraced the Roman Catholic religion, and took up her residence in the convent by Micklegate Bar, York. The change, however, was of short duration, and in July she quitted the convent. In 1844 she was engaged at the Princess's Theatre. She soon afterwards retired from her profession, and settled with her husband at Woolley Moor. Here she took a warm interest in the Anglican service at Chapelthorpe. She composed for it, formed and trained a choir, in which she herself took the leading part. In 1854 they left Yorkshire and went abroad. In 1863 they returned to Bulcliffe Hall, in the neighbourhood of Chapelthorpe, and there Mrs. Wood died, July 21, 1864, leaving a son (born at Woolley Moor in 1838) as the only representative of her family. Mrs. Wood's voice was a pure soprano, of extensive compass (A below the staff to D or E above), powerful, sweet toned, and brilliant. She was mistress of the florid style, and had great powers of expression. She was renowned for her beauty, both of feature and expression, inherited from her mother, Miss Crawford of Cameron Bank; and the portraits of her are numerous, including those by Sir Thos. Lawrence, Sir W. Newton, Wageman, and others. Her younger sisters were both singers; Isabella appeared at Drury Lane about 1825, and Eliza at the Haymarket as Mandane in 1833. W. H. H.

PATRICK, Richard, lay vicar of Westminster Abbey from 1616 until about 1625, composed a fine service in G minor, which is printed in vol. i. of Arnold's 'Cathedral Music.' W. H. H.

PATROCINIUM MUSICES. See Berg, Adam, vol. i. p. 307. G.

PATTER-SONG. 'Patter' is the technical —or rather slang—name for the kind of gabbling speech with which a cheap-jack extols his wares, or a conjuror distracts the attention of the audience while performing his tricks. It is used in music to denote a kind of song, the humour of which consists in getting the greatest number of words uttered in the shortest possible time. Instances of this form of composition are Quaver's song in Samuel Arnold's 'Enraged Musician' (1788): Haydn's 'Durch Italien, Frankreich, Preussen,' from 'Der Ritter Roland'; Grétry's syllabic duet in 'La fausse Magie' [see vol. ii. p. 238*b*]; Dulcamara's song in Donizetti's 'L' Elisir d' amore,' etc. Mozart and many other composers often introduce bits of 'patter' into buffo solos, as for instance the middle of 'Madamina' in 'Don Juan,' etc. This form of song has for long been popular with 'entertainers' from Albert Smith to Corney Grain, and probably owes its technical name to a song sung by Charles Mathews in 'Patter versus Clatter.' A late development is in the operettas of Sullivan, in all of which patter-songs fill an important place. 'My aged Employer' in Burnand's libretto to 'Cox and Box,' was followed by 'My name is John Wellington Wells' in Gilbert's 'The Sorcerer,' the first of a whole series. M.

PATTI, Adelina (Adela or Adèle Juaña Maria), born Feb. 10, 1843, at Madrid, was the youngest daughter of Salvatore Patti, an

ADELINA (ADÈLE JUAÑA MARIA) PATTI

Italian singer (1800-1869), by his marriage with Caterina Barili or Barilli, *née* Chiesa, also well known as a singer in Italy. The family went to America, the father being for a time manager of the Italian opera at New York. Having shown great aptitude for music, Mlle. Patti received instruction in singing from her half-brother, Ettore Barili (Baker's *Dictionary*, Supplement, 1905). She sang at a concert in 1850 under the direction of Max Maretzek. From eight to eleven years of age she sang at concerts under the direction of Maurice Strakosch, who had married her elder sister Amalia, a contralto singer, and who gave her some further instruction, but was wisely withdrawn for some years for the purpose of further study. (But see a letter from Maurice Strakosch in the *Times*, Sept. 25, 1884.) She went on a short concert tour with Gottschalk in the West Indies, and reappeared Nov. 24, 1859, at New York, as Lucia, and played other parts, in all of which she was highly successful. Mlle. Patti made her début in England, May 14, 1861, at the Royal Italian Opera, as Amina, with wonderful success, and from that time became famous, confirming her success by her performance of Lucia, Violetta, Zerlina ('Don Giovanni'), Martha, and Rosina. She sang that autumn at the Birmingham Festival, in opera at Liverpool, Manchester, etc., and afterwards was engaged at Berlin, Brussels, and Paris. From that year until 1884 she sang every season at Covent Garden, and in 1885 and 1887 at Her Majesty's during Mapleson's last seasons of opera, in a repertory of about thirty parts in the operas of Rossini, Bellini, Donizetti, Verdi, Meyerbeer, and Gounod. She has been more closely identified with Rosina in 'Il Barbiere' than with any other character, and Rossini re-arranged a good deal of the music for her voice. Mme. Patti made an operatic tour in the provinces in 1862; sang at the Birmingham Festivals of 1861 and 1864, notably as Adah on the production of 'Naaman'; at the Handel Festivals of 1865, 1877, and 1880; at the Liverpool Festival of 1874, as well as in several brilliant provincial concert tours. She has enjoyed the same popularity on the continent, having fulfilled engagements at Paris, Vienna, St. Petersburg, Moscow, etc., in various cities of Germany, Italy, Spain, and later in North and South America.

The new parts which she has created in England are Annetta ('Crispino e la Comare'), July 14, 1866; Campana's Esmeralda, June 14, 1870; Poniatowski's Gelmina, June 4, 1872; Juliet, July 11, 1867; La Catarina ('Diamans de la Couronne'), July 3, 1873; Aïda, June 22, 1876; Estella ('Les Bluets') of Jules Cohen (Covent Garden, under the title of 'Estella,' July 3, 1880), and Lenepveu's Velléda, July 4, 1882. In 1888 she sang the part of Juliette in Paris, and in 1895 reappeared at Covent Garden at six special performances, at which she sang Rosina, Violetta, and Mozart's Zerlina, the only character she has played in classical opera. Her perfect method and finished singing of familiar songs attracted large audiences to the Albert Hall, until the end of 1906, when she gave a farewell concert on Dec. 1, and afterwards undertook a final tour in the provinces. Her voice is of moderate power but great compass, reaching to f'''; as an actress she is delightful in certain parts, and has never been surpassed as Rosina, Zerlina, and Dinorah. She married (i.) July 29, 1868, Henri Marquis de Caux, equerry to Napoleon III., from whom she was separated in 1877 and divorced in 1885; (ii.) in 1886, the singer Ernest Nicolas (Nicolini) who died in 1898; and (iii.) in 1899, Baron Cederström, a Swede. Her elder sister,

Carlotta, was born in 1840 at Florence. She was educated as a pianist under Herz, but abandoned the piano in favour of singing. She made her début in 1861 at New York as a concert-singer, and afterwards fulfilled an engagement there in Italian opera, and was successful, but soon after abandoned the stage on account of her lameness. She made her début in England, April 16, 1863, at a concert at Covent Garden Theatre, attracted attention on account of her pleasant and remarkable facility of execution, obtained a position here in concerts as a singer of the lighter class, and was for several seasons a great attraction at promenade and other concerts. In 1872 she sang at the Philharmonic Society Mozart's florid aria, 'No, sei non capace,' with great success. She made several tours in the provinces, on the continent, and in North and South America. She married, Sept. 3, 1879, Ernst de Munck, of Weimar, the violoncellist. She finally settled in Paris as a teacher, and died there June 27, 1889.

Carlo, their brother, born at Madrid in 1842, was taken to America, like his sisters, when a child, studied the violin, and at the age of twenty became leader at the New Orleans Opera-House, afterwards at New York, and the Wakefield Opera-House, St. Louis, Missouri. He died at the last-named city, March 17, 1873. A. C.

PAUER, Ernst, pianist and eminent teacher, was born at Vienna, Dec. 21, 1826. His father was first minister of the Lutheran church, Director of the theological seminary in Vienna, and Superintendent-General of the Lutheran churches of the Austrian Empire; his mother was a Streicher, of the great pianoforte-making family. The cultivation of his early musical talent was not allowed to prejudice his general education, the study of the classics and modern languages being carried on concurrently with the pianoforte, first under Theodor Dirzka, and then under Mozart's son, Wolfgang Amadeus, and with harmony and counter-

point under Sechter. He appeared first in public in 1842; one of his compositions was published in that year. In 1845 he went to Munich to study instrumentation and dramatic composition under Franz Lachner. In April 1847 he competed for and obtained the appointment of director of the musical societies at Mainz, and was employed by the great publishing firm of Schotts to compose two operas, 'Don Riego' (1849), 'Die rothe Maske' (1850), and 'Die Braut' (1861), which were performed in Mainz and Mannheim; also some important vocal works, and overtures and entr'actes for the use of the local theatre. This appointment, in which he gained great experience, he resigned in April 1851, and proceeded to London, where his performances at the Philharmonic (June 23, Hummel's A minor Concerto) and the Musical Union were received with much favour. After this success he resolved to pursue his career in England, though returning for a time to Germany.

In 1852 he married Miss Andreae, of Frankfort, a good contralto singer.

In 1861 Mr. Pauer adopted a new direction in pianoforte-playing, one which had been sketched by Moscheles some twenty years before, but not fully carried out—the historical; and gave a series of six performances with the view of illustrating the foundation and development of pianoforte composition and playing, in chronological series from about 1600 to modern times, elucidated and assisted by programmes containing critical and biographical notices. Similar performances, but with different programmes, were given in 1862 and 1863, and again in 1867, in Willis's and the Hanover Square Rooms. In 1862 he was selected by Austria and the Zollverein for the Musical Jury of the London International Exhibition. He was at the same time the official reporter for the Prussian government, and his report was reproduced by some of the chief industrial journals, and was translated into various languages. For these services he received the Imperial Austrian order of Francis Joseph, and the Prussian order of the Crown. During the next few years Mr. Pauer played in Holland, Leipzig, Munich, and Vienna, in fulfilment of special engagements, and was appointed pianist to the Imperial Austrian Court in 1866.

In 1870 he began a new phase of his active career, that of lecturing upon the composers for the harpsichord and pianoforte; the form and spirit of the varieties of modern music, as the Italian, French, and German; the history of the oratorio; the practice of teaching; and many cognate subjects. These lectures were given at the Royal Institution, the South Kensington Museum, and in many other important places in Great Britain and Ireland. When Cipriani Potter retired from the Royal Academy of Music, Pauer took his class, and retained it for five years. In 1876, on the foundation of the National Training School for music at Kensington Gore, he became the principal pianoforte professor of that institution, and in 1878 was made a member of the Board for Musical Studies at Cambridge University, and the following year an Examiner. Another of his important occupations has been editing the works of the classical and romantic composers. Among these will be found 'Alte Klavier-Musik' (Senff, Leipzig), twelve books; 'Alte Meister' (Breitkopf & Härtel, Leipzig), 40 Nos. [See KLAVIER-MUSIK, ALTE; and MEISTER, ALTE.] Also 'Old English Composers for the Virginals and Harpsichord' (Augener, London); and, under the auspices of the last-named publisher, an edition of the classical composers in a cheap form, embracing and including all the great masters from Bach and Handel to Schumann, and extending, up to July 1880, to nearly thirty volumes, of admirable clearness and convenience. Besides this are arrangements for children, and educational works, including the 'New Gradus ad Parnassum,' 100 studies, some of them by himself; *Primer of the Pianoforte* (Novello & Co., 1876); *Elements of the Beautiful in Music* (ditto, 1876); *Primer of Musical Forms* (ditto, 1878); and *The Pianist's Dictionary* (1895). Also some interesting arrangements of Schumann's Symphonies for four hands, and of Mendelssohn's PF. Concerto for two pianos, thrown off as mere *hors d'œuvres* by this clever and indefatigable worker. Reference to the publishers' catalogues must supplement these specimens of the work of an active and successful life. Of published pianoforte pieces few can be named that have attained greater popularity than Pauer's 'Cascade.' As a pianist his style was distinguished by breadth and nobility of tone, and by a sentiment in which seriousness of thought was blended with profound respect for the intention of the composer. As a man, his simple, genuine nature gained him the affection and esteem of a very large circle of friends and pupils. He retired to Germany in 1896, and died May 9, 1905. A. J. H.

His son MAX, born in London, Oct. 31, 1866, studied with his father till 1881; and was a pupil of V. Lachner (for theory) in Carlsruhe till 1885; made successful appearances as a pianist in London and elsewhere from that year until 1887, when he was appointed pianoforte teacher at the Conservatorium of Cologne, a post which he exchanged in 1897 for a similar post at Stuttgart. He has written some pianoforte pieces, and has re-edited Lebert and Stark's 'Klavierschule.' In 1893 he was appointed 'Kammervirtuos' to the Grand Duke of Hesse.

PAUKEN. The German name for Kettledrums, commonly used in orchestral scores. See DRUM, vol. i. pp. 730-32. V. DE P.

PAUL, Oscar, writer on music, born April 8, 1836, at Freiwaldau in Silesia, where his father was parish priest, and educated at Görlitz, where he first learned music from Klingenberg, and at the university of Leipzig. Here he studied music with Plaidy, Richter, and Hauptmann, of whose system of harmony he became a warm partisan. In 1860 he graduated as Phil.Doc., and after spending some time in various towns of Germany, especially Cologne, settled in Leipzig in 1866. Becoming known by his private lessons in the science of music, and by his treatise on *Die absolute Harmonik der Griechen* (1866), he was made professor of musical history at the Conservatorium in 1869, and Professor Extraordinarius at the university in 1872. His best and most important work is his translation (the first in Germany) and elucidation of Boethius (Leipzig, Leuckart, 1872). His important *Lehrbuch der Harmonik*, first published in 1880, went into a second edition in 1894. He also edited Hauptmann's *Lehre von der Harmonik* (1868), the *Geschichte des Claviers* (1869), the *Handlexicon der Tonkunst* (1871-73), and two musical periodicals, the *Tonhalle*, and its successor, the *Musikalisches Wochenblatt*. He was for many years musical critic of the *Leipziger Tagblatt*. He died in Leipzig, April 18, 1898. F. G.

PAUL, ST., or, German, PAULUS. Mendelssohn's first oratorio (op. 36). It was commissioned by the Cecilienverein of Frankfort early in 1832, but was not produced till the Lower Rhine Festival at Düsseldorf, May 22, 1836. For the book—'in the words of Scripture'—he sought the aid of Marx, who, however, soon disagreed with him, and then of Fürst and Schubring; but his own judgment was always active. [See Mendelssohn, *ante*, pp. 128, 131-4.]

The second performance took place at Liverpool under Sir G. Smart on Oct. 3, 1836. Others in England were, Sacred Harmonic Society, March 7 and Sept. 12, 1837, and Birmingham Festival, under Mendelssohn himself, Sept. 20, 1837. In the interval between the first and second performances it had been revised by the composer, and published in England in November 1836. Fourteen numbers were rejected, including two Chorales, 'O treuer Heiland,' and 'Ein' feste Burg.'

The English version is by William Ball. G.

PAULINE. Opera in four acts, the libretto, founded on Lytton's *Lady of Lyons*, by Henry Hersee, music by F. H. Cowen, produced by the Carl Rosa Company at the Lyceum Theatre, Nov. 22, 1876.

PAUMANN, Conrad, was a native of Nuremberg. Although heavily handicapped (he was born blind), he eventually attained an honoured position as a musician and as a fine organ-player. He was born about 1410, and was adopted by Ulrich Grundherr, burgher of Nuremberg, who, recognising the child's musical gifts, had them carefully cultivated. Ulrich died in 1423, but his son Paul also took Paumann under his protection. There is a reference in Hirsch's *Lebensbeschreibungen*, Nuremberg, 1756, p. 19, to the large organ made and erected in the church of S. Sebald, Nuremberg, by Heinrich Traxdorf in 1444, at the cost of 1150 gulden; possibly Paumann was at once appointed organist, he was certainly occupying the post in 1446. He was married the same year according to a document he issued in 1446, in which he and his wife Margaret Weichserin promised never to leave Nuremberg where they had been treated with so much kindness, without first obtaining the permission of the burghers (*Jahrbücher der mus. Wissenschaft*, ii. p. 75). That Paumann was a person of some mark at that time is shown by Hans Rosenplüt's poem, *Spruchgedichte auf die Stadt Nürnberg*, published in 1447, in which he is eulogised as organist and as contrapuntist.

In 1450 Paumann visited various towns; some time later, in 1467, he took up his residence in Munich, as organist to Duke Albrecht III., receiving a yearly salary of eighty gulden. A visit of his to Ratisbon in 1471 is recorded, when his playing of the organ in the Benedictine monastery, on St. Jacob's Day, drew a large crowd to listen, including the Emperor Friedrich III. and many notable persons in his suite (*Mettenleiter*, i. 202). A manuscript volume chiefly treating of events in Ratisbon fell into the hands of A. F. Oefele (*Rerum boicarum scriptores*, 1763, i. p. 539), who quotes a long passage from it stating that Paumann excelled his contemporaries in knowledge of the organ, lute, flute, and other instruments, that his fame spread over Europe, and he received many presents from the Emperor Friedrich III., the Duke of Ferrara, and others. It must be remembered that practically the only contemporary organist of note was the Florentine Antonio Squarcialupi, who died in 1475.

Paumann died at Munich on Jan. 24, 1473, and was buried in the Frauenkirche, where a tablet was erected with the inscription: 'Anno 1473 an Sanct Pauli Bekerungs Abent ist gestorben und hie begraben, der Kunstreichist aller Instrument und der Musica Meister, Conrad Paumann Ritter, bürtig von Nürnberg, und blinter geboren, dem Gott Gnad.' An Italian decoration received from the Pope, entitled Paumann to be called 'Ritter' or knight. Virdung, in his *Musica getutscht*, 1511, attributes the invention of the lute tablature to Paumann: 'Ich höre das ayn Blind zu Nürenberg geborn und zu München begraben sei gewesen, hatt meister Conrat von Nürenberg gehaissen, der zu seyner zeytt vor ander instrumentisten gelopt und gerumptt sey worden. Der hatt auf den kragen der fünff kore, und uff siben

bünde das gantz alphabet haissen schreiben, und als das ayn mall auss ist gewesen, hatt er wider von vornen an dem alphabet angefangen, und die selben buchstaben alle des andern alphabets dupliert,' etc.

Martin Agricola, a few years later in his *Musica instrumentalis*, 1532, xxix., alludes scoffingly to this alphabetical notation :—

> Weiter hab ich mich manchmal bekümmert
> Vnd heymlich bey mir selber verwundert,
> Der Alphabetischen Tabulathur
> Wie sie doch erstmals sey komen herfur.
> . . . . . .
> Das ihre Tabelthur erfunden sey
> Ists war, so las ichs auch bleiben dabey,
> Von eim Lautenschlager blind geborn
> So han sie den rechten meister erkorn.

And makes merry at the expense of the blind man trying to lead the blind :

> Dieweil ein blinder den andern füret
> So werden sie beide narrn gespüret.

(See also Wasielewski, *Gesch. der Instrumentalmusik im XVI. Jahrh.* 1878, p. 37.)

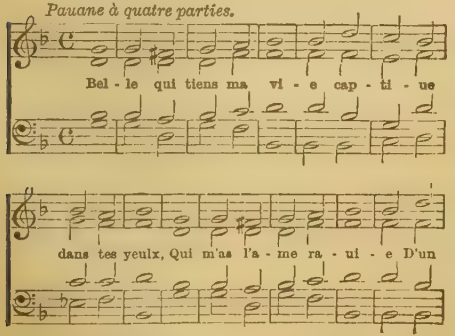
A few of Paumann's compositions are still in existence. A three-part song, to the text 'Wiplich figur,' is in the Munich Royal Library, Mus. MS. 3232, date about 1461 ; it was published by Eitner in *Das deutsche Lied*, 1880, ii. p. 161. In the same library the 15th-century manuscript, known as the Buxheimer Orgelbuch, Mus. MS. 3725, contains three organ pieces by Paumann, printed by Eitner in *Monatshefte*, 1886, p. 82, and again in 1888, *Beilage*, pp. 67-8, and 78. The most important work, the 'Fundamentum organisandi magistri Conradi Paumanns ceci de Nurenberga anno 1452,' acquired by the Wernigerode gräfl. Bibliothek in 1858, is written in the German organ-tablature by a Nuremberg scribe, and bound in one volume with the manuscript called the Locheimer Liederbuch. The occurrence of the organ alphabetical tablature in this manuscript is of even earlier date than its first appearance in print, in Arnold Schlick's 'Tabulaturen etlicher lobgesang,' published at Mainz in 1512. The twenty-four pieces of simple organ music in two-part writing by Paumann, are obviously only preliminary exercises for those learning to play the organ ; they are followed by a short Latin treatise on mensural music signed 'W. de Sa' (Walter de Salice) ; compositions by G. v. Putenheim ; a three-part song by Wilh. Legrant, one by Paumgartner, and three Preludes added to the manuscript in 1455. The music, transcribed by F. W. Arnold shortly before his death, was published with his scholarly account of the whole manuscript in Chrysander's *Jahrbücher*, 1867, ii., revised and edited by H. Bellermann. The interest of the organ music lies in the fact that it is one of the earliest attempts at instrumental composition ; the difficulty of getting away from the forms of vocal composition was considerable, for it was at first scarcely realised that an entirely new line must be struck out. And technical resources were so little developed that elaborate contrapuntal devices were out of the question. Simple as they are, these early efforts are of the greatest value to the musical historian, they form the groundwork on which so much was to be built in the years to come. C. S.

PAUR, Emil, born at Czernowitz, Bukovina, August 29, 1855, was at first a pupil of his father, the director of a musical society ; at eight years old he played the violin and piano in public, and in 1866 entered the Vienna Conservatorium under Dessoff for composition, and Hellmesberger for violin. He became a member of the court-orchestra as violinist, in 1870. His career as a conductor began at Cassel in 1876 ; he was next at Königsberg, and in 1880 was appointed first court capellmeister and conductor of the subscription concerts at Mannheim ; in 1891 he was made conductor at the Leipzig Stadttheater, and in 1893 went to America, succeeding Nikisch as conductor of the Boston Symphony Orchestra. In 1898 he was elected conductor of the New York Philharmonic Concerts in succession to Anton Seidl, and in 1899 became Director of the National Conservatory in New York. In 1903 he returned to Europe, and has conducted concerts in Madrid as well as in Berlin. In 1900 he visited England, conducting German opera at Covent Garden, and he conducted one of the Queen's Hall Symphony Concerts in November 1902. Riemann and Baker's *Dictionaries*, etc.) M.

PAUSE (Ital. *Fermata* ; Fr. *Point d'orgue* ; which last has an equivocal meaning, as it also signifies what we call 'pedal point'). A temporary cessation of the time of the movement, expressed by the sign 𝄐 placed over a note or a rest. If the pause is over a note, it signifies that the note is to be prolonged at the pleasure of the performer, or conductor ; if over a rest, the sound, as well as the time, must stop. The judicious use of pauses is one of the most striking effects at the command of a composer. Handel often introduces a pause with prodigious effect before the last phrase of a chorus, as in 'Then round about the starry throne,' and many another case. One special use of the pause, no doubt, had its origin in the practical difficulty of getting a congregation to finish each line of a chorale-tune together ; the organist must make a pause at the end of every line, and in order to fill up the space, interludes were inserted between the lines, which interludes became gradually more and more important, until, as in many of Bach's cantatas, the embroidery upon the chorale-tune reaches the very height of sublimity. Beethoven had a peculiarly effective way of introducing pauses in the first giving out of the principal subject of the movement, and so giving a feeling of suspense, as in the first movement of the Symphony No. 5 in C minor, the beginning of the last movement

of the Pianoforte Trio, op. 70, No. 1, etc. Pauses at the end of a movement, over a rest, or even over a silent bar, are intended to give a short breathing-space before going on to the next movement. They are then exactly the reverse of the direction 'attacca' [for which see vol. i. p. 126]. 'Pause' is the title of the last but one of the pieces in Schumann's 'Carnaval,' and is an excerpt of twenty-seven bars long from the Préambule to the whole, acting as a sort of prelude to the 'Marche des Davidsbündler contre les Philistins.' 'Pause' is also the title of a fine song in Schubert's 'Schöne Müllerin.' M.

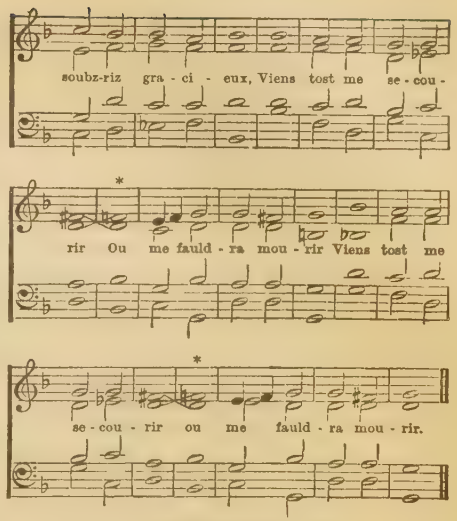
PAVAN, PAVANE, or PAVIN, a slow and solemn dance, very popular in the 16th and 17th centuries. The name, derived from 'Padovana,'[1] points to an Italian origin, although it is generally said to have come from Spain, owing to its popularity in that country. The Spanish Pavan, however, was a variation of the original dance. According to some authorities, the name is derived from the Latin *pavo*, owing to the fancied resemblance to a peacock's tail, caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. Several good descriptions of the Pavan have come down to us. Rabelais[2] tells us that it was one of the 180 dances performed at the court of the Queen of Lanternois on the visit of Pantagruel and his companions; Tabourot, in his *Orchésographie*, says that in his time, Pavans were still popular, although not as much danced as formerly.[3] At state balls the dancers wore their long robes, caps, and swords, and the music was performed by sackbuts and oboes. In masquerades, Pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the Pavan was originally sung as well as danced, and Tabourot gives the following example for four voices, accompanied throughout by the drum on one note 𝅗𝅥 𝅗𝅥 𝅗𝅥.



[1] In the Cambridge University Library is a MS. volume of airs and dances (in Lute Tablature) by Dowland and Holborne, in which there occurs a 'Padovana de la Milanessa.'

[2] *Pantagruel*, Bk. v., published 1562.

[3] Besard, in the Preface to his *Thesaurus Harmonicus Divini Laurentini Romani* (Cologne, 1603), after praising the sweetness and elegance of the English music of his day, makes particular mention of the Pavans, adding that the word 'Pavan' is nothing else than the Italian 'Paduana.' He also mentions that the French often call their Passomezzos, Pavans.



* The treble sings D, the alto F.

Sir John Davies, in his *Orchestra* (1596) has the following curious verses, in which the motions of the sun and the moon are compared to dancers of Pavans and Galliards:—

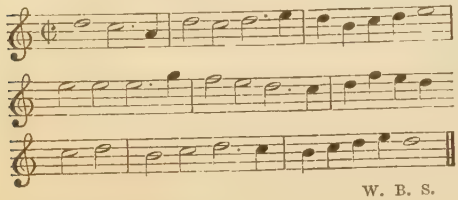
For that braue Sunne the Father of the Day,
Doth loue this Earth, the Mother of the Night;
And like a reuellour in rich array,
Doth daunce his galliard in his lemman's sight,
Both back, and forth, and sidewaies, passing light.

Who doth not see the measures of the Moone,
Which thirteene times she daunceth euery yeare?
And ends her pauine thirteene times as soone
As doth her brother.

There are numerous specimens extant of Pavans by instrumental composers of the 16th and 17th centuries, and in almost every case the Pavan is followed by a Galliard, the two thus anticipating the Saraband and Gigue of the later Suite. Thus Morley (*Introduction*, Part 3), after speaking of Fantasies, says, 'The next in grauity and goodnes vnto this is called a pauane, a kind of staide musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof euerie straine is plaid or sung twice, a straine they make to containe 8, 12, or 16 semibreues as they list, yet fewer then eight I haue not seene in any pauan. . . . After euery pauan we vsually set a galliard.' And Butler (*Principles of Music*, 1636), speaking of the Doric mode, has the following:—'Of this sort are Pavins, invented for a slow and soft kind of Dancing, altogether in duple Proportion. Unto which are framed Galliards for more quick and nimble motion, always in triple proportion, and therefore the triple is oft called Galliard-time and the duple, Pavin-time.' Amongst the best known of these forerunners of the Suite, we may mention John Dowland's 'Lachrymae or Seauen Teares, figured in seauen

passionate Pauans with diuers other Pauans, Galliards, and Almands' (1605); and Johann Ghro's 30 Pavans and Galliards 'nach teutscher art gesetzet' (1604). For another description of the dance see Bishop Earle's *Microcosmographie*, ed. by Bliss (Nares's *Glossary*).

The Spanish Pavan, a variety of the original dance which came from Spain (where it was called the Grand Dance), was of a more elaborate character than the original. Judging from the frequent occurrence of its air in the early English Lute and Virginal Books, it must have become very popular in England.[1] The following is the tune which Tabourot gives for it: it is not the same as that which is found in the English books.



W. B. S.

PAXTON, Stephen, a composer of vocal music, born in London 1735, was a pupil of W. Savage, produced several graceful and elegant glees, nine of which, with two catches, are printed in Warren's Collections. The Catch Club awarded him prizes for the following glees: 'How sweet, how fresh,' 1779; 'Round the hapless Andre's urn,' 1781; 'Blest Power,' 1784; and 'Come, O come,' 1785; and for a catch, 'Ye Muses, inspire me,' 1783. He published 'A Collection of two Songs, Glees and two Catches,' and 'A Collection of Glees.' Two masses by him are printed in Webbe's Collection. He died August 18, 1787, aged fifty-two, and was buried in St. Pancras old churchyard.

His brother, William, born 1737, was a violoncellist, who composed several sets of solos and duets for his instrument. He gained prizes from the Catch Club for two canons, 'O Lord in Thee,' 1779, and 'O Israel, trust in the Lord,' 1780. His glee, 'Breathe soft, ye winds,' was for long a favourite. He died in 1781. W. H. H.

PAYNE, Edward John, a talented amateur musician and writer upon musical subjects, and historian, known to readers of the first edition of this Dictionary and the two first volumes of the present edition by his initials E. J. P. Born 1844; died 1904. By profession a barrister-at-law, he became in 1883 Recorder of High Wycombe, his native town. Educated at High Wycombe Grammar School and Magdalen College, Oxford (1867). Took a first-class in 1871 and was elected Fellow of University College in 1872. He was widely known as a historian, and contributed the opening chapters to the *Cambridge Modern History*. His best-known works were (1) *A History of European Colonies*; (2) *The Voyages of Elizabethan Seamen to America*; (3) *History of the New World called America*. He was one of the leaders of the movement which re-introduced the study of the old viols, and was an accomplished performer on the viol da gamba, and viole d'amour. He was first President of the Cremona Society (1889), and contributed an erudite paper on 'The Viol da Gamba' to the *Proceedings of the Musical Association* (March 4, 1889). In his later years he suffered much from ill-health, and was found drowned in the Canal at Wendover, Dec. 24, 1904. [See *Times*, Dec. 28, 1904]. E. H-A.

PEABODY CONCERTS, given under the auspices of the Conservatory of Music of the Peabody Institute, Baltimore, Maryland. Beginning in 1865, eight concerts were given every season, each being preceded by a public rehearsal, the director of the Conservatory officiating as conductor. The programmes have been made up of symphonies, suites, overtures, concertos, and vocal solos, nearly everything presented being classic in style. Many important compositions have been performed for the first time in America in the course of these concerts. Under Asger Hamerik's direction (since 1871) especial attention has been given to the production of works by American, English, and Scandinavian composers. The orchestra has generally included fifty musicians. The institution elicited the warm approbation of Von Bülow (1875-76) for its exceptionally fine performances. F. H. J.

PEACE, Albert Lister, Mus.D., born Jan. 26, 1844, is a native of Huddersfield. He exhibited in his childhood precocity hardly exceeded by that of Crotch or even Mozart; naming with unerring accuracy individual notes and combinations of notes when sounded, before attaining his fifth year. At the age of nine he was appointed organist of the parish church of Holmfirth, and subsequently of other churches in that neighbourhood. In 1866, at the age of twenty-one, he removed to Glasgow, to fill the office of organist to Trinity Congregational church, and soon afterwards, along with other posts, that of organist to the University. In 1870 he graduated as Bachelor, and in 1875 as Doctor of Music in the University of Oxford. [In 1879 he was appointed to Glasgow Cathedral. He became organist of St. George's Hall, Liverpool, in succession to W. T. Best, in January 1897.]

Dr. Peace is one of a school of organists which came into existence in this country only in the latter half of the 19th century, and which may be said to owe that existence to S. S. Wesley. Its distinguishing characteristic may be said to be the employment of the feet

[1] In Starter's *Friesche Lust Hof* (1634), it is called 'Engelsche Indraeyende Dans Londesteyn.'

as a third hand, concurrently with the extension of the pedal-board downwards, from G to C below it, and also upwards, to the E or F, two octaves and a third or fourth above it. This extension enables the performer to lay out harmonies after the manner of the 'harmonic chord,' in which the largest intervals are found between the lowest notes. More than this, it has brought within his reach, what on the old G pedal-board was obviously outside it, the organ compositions of J. S. Bach and his school. Seventy years ago, or even later, there were probably not half-a-dozen Englishmen who could have played one of the Organ Fugues of that great master; certainly there were not as many organs on which they could have been played. Dr. Peace's mechanical powers enable him not merely to deal with everything as yet written expressly for his instrument, but to realise upon it compositions designed for all the combinations of the modern orchestra. His published compositions include anthems, services, and organ works, a setting of Psalm 138 for soli, chorus, and orchestra; and a cantata 'St. John the Baptist.' J. H.

PEARCE, Joseph, jun., ostensible author of a useful little handbook entitled 'Violins and Violin Makers' (London, 1866), traditionally supposed to have been written by the late Charles Reade. It contains an alphabetical list of violin-makers, short chapters on bow makers, also on the 'Amati family'; 'Stradivarius,' 'Guarnerius,' the 'Tyrolese makers'; 'Jacobus Stainer'; and an excellent little essay on 'Why are certain violins of more value than others?'—Heron-Allen, *De Fidiculis Bibliographia*; Matthew, *The Literature of Music*; Vidal, *Les Instruments à archet*. E. H-A.

PEARSALL, Robert Lucas (de), born at Clifton, March 14, 1795, of an old family, originally of Halesowen, Worcestershire, and then of Horsley, Staffordshire. He was privately educated for the bar, and was called in 1821, going on the western circuit for four years. At the age of thirteen he wrote a cantata, 'Saul and the Witch of Endor,' which was privately printed; and in 1817 he married a Miss Hobday. In 1825, being abroad for the benefit of his health, he settled at Mainz and studied music under Josef Panny, remaining there until 1829, when he returned for a year to England, staying at his property, Wilsbridge in Gloucestershire. At the expiration of that time he removed once more to Germany, where he lived at Carlsruhe for a time, diligently composing. There he wrote a little 'ballet opera' which was never performed; some choruses from it were published by Weekes & Co. His op. 1, 'Miserere mei, Domine,' was published by Schott of Mainz about 1830; the fact that it is a 'canon perpetuus a 3 vocibus in hypodiatessaron et hypodiapason' shows that even in these early days the ingenuities of the older music had a special attraction for him. The compositions between this and an overture to *Macbeth*, with the witches' chorus, the parts of which appeared as op. 25 in 1839, do not seem to have been published (with the exception of op. 7 a Graduale *a* 5, 1835, and op. 8 an 'Ave verum' *a* 4, 1835), and the system of numbering his compositions seems to have been given up after this. He moved from place to place on the continent, studying successively at Munich with Caspar Ett, and at Vienna. In 1836, while on a visit to England, he made a more intimate acquaintance with the music of the English madrigalian school, mainly through the agency of the Bristol Madrigal Society. To this style he henceforth was chiefly attached for the remainder of his life, although he wrote several settings of psalms, (68th, 77th, and 57th), a Requiem mass, a 'Pange lingua' for three female voices (published 1857); the office of Tenebrae (in the library of the Gesellschaft für Musikforschung, Berlin), two settings of 'Salve Regina,' and other compositions for the Roman Catholic church, which he joined at the end of his life. He also took a deep interest in Anglican Church music, and wrote a number of works for its service. A collection of his sacred compositions, edited by T. Trimnell, was published about 1880. In 1837 he sold his property in England, and in 1842 bought the castle of Wartensee on the Lake of Constance. Here he appended the 'de' to his name, and enjoyed intercourse with many distinguished people. He died of apoplexy, August 5, 1856, and was buried in a vault at Wartensee.

His published part-songs and madrigals number about sixty, and include a remarkable number of works which will remain as long as unaccompanied singing is practised. He understood the madrigal form thoroughly, but did not confine himself to the strict rules practised in the Elizabethan period; his works are no mere curiosities of a bastard archæology, but living creations of art, full of fire, nobility of thought, high imagination, and splendid vocal sonority. Such things as 'Great God of Love,' 'Lay a Garland,' and 'Light of my Soul,' are real masterpieces in a form that has seldom been successfully employed in modern times; his part-songs, 'The Hardy Norseman,' and 'O who will o'er the downs so free,' are known and delighted in by every choral society in the country; and the noble choral ballad 'Sir Patrick Spens,' in ten parts, is a triumphantly successful adaptation of the part-song form to the requirements of a narrative in which eager intensity and hurry have to be depicted. Pearsall edited a 6-part 'Magnificat' by Lasso about 1833, and was part-editor of the old hymn-book of St. Gall, published in 1863 under the title of 'Katholisches Gesangbuch zum Gebrauch bei dem öffentlichen Gottes-

dienste.' He was a skilful draughtsman and had considerable literary facility; he contributed in early days to magazines in England, and made translations of *Faust* and *Wilhelm Tell*, the latter being published in 1829. He wrote many of his own words for madrigals. A great number of interesting treatises and compositions of different kinds are still in MS. at Einsiedeln, Vienna, the Royal College of Music, and in the possession of Mr. W. Barclay Squire.—*Dict. of Nat. Biog.*, *Musical Herald*, August 1906, the *Sammelbände* of the *Int. Mus. Ges.* for 1907, etc. M.

PEARSON, William, a notable printer, who made many improvements in musical typography, and carried Heptinstall's improvements in the 'tied note' to a greater perfection. John Heptinstall was the first printer in England to unite (in movable type) the tails of quavers and semiquavers, and to make the notes with round heads instead of the former lozenge-shaped ones; this was about 1690.

Eight or nine years later William Pearson appears to have set up in business as a music-printer, and to have introduced further improvements on movable music type. Several works of his are dated 1699, one being 'Twelve New Songs' by Dr. Blow and Dr. Turner, as the title-page informs us, issued 'chiefly to encourage William Pearson's New London Character,' 1699, folio. In 1700 followed the important and excellently printed work, Blow's 'Amphion Anglicus.' Pearson's printing-office was at first in Aldersgate Street, 'next the Hare and Feathers'; but in 1700 his imprint changes to Red Cross Alley, Jewin Street. In 1724 it is 'over against Wright's Coffee House, in Aldersgate Street.' As these addresses are in close proximity, one may indicate Pearson's house, and the other his printing-office. Shortly after the death of Henry Playford, *circa* 1706, he, with John Young, succeeded to the copyright (probably after Cullen) of such of the Playford publications as were continued. These include 'The Dancing-Master,' and Playford's *Introduction to the Skill of Music*, Simpson's *Compendium of Practicall Musick*, 'Orpheus Britannicus,' 'Harmonia Sacra,' and Playford's 'Whole Book of Psalms,' 'The Divine Companion,' and others. He also published, in folio, Bassani's 'Harmonia Festiva,' op. 8 and op. 13, the first English publication of the book, which Hawkins dates about 1726. Pearson was the principal printer and publisher of the many octavo psalm-books which were issued at this time. So far as the present writer is aware no engraved work bears his imprint. In 1736 he was succeeded by A. Pearson, who may be presumed to be either his widow or his son.

A. Pearson continued the business only for a short time, printing and publishing such works as: Tans'ur's 'Complete Melody or the Harmony of Sion,' 1736; 'Heaven upon the Earth,' 1738, by the same author; Green's 'Book of Psalmody,' 1738, etc. The first Wesleyan Tune book, 'A Collection of Tunes as they are commonly sung at the Foundry,' 1742, also was printed by A. Pearson, and this is the latest date the present writer can find for his work. F. K.

PECCATE, Dominique, born at Mirecourt, July 15, 1810, died there Jan. 13, 1874, an excellent bow-maker who maintained the qualities and excellence traditional in the work of François Tourte. Son of a barber, he early forsook the paternal profession, and adopted the vocation of fiddle-maker. In 1826 François Vuillaume sent him to Paris, to his brother Jean Baptiste, under whose guidance he developed his superior gift as a maker of bows. After the death of François Lupot in 1837, Peccate left Vuillaume, and set up an independent business at Lupot's vacated workshop, 18 Rue d'Angivilliers. In 1847 he returned to Mirecourt, where he continued working until his death. He occasionally stamped his bows, but more frequently left them unmarked; a habit which has caused his bows to be confused with those of a modern French maker of the same name but spelt 'Peccatte.' Peccate's brother, called *Peccate jeune*, also worked with J. B. Vuillaume, but his productions were much inferior to those of his brother Dominique. He died in Paris in 1856.—Vidal, *Les Instruments à archet*, vol. i.; Saint George, *The Bow*, *Strad Library*, No. iii. E. H-A.

PECHATSCHEK, François, violinist and composer, born at Vienna, July 4, 1793, died at Carlsruhe, Sept. 15, 1840, son of François Pechatschek, a Viennese conductor who wrote several operas, and some thirty ballets, and who, as a composer of dance music, was the Strauss of his epoch. The precocious musical aptitude of François the younger, was cultivated by his father at the tender age of four, when the child began to learn the violin. At the age of eight, he played before the Imperial Court, and a year later—1803—won great success at two concerts at Prague, by his performance of a concerto by Fodor, an Adagio by Rode, and some variations of his own composition. On his return to Vienna he resumed his studies with increased ardour, and became a pupil of Förster in composition. In 1818 he was appointed Leader of the Orchestra at the Court of Hanover, and in 1824 and 1825 was heard, gaining success at many concerts in different German towns. In 1827 he became director of the music at the court of the Grand Duke of Baden, and appeared at a concert in Paris in 1832, but was eclipsed by the extraordinary talent of Paganini, who had taken the Parisians by storm. He still occupied his post at the Baden court in 1837. His published compositions include a concerto for violin and orchestra,

some Polonaises for violin and orchestra, Thêmes variés, Rondos, two string quartets, and duos concertants for two violins.—Eitner, *Quellen-Lexikon*; Mendel, *Musik Lex.*; Clarke, *Dic. Fiddlers*; Fétis, *Biog. des Mus.* E. H-A.

PÊCHEURS DE PERLES, LES. Opera in three acts, libretto by Cormon and Carré, music by Georges Bizet; produced at the Théâtre Lyrique, Paris, Sept. 29, 1863; at Covent Garden, as 'Leïla,' April 22, 1887, and as 'I Pescatori di Perle,' May 18, 1889. M.

PECK, James, a London music-engraver and publisher, principally of sacred music. He was at Westmorland Buildings, in Aldersgate Street, *circa* 1800, and at 47 Lombard Street, in 1802-1803, and here he remained for over twenty years. From this last-named address most of his publications were issued. In Dec. 1824 he had recently removed to 52 Paternoster Row. He engraved and published both on his own behalf, and on that of individual composers, great numbers of Psalmodies, and books of hymn tunes for the Wesleyan body, besides sheet-music of a secular nature. In 1850 the business had come into the hands of John Peck, at 44 Newgate Street. F. K.

PEDAL (from *pes*, 'a foot'). Certain appliances in the organ, pianoforte, and harp, worked by the feet.

I. In the organ they are keys, sounding notes, and played by the feet instead of the hands; and the Pedal-board is the whole *breadth* or range of such keys. [According to R. Schlechte, pedals were invented by Ludwig van Vaelboke of Brabant, about 1306. In England pedals seem not to have been introduced until 1785, when Snetzler employed them in the German Lutheran Chapel, London. W. H. G. F.] The first English pedals were made (in the words of an old treatise) to 'drag down' the manual keys; and the lowest pedal was always placed exactly below the lowest manual key. And as, in the organs of the time, the manuals of one would descend to GG with short octaves, of a second to the same note with long octaves, of a third to FFF, of a fourth to CCC, while those of a fifth would stop at the orthodox CC key; and as one organ would have an octave of pedals, a second an octave and a half, and a third two, it was quite possible to go to half a dozen organs in succession without finding any two with the pedals alike, either in position or approach towards efficiency. The earliest specimens, too, were toe-pedals, like those at Halberstadt (*ante*, pp. 522, 539); but after a time long pedals, fitted in a frame, were introduced, and called 'German pedals.' Modifications in the form and plan of the pedal-board soon began to be made. Radiating pedals, struck from a centre some distance to the rear of the organ stool, were made by Elliott & Hill, and attached to the York Minster organ in 1834. Concave pedals, slightly rising at the extreme right and left to meet the shortened reach of the feet, precisely as the plane of the bob of a pendulum rises as it swings to and fro, were introduced into England by Schulze in 1851. Henry Willis combined the two in his 'concave and radiating pedal-board.' A fifth kind of pedal-board consists of parallel pedals, like those first described, but with the fronts of the short keys slightly radiating.

The compass almost universally adopted in England for the pedal-board extends from CCC up to tenor F, thirty notes—$2\frac{1}{2}$ octaves. Occasionally they are carried up even to G. Bach wrote twice up to F—in his Toccata in that key—once up to F♯, and two or three times to E. Once he wrote down to BB, for the sake of preserving a certain figure unaltered. His usual upward compass was to tenor D; and Mendelssohn never wrote higher than that note for the pedals.

The usual position for the pedal-board is with the centre one of the three C pedals under the 'middle C' key of the manuals, but in instruments of recent date the pedals are sometimes placed centrally. With the position of the pedals defined as a starting-point, and the long pedals measuring about $2\frac{1}{2}$ inches from centre to centre, the distance of the several intervals can be soon ascertained. The two breaks in each octave where there are no short keys—between B and C, and between E and F—are also excellent guides which are readily available to a practised touch. The position for the front of the short keys of the straight pedals, is in a line with the fronts of the short keys of the Great Manual. With radiating pedals this arrangement is necessarily modified. Occasionally some other pedal than C is placed under the C of the manuals, to bring the extreme upper pedals within more easy reach. This disturbs the position of the whole pedal range that is in constant requisition, for the accommodation of a few notes that are rarely used.

Composition Pedals. Pedals placed above the pedal-board throw out or draw in the stops in groups. When they act upon the wind and not upon the stops, they are sometimes called Combination pedals, and are practically the same as the 'Ventils' of the old German organs, and the 'Pédales des Combinaisons' of the modern French builders.

Swell Pedal. The treadle, usually placed to the extreme right, by which the swell shutters are opened or closed. The pedal is lowered by the pressure of the foot, and raised again by the weight of the shutters. In the Town Hall organ at Boston, U.S.A., built by Walcker, the swell is opened by the pressure of the toe and closed by the pressure of the heel; and, what is most useful, remains in any intermediate position in which the foot leaves it. A balanced swell pedal is now largely adopted in new organs, the vertical shutters remaining in any position.

Other pedals, horseshoe-shaped as well as of other forms, are sometimes introduced to act upon the manual and pedal-couplers. E. J. H.

II. In the Pianoforte, the pedals are levers, usually two,[1] which are pressed either to diminish or to increase and prolong the tone of a pianoforte. That for the left foot, the *piano* pedal, acts by reducing the number of strings struck by the hammers, or softens their impact either by interposing a strip of felt, or by diminishing their length of blow. That for the right foot, the *forte* pedal, takes the dampers out of use altogether, or allows the player, by judicious management with the foot, so as to avoid confusing the sound, to augment and prolong it by increasing what are called sympathetic vibrations, an invaluable help to the beauty of tone of the instrument. Pedals were first adapted to the harpsichord, the right to move the swell, and the left to relieve the hands from the interruption of moving stops. This 'beautiful invention,' as C. P. E. Bach calls it (*Versuch*, etc. 1762, 2ter Theil, p. 245), was attributed by him to 'our celebrated Herr Holefeld,' but Mace, in *Musick's Monument*, enables us to claim the invention for the English harpsichord-maker, John Hayward, about 1670. The pedals were attached on either side of the stand upon which the harpsichord rested, as they were in the grand pianoforte until 1806, or even later. The name of the inventor of the lyre-shaped frame for the pedals is not forthcoming. Zumpe's square piano (1766 and later) had stops next to the left hand of the player, to raise the dampers in two divisions.[2] Stein's and other German pianos had a lever to be pressed by the knee. [See *post*, p. 722, and SORDINI.] Real *Piano* and *Forte* pedals first occur in John Broadwood's patent of November 1783. The *piano* he effected by damping the strings near the belly-bridge with a strip of soft material which he called a 'sordin' or mute; the second by taking away the dampers from the strings. Sebastian Erard, whose first English patent is dated 1794, and includes a soft-pedal effect obtained by means of a shifting beam, or rail, to support the hammers, and so lessening the striking distance, apparently adopted a principle in use in the German pianos of the 18th century, and placed the strip of cloth between the hammers and the strings, an invention which Adolphe Adam, in his Tutor for the Paris Conservatoire, baptized as *céleste*. The Germans call it *flauto pedal*, and BÖSENDORFER of Vienna re-introduced it in grand pianofortes as a third pedal, which may be fixed by a notch when an almost dumb instrument is required for practising. The 'céleste pedal' cannot, however, rival the Æolian charm of the shifting pedal, first introduced by Stein in his Saitenharmonica, the beauty of which arises from the vibrations of the unused strings which are excited from the sound-board; and as they have not been jerked by a hammer-blow, they sound with another and more ethereal *timbre* than those which have been struck. [See the writer's *History of the Pianoforte*, p. 42.] What a hold this took on the imagination of Beethoven may be seen from the slow movement to his fourth PF. Concerto (1807) and the Solo Sonatas, opp. 101, 106, 109, 110, 111, in all of which the shifting pedal plays a great part. It is this quality of which Chopin, the great master of the refined use of both pedals, made so much in his compositions and his performance. The piano pedal used to be controlled in its shifting by a small stop or wedge in the right-hand key-block, so that the shift could be made to either two strings or one at the discretion of the player. The latter was Stein's 'spinetchen,' the *una corda* or *eine Saite* of Beethoven, who expressed the return to the three strings by *Nach und nach mehrere Saiten*, *Tutte le corde*, or *Tutto il cembalo* (op. 101). The one-string shift in grand pianofortes has been for many years discarded, sharing the fate of the extra pedals that produced an imitation of a bassoon, or added a drum, a bell, etc. The use of the céleste pedal was indicated by Hummel with a special sign, thus ⚠.[3]

Turning to the *Forte* pedal, Pollini invented, and Thalberg, Henselt, and Liszt carried to the farthest limits, the relief of the hands by the use of it. Indeed it gave the pianist the equivalent of a third hand; since it was no longer necessary to bind the fingers to the keys during the measured values of the notes; but by combining stronger expressed tone with the use of the pedal a melody could be made prominent, while the fingers were immediately free to take a share in the accompaniment or what not, in any part of the keyboard. By this expedient all harmonious extensions become possible. The effect of the *forte* or damper pedal is to increase the tone of the note struck by calling out the partial tones of lower notes which are equivalent to its full vibrating length or prime; the strings of higher registers becoming primes to the partials composing the note struck; in both cases by relation of measurement and by excitement from the sound-board.[4] The Pedal thus adds a wonderful enrichment to the tone. The modern signs for its use and disuse are respectively 'Ped.' and ⊕, or a star. Herr Hans

[1] Piano or Soft Pedal (Fr. *Petite pédale*, Germ. *Verschiebung*, *Pianozug*); Forte or Damper or Sustaining Pedal (Fr. *Grande pédale*, Germ. *Grosses Pedal*, *Fortezug*).

[2] The division of the dampers in grand pianos was retained until as late as 1830, by division of the right pedal-foot.

[3] This arrangement of the shifting soft pedal exists in an unaltered grand piano of John Broadwood's, dated 1793. It is thus possible that in this form it may have been an invention of that maker, or, if not his, an English invention simultaneously with Stein's.

[4] The partials above the prime also excite their equivalents in vibrating length, but will probably not be audible above the third or fourth. Owing to equal-temperament tuning the fifth partial could only be very feebly excited. At the seventh and eighth we arrive about the striking place of the hammer by which those partials are obliterated.

Schmitt, in his admirable lectures on the pedals (*Das Pedal des Clavieres*, Vienna, 1875), proposes for the finer use of this pedal a notation beneath the usual staves [image], thus by note and rest marking the action of the foot with the greatest nicety.

An important pedal (*Pédale de prolongement ou tonale*; Germ. *Kunstpedal*) was introduced by Montal of Paris, a blind man, and exhibited by him in 1862 in London. [See PIANOFORTE.] The object of it is to allow selected notes to vibrate while the rest are immediately damped. It has been again brought forward by Steinway and others, and its value much insisted upon. Hitherto it has not proved to be of much use in the concert-room. The Kunst-pedal of Herr Zachariae of Stuttgart divides the row of dampers by four cleft pedal feet into eight sections, and thus facilitates the use of the staccato. [See SORDINI, and the writer's *Pianoforte Primer*, pp. 41-3.]

III. In the Harp the pedals are not keys, as in the Organ, nor do they modify the colour and amount of the tone, as in the Piano; but it is their province to alter the pitch in two gradations of a semitone each. The mechanical contrivance for this is described in the article HARP. [See vol. ii. p. 326.] The invention of these chromatic pedals is attributed to a Bavarian, named Hochbrucker, about 1720. The gradual improvement and extended use of them culminated in 1810, in the Double Action harp at that date perfected by Sebastian Erard. A. J. H.

PEDAL BOARD. The pedal-clavier of an organ. (See p. 663.)

PEDAL NOTES. On trombones and the majority of brass wind instruments the easy practical compass commences with the second note of the harmonic series. The extension of the slide of the trombone, or a similar lengthening of the tube by means of the valves on a valve instrument, lowers the general pitch, as from *c* to B, A, or G, but the *relative* pitch of each note compared with its new prime remains the same. The descending chromatic scale on the trombone, or on a three-valved instrument, in *c*, ends with F♯, leaving a gap between this note and C the prime or fundamental note of the instrument. This C, however, and the notes below it to F♯, although rarely used, should not be regarded as forced or 'made' notes, as they are part of the natural compass of the instrument, requiring, it must be admitted, a specially slack lip. It is these prime notes, the lowest proper tones of the instrument, as obtained either from its normal length, or its length as varied by shifting slide or valves, which are known as pedal notes. In other words, a pedal note always stands for the first note or No. 1 in the harmonic series.

On trumpets and some other instruments the pedal notes are practically impossible. D. J. B.

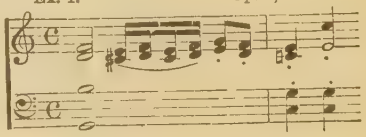
PEDAL ORGAN. The organ belonging exclusively to the Pedal Board.

PEDAL PIANO. [See PEDALIER.]

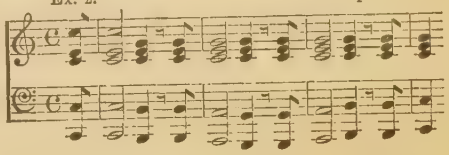
PEDAL POINT, or *Point d'orgue*, in Harmony is the sustaining of a note by one part whilst the other parts proceed in independent harmony, and is subject to the following strict laws: (1) the sustained note must be either the Tonic or Dominant of the key; (2) consequently the other parts must not modulate; (3) the sustained, or pedal note, when first sounded or finally quitted, must form part of the harmony.

The mere sustaining of a note or a chord against one or more moving parts does not constitute a pedal: as in the following examples from Beethoven:—

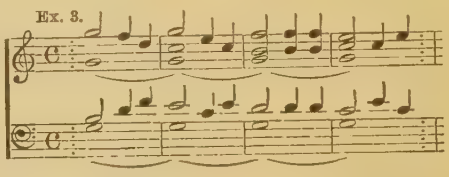
Ex. 1. Op. 2, No. 3.

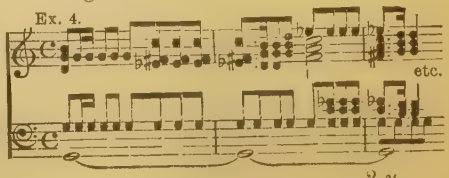


Ex. 2. Op. 120.



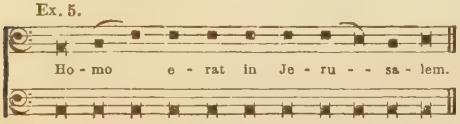
nor does the simple sustaining of a note through harmonies to which it is common, though this is the true origin of Pedal, as we shall presently see. Example from the mass known as 'Mozart No. 12':—

Ex. 3.

These remarks also apply to the long drum-passage in the middle of the first movement of Beethoven's Fourth Symphony, and to Wagner's prelude to 'Das Rheingold,' both of which are sometimes spoken of as Pedals, but which are merely cases of a long sustained note or chord. In a true pedal the harmony *must be independent of the sustained note and occasionally alien to it*, as for example the grand instance in the 'Cum sancto spiritu' of the above mass, which begins thus:—

Ex. 4.

and increases in development for thirteen bars more, forming as fine a specimen of true Pedal as can be quoted.

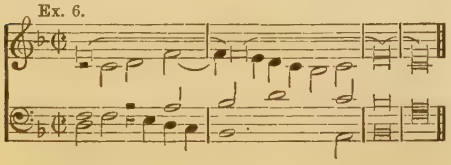
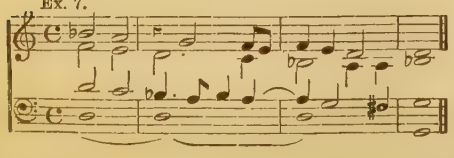
The rule that the Pedal-note must be either the Tonic or Dominant would seem to point to the Drone as its origin. This Drone, or sustaining of the keynote as an accompaniment, is probably the very oldest form of harmony, though it may not have been considered as such at all, having, no doubt, originated in the mere imperfection of ancient instruments, the persistent sounding of a drum or pipe with one note against the inflected chant of voices, etc. Among the first rude specimens of harmony given by Guido in the 'Micrologus' is the following :—

Ex. 5.



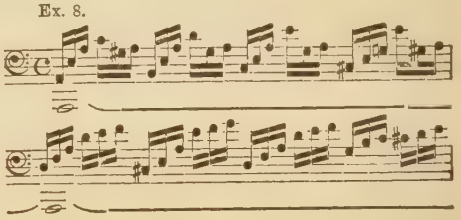
It is possible that all such Drones, down to their high development in the bagpipe and hurdy-gurdy, rested on a theoretical basis, but they were possibly of accidental origin. Looked at in the light of modern knowledge, however, we see in the drone an unconscious groping after the truth of the Harmonic Scale, on which all modern harmony rests. We now perceive that either the Tonic or Dominant, or even both together, may with perfect propriety be sounded through any Tonic, Dominant, or Supertonic harmonies, since these must always consist of harmonics generated by the Tonic or *its* harmonics, and the generator is therefore always a true bass.

But to leave theory and come to practice, it is to be observed that in the contrapuntal music of the 16th century the desire for some relief to note-against-note counterpoint gave rise to the sustaining of a note in one part so long as the others could be brought to sound consonant with it, and thus the fact of a Dominant forced itself into notice. The following two examples from Palestrina show how the idea of a long-sustained note as a climax or warning of a conclusion was at this time growing :—

Ex. 6.

Ex. 7.

The second of these is especially curious, as being a real and perfectly modern-sounding Dominant Pedal.

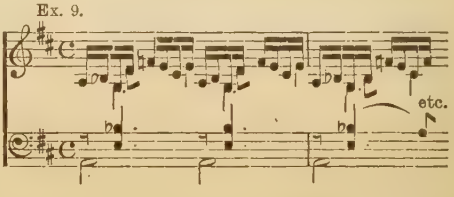
With the development of Fugue and the introduction of discords, the Pedal, as a means of climax, grew in importance, and in the works of Bach and Handel we find it an almost indispensable adjunct to a Fugue. The single specimen from Bach which space allows of our quoting is interesting from the boldness with which the composer has seized the idea of making a Pedal which shall be first a Tonic, then a Dominant, and then a Tonic again. In the Prelude to the great Organ Fugue in A minor there is a very long Pedal, which after four bars modulates thus :—

Ex. 8.



and after five bars more modulates back again. There is nothing contrary to rule here, as the Pedal is always either Tonic or Dominant, but it is none the less a precedent for modulation on a Pedal.

A curious example of *apparent* modulation on a Pedal is to be observed in the concluding bars of a Dominant Pedal which joins the first and second subjects of the first movement of Chopin's B minor Sonata :—

Ex. 9.

In the second bar after this quotation we seem to have got into a Dominant Seventh of C♮, but this is not really the case, the C♮ being, as before, an appoggiatura over B♭, the Dominant minor ninth of A, and the real third (C♯) being ingeniously omitted in order to carry out the delusion. Not until two bars after the passage quoted, are we undeceived.

A Pedal may occur in either an upper, middle, or lower part, but it is easy to understand from its nature that it is most effective as a bass, the clumsy name of 'inverted Pedal' applied to it in any but this position, seeming to stamp it as unnatural. The Trio of the Scherzo in Beethoven's Ninth Symphony offers a good example of a Pedal taken in all positions.

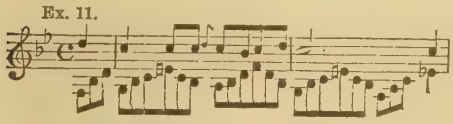
Being apparently alien to the harmony, it is

always desirable that the Pedal should lie far removed from the other parts, which is impossible when it occurs in a middle part. Even in orchestral compositions, where the Trumpets and Horns are frequently, from their nature, employed on a middle Pedal, much harshness results, although the pedal stands out in relief through contrast of *timbre*. Thus the following passage in Grieg's Pianoforte Concerto sounds very strange, though really it is quite simple :—

Ex. 10.

In the duet in the first Act of Bizet's 'Carmen,' however, a concealed tonic Pedal in a middle part is productive of novel and charming harmonious effect :—

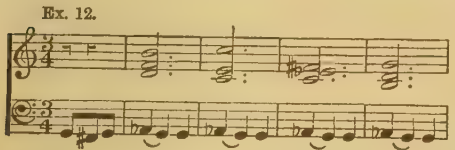
Ex. 11.



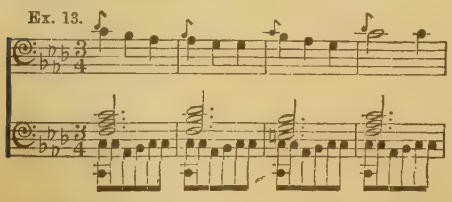
Here, on dissecting the arpeggios of the accompaniment, the B♭ is seen to be a Pedal, though not sustained.

This brings us to 'figured' or 'florid' Pedal. The Pedal note need not be merely sustained or reiterated, but may bear any ornamental figure, varying from a simple alternation with the note next above or below (as in countless 'spinning-wheel' pieces), to a scale passage or figure of any extent, provided this do not suggest harmony of itself. Thus in Beethoven we find

Ex. 12.

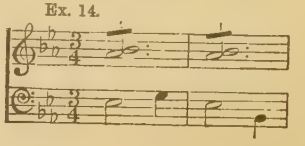


and many similar passages (Finale of Symphony in A, etc.) of striking effect: whereas the following, from Wagner, is harsh, from the clashing of Tonic and Dominant harmonies :—

Ex. 13.

When both Tonic and Dominant are simultaneously sustained we have a Double Pedal, an effect much used in modern music to convey ideas of a quaint or pastoral character, from its suggesting the drone of a bagpipe. This is a very ordinary form of accompaniment to the popular songs and dances of almost all countries, and is so constantly to be found in the works of Gounod, Chopin, and Grieg as to form a mannerism. Beethoven has produced a never-to-be-forgotten effect just before the Finale of the C minor Symphony by the simple yet unique device of placing, in his long double Pedal, the Dominant under the Tonic instead of above, as is usual. This passage stands absolutely alone as a specimen of Pedal.

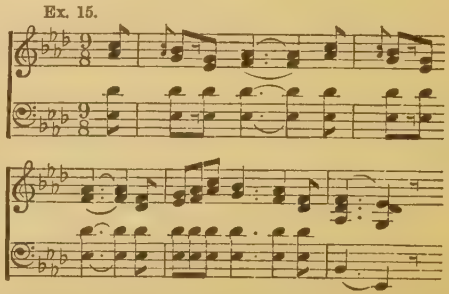
Several modern composers have attempted a Triple Pedal—that is, the sustaining of the Tonic, the Dominant, and *its* Dominant (major ninth of Tonic). Especially noteworthy in this respect is the passage of thirty bars opening the Finale of Lalo's 'Symphonie Espagnole.' All such attempts are futile, however, as the three notes form a harmony of themselves, and preclude the possibility of being treated as a Pedal. The fact is to be strongly insisted on that only the Tonic and Dominant can be Pedals. The famous passage in the 'Eroica' Symphony

Ex. 14.



is not a Pedal, or anything else that Harmony has a name for. But what, then, is to be said for the following extraordinary passage in Grieg's song 'Ausfahrt'?

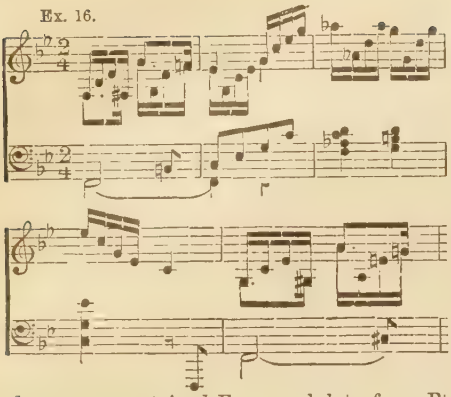
Ex. 15.



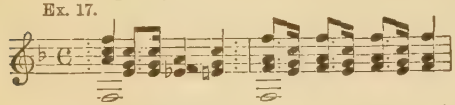
Is the D♭ here a Pedal? If so, the passage might be cited as a possible quadruple Pedal, for B♭ and a low A♭ might be added to the bass without bad effect. The true explanation —namely, that here we have no pedal at all, but a melody in *double notes* moving against one continued harmony—will hardly be accepted by every one, and the passage must stand as a remarkable exception to rule.

Beginning with Schumann we find that modern composers have all striven to invent new Pedal effects by breaking one or other of the three governing laws. In Schumann's 'Humoreske' occurs the following typical passage :—

Ex. 16.

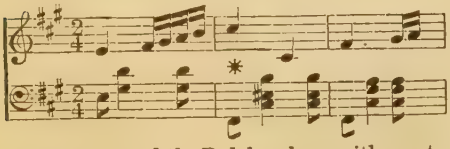


where, on a sustained F we modulate from B♭ into C minor, D minor, E minor, and F major, successively. Schumann frequently on a Tonic Pedal modulates into the relative minor, as in the Trio of the Scherzo in the E♭ Symphony, etc.; but such harmony being open to another explanation than 'pedal,' the law remains in force. Raff goes still farther. In the slow movement of his Spring Symphony he modulates through numerous keys for a space of forty bars, always contriving that a high G may be sounded on the first beat of each bar with some bearable degree of concord. Again, the following passage from the last movement of the same composer's Forest Symphony :—

Ex. 17.

which is so far a pedal passage—he repeats in B♭, D♭, and G, still with the F in the bass, producing an effect which is certainly novel, if nothing else.

The only point remaining to be noticed is that our third rule, forbidding motion to or from the pedal note when it does not form part of the harmony, has been occasionally violated without unpleasing effect. In Hiller's F♯ minor Piano Concerto, the following occurs on each repetition of the main subject :—

Ex. 18.



Spohr has used the Pedal perhaps with greater frequency than any composer, but his mode of treatment is invariable and calls for no notice.

Songs and short pieces have been occasionally written entirely on a Pedal bass; and one of the finest pedal points extant is the fugue, 'But the righteous souls' in Brahms's 'Requiem.' F. C.

PEDALIER. (1) A pedal keyboard attached to a pianoforte, and acting by connection with its mechanism upon the hammers and strings proper to it; or (2) an independent bass pianoforte so called by its inventors, Messrs. Pleyel, Wolff & C^ie^. of Paris, to be played by pedals only, and used with an ordinary pianoforte. J. S. Bach had a harpsichord with two rows of keys and pedals, although it would be difficult to point with any degree of certainty to works written for this, rather than for the organ. In some few pieces (the Sonata in D, B.-G. xxxvi. p. 19, and the two fugues in A, *Ib.* pp. 169 and 173) single notes near the end are clearly intended to be played on the pedal. Since Bach many clavecinists and pianists have had their instruments fitted with rows of pedals, and compositions have been specially written—as, for instance, by Schumann, who wrote several 'Studien' and 'Skizzen' (opp. 56 and 58) for the Pedal-Flügel or Pedalier Grand Pianoforte. C. V. Alkan also wrote some noble works for this instrument, which, together with some adaptations from Bach were brought forward in 1871 by Monsieur E. M. Delaborde of Paris, an eminent pianist and remarkable pedalist, in his performance at the Hanover Square Rooms, upon a Pedalier Grand Piano specially constructed for him by Messrs. Broadwood. Gounod wrote a concertante for pedal piano with orchestra, and a fantasia on the Russian National Hymn, for Mme. Lucie Palicot, by whom they were played at the Philharmonic Concert on April 21, 1887. A. J. H.

PEDRELL, Felipe, born at Tortosa, Feb. 19, 1841, has attained his present position as the acknowledged head of modern Spanish music, by his own exertions, being altogether self-taught. He contributed to the *Illustracion musical Hispano-Americana*, and edited *La musica religiosa*, a periodical devoted to church music. His editorial work in regard to old Spanish music is of the highest value; the series of 'Hispaniae Schola Musica Sacra,' a publication of great importance (see the contents in vol. ii. p. 408), was begun about 1894. His splendid edition of the complete works of T. L. da Victoria was begun some few years back. He translated Richter's treatise on Harmony into Spanish, and wrote a *Diccionario tecnico de la musica* (1894). As a student of folk-lore he stands very high; his *Musicos anonimos* and *Por nuestra musica* are written to prove that every country's music must be based upon its own folk-song. Another valuable book of Pedrell's is a series called *Teatro lirico español anterior al siglo XIX*. In 1894 he was made a member of the Spanish Academy, and Professor of Musical History and Æsthetics at the Royal Conservatorium of Madrid. His compositions are of less importance to students outside Spain than his archæological works; but they are also of great value. His first opera, 'El ultimo Abencerrajo,' was given at Barcelona in 1874; 'Quasimodo' at the same

place in 1875; 'El Tasso a Ferrara,' 'Cleopatra' and 'Mazeppa' at Madrid in 1881; and his most important work, a trilogy, 'Los Pireneos,' at Barcelona in 1902, the prologue having been performed in Venice in 1897. His latest operas are 'Celestine' and 'La Matinada,' dating from 1904 and 1905 respectively. A popular musical drama, entitled 'Le Comte d'Arnan,' is said to be finished. The influence of Wagner is traceable in all his stage-work, but the analysis by G. Tebaldini of his trilogy, which appeared in the *Rivista Musicale*, vol. iv. pp. 267 and 494, shows that his archæological studies bore good fruit in his contrapuntal writing for chorus. His *Practicas preparatorias de instrumentacion* and *Emporio cientifico e historico de Organografia musical antiqua espagnola* appeared in 1902. (Riemann's *Lexikon*; *Riv. Mus. Ital.*, etc.) M.

PEDROTTI, Carlo, was born at Verona, Nov. 12, 1817, and committed suicide in the same city by throwing himself into the Adige, Oct. 16, 1893. He studied music in his native town under Domenico Foroni, and produced his first opera 'Lina' at the Teatro Filodrammatico, Verona, in 1840. To its success he owed his appointment as conductor of the Italian opera at Amsterdam, where he remained until 1845. While at Amsterdam he wrote and produced the operas 'Matilde' (1841) and 'La Figlia dell' Arciere' (1844). He returned to Italy in 1845 and undertook the direction of the Nuovo and Filarmonico theatres at Verona, which he retained until 1868. During this period he produced the operas 'Romea di Montfort' (Verona, 1845); 'Fiorina' (Verona, 1851); 'Il Parrucchiere della Reggenza' (Verona, 1852); 'Gelmina' (Milan, 1853); 'Genoveffa del Brabante' (Milan, 1854); 'Tutti in Maschera' (Verona, 1856), which was unquestionably his masterpiece, and was performed in a French translation at the Athénée Theatre, Paris, in 1869; 'Isabella d' Aragona' (Turin, 1859); 'Mazeppa' (Bologna, 1861); 'Guerra in quattro' (Milan, 1861), and 'Marion Delorme' (Trieste, 1865). In 1868 Pedrotti migrated to Turin, where he had been appointed director of the Liceo Musicale and conductor at the Teatro Regio. Here he founded the 'Concerti sinfonici popolari,' which took place every week in the Teatro Vittorio Emmanuele, and were the means of introducing the works of Beethoven, Wagner, and other German composers to Italian audiences. Pedrotti's latest operas were 'Il Favorito' (Turin, 1870) and 'Olema la Schiava' (Modena, 1872), but he found that his vogue was past, and that the younger generation cared little for his music. The closing years of his life were devoted almost exclusively to teaching. At his best Pedrotti was a master of light *opera buffa*. His music was invariably bright and tuneful, and the rhythmic swing and unforced gaiety of 'Tutti in Maschera' were irresistible; but he was unable to keep pace with the changing fashions of his time, and fell unavoidably into the background. R. A. S.

PEERSON, PEARSON, or PIERSON, Martin, Mus. B., born at March in Cambridgeshire, probably about 1590, graduated at Oxford, July 8, 1613. He contributed three songs, *a* 4 and 5, to Leighton's 'Teares or Lamentacions, etc.' 1614. In 1620 he published 'Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4, 5 and 6 parts; of severall sortes, and being Verse and Chorus, is fit for Voyces and Viols. And for want of Viols they may be performed to either Virginall or Lute, where the proficient can play upon the Ground, or for a shift to the Base Viol alone. All made and composed according to the rules of art.' The last piece in the collection the composer tells us 'was made for the King and Queenes entertaynment at High-gate on May-day, 1604.' About 1613 he became master of the children of St. Paul's, though no record of the appointment is found before 1633. In 1630 he published 'Moottetts, or Grave Chamber Musique, containing Songs of five parts of severall sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Viols, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Also a Mourning Song of sixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight of the Honorable order of the Bath, Lord Brooke, etc. Composed according to the rules of art.' [Clifford's *Divine Anthems* contains the words of two anthems by Peerson, 'I will magnify' and 'Blow the trumpet.' An anthem is in the Christ Church library, Oxford, as well as five fancies in five or six parts. Six fantasias and seven 'almaines' are in the Brit. Mus. Add. MSS. 17,786-92; some part-songs, *Ib.* 29,372 and 29,427; four pieces in the Fitzwilliam Virginal Book, vol. i. p. 359, vol. ii. pp. 238, 422, and 423.] He died between Dec. 26, 1650, and Jan. 17, 1650-51, and was buried in the church of St. Faith under St. Paul's. He bequeathed to the poor of March, in the parish of Dunnington, in the Isle of Ely, £100, to be laid out in a purchase for their use. W. H. H.

PENET, Hilaire, described as a clerk of the Diocese of Poitiers (clericus Pictavensis), was admitted in 1514 as a singer in the Papal chapel, and was also appointed one of the *cantores secreti* or chamber musicians to Pope Leo X. (See Haberl, *Bausteine*, iii. p. 69.) His compositions which are preserved are not numerous, a mass *a* 4 in the choir-books of the Papal chapel, and a few motets and other works in the collections of the time. Ambros commends his motets as good, tasteful work. J. R. M.

PENTATONIC SCALE. The name given to an early tonality of very imperfect construction, but extremely beautiful in its æsthetic aspect, and peculiar to a great number of national melodies, especially those of the Celtic nations.[1]

The term is an unfortunate one, since it leads us to expect a scale based upon five intervals of a tone, whereas it really means a scale formed from the combination of five fixed sounds.

No written record tending to throw a light upon the origin or history of the Pentatonic scale has been preserved; but the construction of the scale itself furnishes us with a very valuable clue. The five sounds employed—*Ut, Re, Mi, Sol, La*—correspond exactly with those of the Hexachord, minus the *Fa*. Now the *Fa* was precisely the *crux* which prevented the completion of the system of the Hexachords, with their various Mutations,[2] until the difficulty was removed by the invention of the *Fa fictum*[3]—presumably by Guido d'Arezzo[4]—in the opening years of the 11th century. It is, therefore, more than probable that the Pentatonic scale belongs to a period anterior to that date; how far anterior, it is absolutely impossible even to hazard a guess. [The existence of five-stringed harps and lyres, as among the Finns and Nubians, does not of course prove that their scale was what we now call Pentatonic; the ancient French flageolet presents such a scale if the two thumb-holes are kept closed. Before 1100 B.C. the Chinese are said to have had the five notes of the usual Pentatonic scale, and in that year an F♯ and B♮ were added, making the complete scale of the ecclesiastical Lydian mode; this continued in use until the 14th century A.D. When the Mongol invaders introduced a scale with F♮, the confusion caused by the presence of F and F♯ in the scale was remedied by an imperial edict abolishing all semitones, and so reducing the scale to one of Pentatonic form, C, D, F, G, and A. The Japanese 'Shakuhachi,' a kind of flute, introduced from China about 1335 A.D., has a pentatonic scale.]

The characteristics of the scale led to certain marked peculiarities in the form of the melodies for which it was employed; and there is abundant proof that these peculiarities were continued, as a feature of 'style,' after the invention of the Hexachords supplanted the older tonality by a more perfect system: for instance, the melody of 'The Flowers of the Forest,' which cannot have been composed before the year 1513, exhibits, in its first strain, the strongest possible pentatonic character, while the second strain is in the pure Hypomixolydian Mode (Mode VIII)—assuming, that is, the F♮ to be genuine; a fact of which the Skene MS. leaves but little doubt. W. S. R.

[1] See Scottish Music.
[2] See Hexachord, Mutations.
[3] See Fa Fictum.
[4] See Guido d'Arezzo.

PENTATONON (*πεντάτονον*). The Greek term for the interval known in modern music as the Augmented Sixth, which consists, in the aggregate, of five Tones; *i.e.* two Greater and two Lesser Tones, and one Diatonic and one Chromatic Semitone.

The term cannot be correctly applied to the Minor Seventh, since, though this contains the aggregate of five Tones, in equal temperament, it contains more than that in just intonation—viz. two Greater and two Lesser Tones, and two Diatonic Semitones. W. S. R.

PEOPLE'S CONCERT SOCIETY. In June 1878, a body of enthusiastic amateurs, among whom were the late Hon. Norman Grosvenor, Hon. Mrs. Lyulph Stanley (now Lady Stanley of Alderley), Mr. C. Stuart Wortley, Mrs. Julian Marshall, and Mrs. Frederic Harrison, having made experiments in giving good music in the East End of London, founded this Society with the object of increasing the popularity of good music by means of cheap concerts. In those days the 'penny reading' was not extinct, and various efforts had been made to entertain the working classes in the poorer parts of London, with no higher object than that of keeping the people out of the public-houses. The admixture of really artistic music into such entertainments was occasionally tried, but seldom with much success; for of course the audience, expectant of or surfeited with a feast of vulgar songs, was in no mood to attend to the music of higher aim. The essential feature of the programmes given by the People's Concert Society was the maintenance of a high artistic standard throughout; and the programmes were modelled closely on those of the Popular Concerts. The result in different parts of London goes to show that appreciation of the beautiful does not depend upon education in any way; that the poorer people are just as much alive to the appeal of good music as their richer brethren, and that even though the first concert of a series might draw a large audience out of curiosity, and the subsequent ones be attended by smaller numbers, yet that there is gradually formed in each neighbourhood a class of real music-lovers who are well worth educating, and who genuinely appreciate the efforts made on their behalf. The useful work of training these audiences has gone on in various districts of London, some of the series being given in co-operation with the work of various settlements, etc. As the charge of one penny is made for the greater part of the seats, it is clear that however great may be the success of the undertaking, it never can be self-supporting, even though the artists who take part content themselves with merely nominal fees, and, in some cases, give their assistance freely. The help of competent amateurs, whether in concerted instrumental music, or in vocal solos, is occasionally given, but the standard has never

been lowered, and in the period of the Society's existence it may fairly be claimed that the whole repertory of the classical instrumental music has been gone over, and many new works by English and other composers have been given. There is a small list of subscribers to the concerts, without whom the project could not be carried on with the artistic success that has attended it during its twenty-eight seasons, during which 1200 concerts have been given. M.

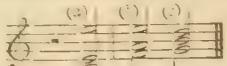
PEPUSCH, JOHN CHRISTOPHER, MUS.D., son of the minister of a Protestant congregation in Berlin, was born there in 1667. He studied the theory of music under Gottlieb Klingenberg, organist at Stettin, and the practice of it under Grosse, a Saxon organist. Although his father's means did not admit of his receiving instruction for more than one year, he made such excellent use of his time that at fourteen years of age he obtained an appointment at the Prussian Court. Devoting himself to the study of the ancient Greek writers, he became a deeply skilled theorist. He retained his appointment until he was thirty years old, when, being an eye-witness (according to Hawkins) of an act of savage ferocity on the part of the king (the decapitation, without trial, of an officer who had uttered some words at which the barbarous despot took offence), he determined on quitting his native land for some country where human life was not in danger of destruction by the unbridled will of an individual. He first went to Holland, where he remained for upwards of a year. He came to England about 1700 and was engaged in the orchestra at Drury Lane. In 1707 he adapted the music of the opera, 'Thomyris, Queen of Scythia,' besides composing the recitatives and some additional songs, and probably did the same for others of the Anglo-Italian operas produced about that period. And at the same time, with the assistance of Abraham de Moivre, the celebrated mathematician, he zealously pursued his study of the music of the ancients. In 1710 he took an active part in the establishment of the ACADEMY OF ANCIENT MUSIC, in which he took a deep interest throughout his life. In 1712 he was engaged by the Duke of Chandos as organist and composer to his chapel at Cannons, for which he produced several services and anthems. About 1716 he published 'Six Cantatas' (in English and Italian) and 'Six English Cantatas,' the words by John Hughes, which were received with great favour, and one of which, 'Alexis,' with violoncello obbligato, continued to be sung in public until the first half of the 19th century had nearly passed away. On July 9, 1713, he took the degree of Mus.D. at Oxford, his exercise (performed July 13) being a dramatic ode on the Peace of Utrecht: the words were printed on both sides of a folio leaf. About the same time he revived the practice of solmisation by hexachords, which had been abandoned for upwards of a century. Soon afterwards he became music director at Lincoln's Inn Fields Theatre, and continued so for many years. During his engagement there he composed the music for 'Venus and Adonis,' masque, 1715; [Colley Cibber's 'Myrtillo,' 1715]; 'Apollo and Daphne,' and 'The Death of Dido,' masques, 1716; and 'The Union of the Three Sister Arts,' masque for St. Cecilia's Day, 1723; 'The Squire of Alsatia,' 1726; besides arranging the tunes and composing overtures for 'The Beggar's Opera,' 1728, and 'The Wedding,' another ballad opera, 1729. He also arranged the tunes for Gay's interdicted opera 'Polly,' 1729.

In 1724 he was induced to join in Dr. Berkeley's scheme of a college in the Bermudas, and actually embarked, but the ship being wrecked, the undertaking was abandoned, and he returned to England. In 1718 he had married Margarita de l'Epine, the eminent singer, who brought him a fortune of £10,000. In 1730 there was published anonymously *A Treatise on Harmony, containing the chief Rules for composing in two, three and four parts.* As the rules contained in the book were those which Pepusch was in the habit of imparting to his pupils, and as they were published without the necessary musical examples, he felt compelled to adopt the work, and accordingly in 1731 published a second edition with the requisite additions, but still without his name. It was conjectured that the first edition was put forth by Viscount Paisley, afterwards Earl of Abercorn, who had been a pupil of Pepusch's; but on this point nothing is known. [Corroboration of this theory is given in a copy in the Brit. Mus. (785, *a*, 9) containing a transcript of many of the examples in the second edition, in a hand closely resembling Lord Paisley's, and with the inscription 'aet. 44' corresponding to Lord Paisley's age in 1730. A. H. H.] In 1737 he obtained the appointment of organist of the Charter House, where he passed the remainder of his days, devoting himself to his studies, the care of the Academy of Ancient Music, and the instruction of a few favourite pupils. His wife died early in August 1746 (see vol. i. p. 785). Cooke writes under date 'Sunday, August 10, 1746:'—'I was at the (Surrey) Chapel in the morning, but in the afternoon went to Vauxhall with the Doctor, Mrs. Pepusch being dead.' Pepusch lost his only child, a son, a youth of great promise, some short time before. He wrote a paper on the ancient Genera, which was read before the Royal Society, and published in the *Philosophical Transactions* for 1746, and for which he was elected F.R.S. He died July 20, 1752, and was buried in the chapel of the Charter House, where a tablet was placed to his memory in 1757. Besides the compositions before named he produced odes to the memory of the Duke of

Devonshire, 1707 (sung by Margarita de l'Epine and Mrs. Tofts) and for the Princess of Wales's birthday, March 1, 1715-16; airs, sonatas, and concertos for various combinations of string and wind instruments, and some Latin motets. He also edited Corelli's Sonatas in score. [See the *Dublin Journal*.] In 1731 he dictated *A Short Account of the Twelve Modes of Harmony and their Progression in every Octave*, never published. He bequeathed his library to John Travers and Ephraim Kelner, on whose deaths it was dispersed. A protrait of him is in the New Schools, Oxford. Another portrait, by Hudson, has been engraved. Although Pepusch was somewhat pedantic, he was profoundly skilled in musical science, and the musicians he formed (of whom it is only necessary to mention Travers, Boyce, and Cooke) sufficiently attest his skill as a teacher. W. H. H.

PERABO, Ernst, born at Wiesbaden, Nov. 14, 1845, one of ten children, all followers of music. His talent showed itself very early, and at twelve years old he played Bach's 'Wohltemperirtes Clavier' by heart. In 1852 his parents took him to New York, and after a time arrangements were made through the interest of Mr. William Schaufenberg, himself a pupil of Hummel, to send him back to Germany for education. He left the United States Sept. 1, 1858, and after nearly four years with Joh. Andersen, at Eimsbüttel, near Hamburg, he entered the Leipzig Conservatorium, Oct. 22, 1862. After going successfully through the course there under Moscheles, Richter, Reinecke, etc., he returned to New York in Nov. 1865, and after some hesitation settled at Boston, where he made his first appearance at the symphony concert of the Harvard Musical Association, April 19, 1866, and where he is well known and much esteemed as a teacher, a pianoforte player, and a composer and arranger of music for that instrument. His répertoire is good and wide, and his style of playing is highly spoken of. Amongst other things he has played the whole of Schubert's PF. Sonatas in public. [His compositions embrace a Scherzo, op. 2; three studies, op. 9; Pensées, op. 11, containing a musical setting of Hamlet's Soliloquy (Augener & Co., London); 'Circumstance' (Tennyson's Song, op. 13); Prelude, Romance, and Toccatina, op. 19; and his arrangements Ten Transcriptions from Arthur Sullivan's 'Iolanthe,' op. 14, Concert-Fantasies from Beethoven's 'Fidelio,' opp. 16 and 17. He has also published six sets of selections from various composers, fingered and adapted for the piano.] G.; with additional information from E. P. Warren, Esq.

PERCUSSION. The treatment of a large proportion of discords is divided into three stages—Preparation, Percussion, and Resolution. The Preparation is the sounding of a discordant note in a previous chord, Percussion is the actual sounding of the discord, and Resolution the particular mode of its release, or passage into concordance. In the following example, where E in the treble of the second chord is the discordant note, (*a*) is the preparation, (*b*) the percussion, and (*c*) the resolution, [See Preparation, and Resolution.]



C. H. H. P.

PERCUSSION INSTRUMENTS. Orchestral instruments are usually grouped under the headings,—string, wind, and percussion. The percussion group includes in one section strained membranes such as drums and tambourines, and in another section plates and bars, whether of wood or other hard material, appearing as cymbals, triangles, steel chimes, the glockenspiel, castanets, and the xylophone. The modern tubular bells, or chimes, as used in Tchaikovsky's '1812' overture, would also come under this heading. D. J. B.

PERCY, John, born in 1749, was a composer of ballads which were in favour in the latter part of the 18th century, but which have now passed out of remembrance, with the single exception of 'Wapping Old Stairs.' He published eight songs, op. 1, in 1781; the Garden Scene from *Romeo and Juliet* as a duet, April 2, 1785; and six ariettas, op. 5, in 1786. He was an organist and a tenor vocalist, and died Jan. 24, 1797. W. H. H.

PERDENDOSI, PERDENDO LE FORZE, 'losing strength.' A direction like 'morendo,' nearly always used at the end of a movement or section of a movement. It denotes a gradual diminuendo, and in the later modern masters, a slight rallentando as well. Beethoven uses 'perdendo le forze, dolente' in the third movement of the Pianoforte Sonata, op. 110, where the slow time of the movement (Adagio ma non troppo) is resumed after the interruption by the fugue. It is used as an Italian version of 'Ermattet, klagend,' which is written above it. He also employs 'sempre perdendo' in the slow movement of the Symphony in B♭ (No. 4), in bars 12 to 10 from the end. 'Perdendosi' is used by Weber frequently, for instance in the slow movement of the pianoforte sonata in C, op. 24, etc., and by Chopin in the second of the two Polonaises, op. 40, just before the return to the first subject. M.

PEREZ, Davide, son of a Spaniard, born in Naples, 1711, was admitted in 1718 to the Conservatorio of Sta. Maria di Loreto, where he studied the violin under Antonio Gallo, and counterpoint under Francesco Mancini. His first opera, 'Siroë,'[1] was composed for San Carlo in 1740. At the invitation of Prince Naselli he went to Palermo, and became master of the Real Cappella Palatina. Here he remained till 1748, and produced 'Li travestimenti amorosi'

[1] The score, dated 1740, is in the Real Collegio of Naples.

(1740), L'Eroismo di Scipione' (1741), 'Astartea,' 'Medea,' and 'L'Isola disabitata.' After 'La Clemenza di Tito' (1749), given at San Carlo in Naples, and 'Semiramide' (1750) at the Teatro delle Dame in Rome, he composed operas for all the principal towns in Italy. In 1752 he accepted an invitation to Lisbon, where he composed 'Demofoonte' for Gizziello and the tenor Raaff (Mozart's Munich friend), the success of which was so great that the King bestowed on him the Order of Christ, and the post of maestro at the Real Cappella, with a salary of 30,000 francs. The new theatre in Lisbon was opened in 1755 with Perez's opera 'Alessandro nelle Indie,' in which a corps of cavalry and a Macedonian phalanx appeared on the stage. Perez procured the best Italian singers for the opera during his managership. [Other operas are mentioned in the *Quellen-Lexikon.*] In 1755 he came to London, and produced 'Ezio' with great success. Here also was published in 1774 a fine edition, with portrait, of his 'Mattutino de' Morti,' his best sacred work, though he also composed, when in Lisbon, a 'Credo' for two choirs, and other church music. [An oratorio, 'Il Martirio di San Bartolomeo,' was performed at Padua in 1779.] His compositions can scarcely be called remarkable, and Fétis ranks him below Jommelli. In person he resembled Handel, and like him he lost his sight in old age, but worked on up to his death, which took place in Lisbon in 1778. Specimens of Perez will be found in Vincent Novello's various publications. F. G.

PEREZ, Juan Ginéz, a Spanish church composer of the 16th century, of whose life and works nothing whatever was known until the publication in 1895-96 of vol. v. of 'Hispaniae Schola Musica Sacra,' edited by F. Pedrell. From the introductory notice prefixed to this volume, we learn that Perez was baptized on Oct. 7, 1548, at Orihuela in the province of Murcia, and that on Oct. 15, 1562, at the early age of fourteen, he was appointed Choirmaster to the Collegiate Church of Orihuela. This church was shortly afterwards raised to the dignity of a Cathedral, and in course of time Perez became a royal chaplain. In 1581 he was appointed Choirmaster to the Cathedral of Valencia, where he remained till his death in or after the year 1601. The Cathedral Chapter of Valencia had the intention of publishing some of his works, which, however, was never carried into effect, and his works remained in MS. until the publication of a selection of them in the volume above referred to. They are all strictly liturgical, and are distinguished by that simple and sweet expressiveness which is so characteristic of the best Spanish church composers. J. R. M.

PERFECT. Of cadences the word 'perfect' is used to indicate such as give the most absolute effect of a conclusion, by passing through a chord or chords which are highly characteristic of a key to the tonic chord of that key in its first position. [See Cadence, (*b*) I., vol. i. p. 436.] Of Intervals the word is chiefly used in modern times to describe certain of the purest and simplest kinds, as fifths and fourths, when in their most consonant forms; in the early days of modern music it was used in contrast to the terms 'imperfect' and 'middle' to classify the consonances in the order of their theoretical excellence. [See Harmony, Interval, Temperament.] C. H. H. P.

PERGETTI. Probably the last castrato who ever sang in England. He made his first appearance at the Società Armonica, May 6, 1844, in an aria from 'Ciglio,' an opera of his own, and is described as 'a brilliant and expressive singer, who won a deserved encore' (*Mus. Examiner*). G.

PERGOLA, LA. La Pergola is the principal theatre of Florence, and takes its name from that of the street in which it is situated. It is under the management of thirty proprietors, who form the society—or, to use the English term, the company—of the *Immobili.* Operatic music and ballets are the only kind of performances given in this theatre, which is the 'Grand Opera' of Florence. The interior of the house is handsomely fitted and decorated, and is capable of accommodating about 2500 spectators.

The original theatre was erected in 1650 upon the designs of the celebrated architect Tacca. It was a wooden structure, and lasted until 1738, when it was replaced by the present solid building. It was inaugurated with the opera 'Dafne' by Peri and Caccini, which had been written in 1594, and was the first opera ever written. L. R.

PERGOLESI, or PERGOLESE, Giovanni Battista, was born Jan. 3, 1710, at Jesi near Ancona. The date and place of his birth were given wrongly by many historians until the Marquis de Villarosa finally settled the question by reference to the register of his baptism, a facsimile of which is given by E. Faustini-Fasini in his life of Pergolesi (*Gazzetta Musicale di Milano*, August 31, 1899, etc.; published in book form by Ricordi, 1900). The original name of the family appears to have been Draghi, but in accordance with local custom those members of it who settled at Jesi were known as Pergolese or Pergolesi from Pergola, a town in the Marche, of which they were natives. This partly accounts for the error of Saverio Mattei, who maintained that the composer's surname was Jesi, and that he was given the name of Pergolese from his birthplace. He himself signed his name both as Pergolese and as Pergolesi; the form Pergolesi (*i.e.* dei Pergolesi) is more generally preferred in Italy, and the form Pergolese (Pergolèse) appears to have become popularised by French writers. Villarosa supposed the family of Pergolesi to

have belonged to the nobility; but it is evident from a work entitled *Picenorum Mathematicorum Elogia* by Giuseppe Santini di Staffolo, professor at the university of Macerata (Macerata, 1779), that his father was a surveyor, and his grandfather a shoemaker. He appears to have been an only child.

Pergolesi studied music at Jesi with a local master, Francesco Santini, and had lessons on the violin from one Francesco Mondini until his sixteenth year (1725), when he was sent to Naples and admitted to the Conservatorio dei Poveri di Gesù Cristo, through the influence of Count Cardolo Maria Pianetti Mannelli, a nobleman of Jesi, whose services to the Austrians during the war of the Spanish Succession had earned him the protection of Charles VI. At Naples Pergolesi was placed first under Gaetano Greco and later (probably after Greco's death) under Durante. It has also been stated that he studied with Francesco Feo when Durante was summoned to Vienna. There is, however, no foundation for the story (given by Villarosa and reproduced by H. M. Schletterer) of Durante's visit to the Austrian capital. Between 1725 and 1728 he became master at the Conservatorio della Madonna di Loreto, and it was doubtless for this reason that Pergolesi became a pupil of Feo. His teacher of the violin was Domenico de Matteis. It has been stated that he showed a remarkable facility for extemporising chromatic passages on this instrument, and that his powers of composition were first made known to his teachers in this manner. The story, however, given by Villarosa with some detail and reproduced by some later writers, does not appear to have been believed by Florimo, in spite of his love of picturesque anecdote.

Pergolesi made his first public appearance as a composer with a sacred drama entitled 'La Conversione di San Guglielmo d' Aquitania,' performed in 1731, probably by his fellow-pupils, at the monastery of S. Agnello Maggiore. Between the acts of this was performed the comic intermezzo, 'Il Maestro di Musica.' The success of the performance gained Pergolesi the protection of the Prince of Stigliano, a distinguished amateur, for whose marriage in 1723 Alessandro Scarlatti had composed a serenata. Through the influence of this nobleman, who was equerry to the Viceroy of Naples, aided by the patronage of the Prince of Avellino and the Duke of Maddaloni, Pergolesi was commissioned to write an opera for the court theatre, and produced 'La Sallustia' with the comic intermezzo 'Nerino e Nibbia' (sometimes known as 'Amor fa l' uomo cieco') for the winter season of 1731. The opera was successful, but the intermezzo did not please. 'Ricimero,' produced in 1732 with the intermezzo, 'Il Geloso Schernito,' was a failure, which may perhaps be accounted for by the fact that Pergolesi composed it just after the death of his father. Discouraged by its reception, he devoted himself to other forms, and it was at this time, according to Florimo, that he wrote thirty sonatas for two violins and bass at the request of the Prince of Stigliano; twenty-four of these were printed in London. He was also commissioned by the municipality of Naples to write a mass on the occasion of the earthquake of March 20, 1731. The mass, which was for double choir and orchestra, was much admired, and was followed by a second on the same scale, which is said to have won the public praises of Leonardo Leo, who was present at the performance. Florimo further states that Pergolesi afterwards added a third and fourth choir to this work; but there is no trace remaining of any mass by him for more than two choirs.

In spite of the failure of 'Ricimero' it was not long before Pergolesi returned to dramatic composition, and in September 1732, he produced at the Teatro dei Fiorentini a comic opera in Neapolitan dialect, 'Lo frate nnammorato,' which, according to a contemporary (Chracas, *Diario Ordinario*, 1732) met with considerable success. The following year he returned to serious opera with 'Il Prigionier' (so called in the libretto, but generally known as 'Il Prigionier Superbo' to distinguish it from the 'Prigioniero Fortunato' of A. Scarlatti), to which 'La Serva Padrona' furnished the intermezzi (August 28, 1733). There seems no reason to suppose that the success of 'La Serva Padrona' was in any way extraordinary, especially as Pergolesi was already known as a composer of comic opera.

It was about this time (1733-34) that Pergolesi entered the service of the Duke of Maddaloni. After he left Jesi his father had become involved in financial difficulties. His mother died in 1727, and her dowry should have been paid to her son, but her husband was unable to find the money, and even after the father's death in 1732 Giovanni Battista still had to negotiate with the executors until 1734. On his appointment to the service of the Duke, Pergolesi appears to have considered his affairs more settled, as he sent for his aunt, Donna Cecilia Giorgi, to keep house for him. In the spring of 1734 the Duke took him to Rome, and Ghezzi the caricaturist gives an amusing account of the performance at S. Lorenzo in Lucina of a mass by him (that in F for five voices). 'L' Ill. Duca di Matalona e Duchessa fecero fare una Musica spaventosa in S. Lorenzo in Lucina con tutti Musici e Violini di Roma, la qual Musica fù fatta dal Mastro di Cappella chiamato Pergolese il quale stà al servizio del Principe di Stigliano et è stato fatto venire da Napoli à posta e fu fatta dª festa ad onore di S. Giovanni Pomuceno [*i.e.* St. John Nepomuk]. La qual Compositione è stata spiritosa e fuori dell' ordinario.' Chracas

records the departure of the Duke of Maddaloni and his suite from Rome for Naples in June 1734, and Pergolesi probably returned with his patron. It is not clear whether he was in the service of both the Duke and the Prince at the same time; perhaps he left the Prince later. On Oct. 25, 1734, his opera 'Adriano in Siria' was performed at the Teatro di S. Bartolomeo, with 'Livietta e Tracollo' as intermezzi. The intermezzi were well received, but the opera did not please. It has generally been stated that Pergolesi became Maestro di Cappella at the Casa Santa at Loreto in this year, but this has no foundation. The archives of the 'Holy House' do not mention Pergolesi, and other musicians held the post without any kind of interruption during his lifetime. It is possible that the tradition may have arisen from some connection of Pergolesi either with the convent of Loreto near Avellino, some sixty miles distant from Naples, or with the Conservatorio della Madonna di Loreto at Naples itself. The libretto of 'Il Flaminio,' a comic opera produced at Naples in the autumn of 1735, tells us that he was organist of the royal chapel at Naples.

On Jan. 31, 1735, the famous opera 'L' Olimpiade' was produced under Pergolesi's own direction at the Tordinona Theatre in Rome. It was badly received, and Grétry tells us that an orange was thrown at the composer's head. It is related that Egidio Romualdo Duni, whose opera 'Nerone' was produced at the same theatre on May 21, assured Pergolesi that his opera was far too good to succeed, and after the result which he had foreseen did his best to console him. It is also related that the failure of 'L' Olimpiade' hastened the death of the composer, who returned to Naples and devoted himself to sacred music. His devotion to sacred music, however, can only have been partial, as he produced the comic opera 'Il Flaminio' in the autumn at Naples (Teatro Nuovo), where it was thoroughly successful. It is not known when he first showed symptoms of consumption. He went to Pozzuoli for his health in February 1736, as the guest of the Duke of Maddaloni, leaving his aunt in Naples, and verbally handing over to her all that he did not take to Pozzuoli; we may thus infer that he did not expect to live much longer. There is no reason to suppose that he stayed first at Torre del Greco. At Pozzuoli he is commonly supposed to have written the celebrated 'Stabat Mater,' commissioned by the Confraternity of S. Luigi di Palazzo at Naples as a substitute for the setting by A. Scarlatti, which had hitherto been sung there annually on Good Friday. According to Paisiello, however, the work was written very soon after he left the Conservatorio, which he did in 1729, if Florimo is to be trusted. He was lodged in the Capuchin monastery at Pozzuoli, founded by the ancestors of the Duke of Maddaloni; and even under these circumstances his comic spirit did not desert him, as we see from the well-known 'Scherzo fatto ai Cappuccini di Pozzuoli,' a musical jest for tenor and bass voices, the humour of which is too coarse for explanation here. During his illness he was visited several times by Feo, his former teacher, to whom he is said to have expressed himself with great diffidence with regard to the value of his 'Stabat Mater.' He died March 17, 1736, and was buried in the cathedral of Pozzuoli. He was supposed to have been promised ten ducats for his 'Stabat Mater,' but whether this was paid is doubtful, as his possessions had to be sold to pay the expenses of his funeral, which amounted to eleven ducats. After his death Cecilia Giorgi returned to Jesi, and the details given above of his financial relations with her and his other relatives are made evident from a notarial act dated Jesi, Oct. 4, 1736, by which the claims of Cecilia Giorgi and her nephew's paternal uncle, Giuseppe Maria Pergolesi, to his estate were finally settled (G. Annibaldi, *Il Pergolesi in Pozzuoli, Vita intima*, Jesi, 1890). Some biographers supposed that Pergolesi died of poison, but this is doubtless due to confusion with his contemporary Leonardo Vinci, who met his death by this means in 1732. More credence may be given to the tradition that his death was hastened by the profligacy for which he was apparently notorious. A number of legends have grown up relating to his love affairs, two of which deserve mention. Florimo printed a story which he professed to have reproduced verbatim from a contemporary chronicle found among the papers of the Prince of Colobrano, by whose permission he published it. According to this document a certain Maria Spinelli, of the princely house of Cariati, was told by her three brothers that unless she chose within three days a husband who was her equal by birth, they would kill the composer Pergolesi, with whom she was in love, and who returned her affection. After three days the lady decided to enter a nunnery instead, stipulating that Pergolesi was to conduct the mass on the occasion of her taking the veil. She entered the convent of S. Chiara, and, dying a year later, was buried on March 11, 1735, Pergolesi again conducting the requiem for her. His own death took place little more than a year after this, and Florimo suggested that the tragic anniversary was one of the causes of it. Unfortunately for the romantic admirers of Pergolesi, the story has been shown to be devoid of foundation. Benedetto Croce pointed out (1) that no biographer previous to Florimo had made any allusion to it, (2) that the papers of the Prince of Colobrano, now in possession of the Duke of Maddaloni, contain nothing of the kind, (3) that the archives of

the nunnery of S. Chiara showed that no Maria Spinelli had been a member of that community during the 18th century, and finally that, according to the statement of the Duke of Maddaloni, the story was the invention of one Carlo Coda, and had appeared in some periodical of Florimo's time.

The other legend was put forward by a certain A. Piazza, who professed to have discovered from contemporary memoirs that Pergolesi was in love with the daughter of 'Lord Bulwer, British Ambassador Extraordinary to the Court of Naples,' and that the lady's name was 'Betzi.' This story hardly requires formal refutation. Pergolesi's romantic history has formed the subjects of two operas bearing his name, one by Paolo Serrao (Naples, 1857), and the other by Stefano Ronchetti Monteviti (Milan, 1857).

An oil-painting, supposed to represent Pergolesi, is in the library of the Naples Conservatoire, to which it was presented by Florimo. There are also several lithographed and engraved portraits of him, some of which are reproduced in *Musica e Musicisti*, Dec. 1905. The difficulty of finding any two which might conceivably represent the same person, makes it impossible to decide which is the most authentic. The most interesting portrait is certainly the caricature by Ghezzi in the Vatican library (Cod. Ottob. No. 3116, p. 139), which is reproduced in the *Gazzetta Musicale di Milano* for Dec. 14, 1899. The revolting hideousness of this drawing may have been due to personal animosity,—Ghezzi's criticism on Pergolesi's mass in 1734 was not that of a friend,—but the artist is hardly likely to have wilfully invented a deformity of the left leg, to which he draws particular attention, and which caused the composer to walk lame. This characteristic had not been noticed by any biographer until it was pointed out by E. Faustini-Fasini.

The importance of Pergolesi as a composer has been exaggerated since his death to an extent so extraordinary that it is worth while attempting to account for the development of the tradition. Paisiello very sensibly remarked that he would not have been so much esteemed if he had lived longer. (Paisiello's opinions are quoted from the *Osservazioni Musicali intorno a' Compositori napoletani, ricavate dalla Conversazione col Signor Paisiello*, compiled by Agostino Gervasio. The MS. in the Bibl. de' Gerolamini at Naples was printed in *Musica e Musicisti*, Dec. 1905.) His death of consumption at the age of twenty-six, just after a conspicuous failure at Rome, caused the undoubted success of his comic operas (that is, his three-act comic operas in dialect, not his little intermezzi) to be overlooked, and lent a fictitious interest to the revival of works which are in no way above the average merit of the Italian music of that period. The celebrity of Pergolesi in later times depended almost entirely on 'La Serva Padrona' and the 'Stabat Mater,' to which may be added the air 'Tre giorni son che Nina,' which recent research has shown to be wrongly attributed to him. [Tre giorni son che Nina.] As far as can be traced this enthusiasm for the two former works originated not in Italy but in Paris. 'La Serva Padrona' first appeared in Paris at the Hôtel de Bourgogne in 1746, obtaining a mere *succès d'estime*. 'La musique en a été trouvée excellente ; elle est d'un Auteur ultramontain, mort fort jeune' (*Mercure de France*). On its reappearance in 1752, in the répertoire of the 'Bouffons Italiens,' it was received with enthusiasm, and for some reason regarded as the type of all Italian music. It is sufficient to cite the words of an anonymous satirist of the time (quoted in Geoffroy's *Cours de la Littérature dramatique*) :—

> Lulli n'est plus a l'Opera
> Le favori de Polymnie ;
> Rameau bientôt s'éclipsera
> Malgré sa profonde harmonie ;
> Géliot n'a rien d'étonnant,
> Il faut des bouffons d'Italie :
> Aujourd'hui tout Français galant
> Ne se montre qu'en fredonnant
> E si e no, e piou et giou,
> C'est à qui sera le plus fou.

The allusion is to the words 'e si e no, e sù e giù' from the air 'Sempre in contrasti' ('Serva Padrona,' Act I.). While the other operas remained in manuscript and so forgotten, the not too discriminating enthusiasm of Rousseau was perpetuated by Fétis and later historians. The 'Stabat Mater' was also printed in Paris not long after the composer's death, and was even printed at Leipzig with German words by Klopstock as early as 1782. In Italy it has always been regarded with exaggerated veneration, and no doubt this has been enhanced by the fact that Bellini (who also died young) called it 'divino poema del dolore.' De Brosses' opinion of Pergolesi will serve as an example of contemporary criticism: 'Parmi tous ces musiciens, mon auteur d'affection est Pergolèse. Ah ! le joli génie, simple et naturel. On ne peut pas écrire avec plus de facilité, de grâces et de goût. . . . Ses petits intermèdes sont charmants, si gais, si réjouissants.' We must, however, be on our guard against accepting blindly the criticism of any contemporary, and the value of De Brosses' appreciation of Pergolesi must be measured by his opinion on Handel —'Sur ce que j'ai vu de sa musique vocale, je le croirais inférieur à tous ceux que je vous ai nommés [*i.e.* Pergolesi, Vinci, Porpora, Sarri, etc.].' Paisiello and Padre Martini, however, were less enthusiastic, and pointed out that the 'Stabat Mater' was written in the style of a comic opera. Paisiello is not far wrong in saying that 'His "Olimpiade," the intermezzo "La Serva Padrona," a mass, and other compositions of his that remain to us, differ in

no way from the "Stabat Mater," in which, moreover, there are incoherent passages, that is to say, certain verses set without sense or expression, such as the theme of the "Eia mater," which suggests the comic style.'

As a composer of sacred music, Pergolesi is no more than a clever imitator of his master Durante. His masses for double choir are effective and well written, but commonplace in their material. It should be noted that his two choirs are used separately only for antiphonal or cumulative effects on single chords, there being no attempt at polyphonic writing in more than five parts at most. The chief merit of the 'Stabat Mater' is the sentimental charm of its melodies. Sentimental charm is indeed the chief merit of all Pergolesi's work, sacred or secular. It reaches its highest in the beautiful duet 'Se cerca, se dice' in 'L' Olimpiade,' and we can see that it was an inborn gift and not the result of long development, from the fact that the other duet in 'L' Olimpiade' —'Nei giorni tuoi felici,' which is hardly inferior to the first, was transferred unaltered from Pergolesi's first dramatic composition 'La Conversione di S. Guglielmo.' The comic opera 'Lo frate nnammorato' contains several pleasing airs, including the well-known 'Ogne pena chiù spiatata,' as well as some genuinely humorous numbers, the best of which is an absurd parody of an *aria di bravura*, sung by a baritone, but demanding a compass from F below the bass stave to C in the treble, which was no doubt intended to be produced in a grotesque falsetto. There are also interesting types of popular Neapolitan songs, and a bright quintet at the end of Act II. On the whole, however, Pergolesi is inferior to Leo and Logroscino in comic opera, and indeed could only be considered a great composer in any department by critics who were entirely ignorant of the work of his predecessors and contemporaries.

CATALOGUE OF THE EXTANT WORKS OF PERGOLESI

I. Operas and Oratorios

1. S. Guglielmo d' Aquitania (Naples, 1731). Score—Brit. Mus., Berlin, Naples R.C.M.
2. Il Maestro di Musica (Naples, 1731). Score (MS.)—Berlin. Le Maître de Musique (Paris, 1752). Score (MS.)—Dresden, Paris, Bibl. Nat. The engraved score, published by Boivin at Paris, is in most important libraries. This opera was also performed at Venice in 1743 as 'L' Orazio,' and at Florence in 1760 as 'La Scolara alla moda.'
3. La Sallustia (Naples, 1731). Libretto—Rome, Bibl. Vitt. Em. Score—Naples R.C.M.
4. Nerino e Nibbia (Naples, 1731). Libretto—Rome, Bibl. Vitt. Em.
5. Ricimero (Naples, 1732).
6. Il Geloso Schernito (Naples, 1732). Score—Berlin, Brussels Cons.
7. Lo frate nnammorato (Naples, 1732). Score—Brit. Mus., Brussels Cons., Naples R.C.M.
8. Il Prigioniero Superbo (Naples, 1733). Libretto—Rome, Bibl. Vitt. Em. Score—Naples R.C.M.
9. La Serva Padrona (Naples, 1733). Libretto—Rome, Bibl. Vitt. Em. Score in all important libraries. There are many printed editions, both Italian and French (La Servante Maîtresse).
10. Adriano in Siria (Naples, 1734). Score—Brit. Mus., Naples R.C.M.
11. Tracollo (Naples, 1734). Score in all important libraries. Performances under other titles: Livietta e Tracollo; La finta Polacca (Rome, 1748); La Contadina astuta (Venice, 1744); Il Ladro convertito per amore (Venice, 1750); Il finto Pazzo, etc.
12. L' Olimpiade (Rome, 1735). Score—Brit. Mus., London R.C.M., Dresden, Milan Cons., Münster, Paris Cons., Vienna Hofbibl.
13. Il Flaminio (Naples, 1735). Libretto—Rome, Bibl. Vitt. Em. Score—London R.C.M., Brussels Cons., Naples R.C.M.
14. Il Transito di San Giuseppe (?). London R.C.M., Einsiedeln, Vienna Musikfreunde.
15. Il Temistocle (ascribed to Pergolesi). Score—Bologna.

H. M. Schletterer's biography in the *Sammlung Musikalischer Vortrage* edited by Count P. von Waldersee, gives a very full account of later performances of the operas in Italy and in other countries, but is otherwise inaccurate and uncritical.

II. Cantatas

1. Chi non ode e chi non vede. Brit. Mus., London R.C.M., Berlin, Brussels Cons.
2. Clori, se mai rivolgi. London R.C.M.
3. Della città vicina di Mergellina. Münster.
4. Dalsigre, ahi! mia Dalsigre. Brit. Mus., Berlin, Brussels Cons., Münster.
5. Ecco, Tirsi, quel mirto. London R.C.M.
6. In queste piagge amene. London R.C.M.
7. Luce degli occhi miei. Brit. Mus., London R.C.M., Berlin, Brussels Cons., Münster.
8. Nel chiuso centro (L' Orfeo). Brit. Mus., Berlin, Brussels Cons., Cambridge Fitzw., Vienna Hofbibl.
9. Quest' è amor, quest' è fede. Münster.
10. Quest' è il piano e quest' è il rio. Brit. Mus. (autograph?).
11. Rinfacciar son costretto. London R.C.M.
12. Io mi rido: Serenata for two voices. London R.C.M.

Printed Editions

Quattro cantate da camera . . . raccolte da G. Bruno. (Napoli, 1750?), four cantatas: London, Preston & Son (1790?).

III. Sacred Music

Mass (Kyrie and Gloria) for ten voices (two choirs) and two orchestras, in F. Brit. Mus., Milan, Münster.
Mass (Kyrie and Gloria) for five voices and orchestra in C. Published at Vienna, *Costojo d'Arti e d'Industrie*.
Mass (Kyrie and Gloria) for five voices and orchestra in D. Brit. Mus. (2 copies), Brussels Cons., Milan, Münster, etc.
Mass for four voices in D minor. Brit. Mus.
Aure sacratis amoris, motet for S. and orchestra. Brussels, Church of Ste. Gudule.
Confitebor, psalm for S.S.A.T.B. and orchestra (in most libraries).
De placido torrente, motet for S. and orchestra. Brussels, Church of Ste. Gudule.
Dies irae, motet for S.A. and orchestra. Münster.
Dixit Dominus (in D), psalm for ten voices (two choirs) and orchestra. Naples R.C.M. (autograph).
Dixit Dominus (in B flat), psalm for S.A.T.B. and orchestra. Münster.
Domine ad adjuvandum (in D), motet for S.A.T.B. and orchestra. Münster.
Domine ad adjuvandum (in G), motet for S.S.A.T.B. and orchestra. Brit. Mus., Milan, Münster.
Domine ad adjuvandum (in D), motet for A.T.B. and orchestra. Brit. Mus.
Ecce pietatis signa, motet for S. and orchestra. Milan.
Ecce superbos hostes, motet for S. and orchestra. Brussels, Ste. Gudule.
In coelestibus regnis, motet for S. and orchestra. Milan.
In hac die tam decora, motet for S.S.A.T.B. and orchestra. Brit. Mus., Milan.
Laetatus sum, psalm for S.A.T.B. and orchestra. Münster.
Laetatus sum, psalm for S. and orchestra. Brussels Cons.
Laudate pueri, psalm for S.A.T.B. and orchestra. Brussels Cons.
Miserere mei Deus (in C minor), psalm for S.A.T.B. and orchestra. London, R.C.M.
Miserere mei Deus (in C minor), psalm for S.A.T.B. and orchestra. Brit. Mus., Milan, Münster.
Miserere mei Deus (in G minor), psalm for S.A.T.B. unaccompanied. Brussels Cons.
Miserere mei Deus (in A minor) for nine voices and organ. Schwerin.
Quis sicut Deus noster, motet for B. and orchestra. Brussels, Bibl. Roy.
Salve regina (in F minor) for S.S. and orchestra. Brussels Cons.
Salve regina (in A minor) for S. and orchestra. Milan.
Salve regina (in A minor) for S. and orchestra. Brit. Mus., London R.C.M., Brussels Cons., Milan, Schwerin, etc.
Salve regina (in F major) for S. and harpsichord. Milan.
Salve regina (in C minor) for S.B. and orchestra. Münster.
Stabat Mater for S.A. and orchestra. Montecassino (autograph). MS. copies in most libraries; several printed editions.
Tuba et timpano, motet for S. and orchestra. Brussels, Ste. Gudule.
A 'De Profundis,' mentioned by De Brosses, is no longer extant.
Venerabilis barba capucinorum, for T.B. (Scherzo fatto ai Cappuccini di Pozzuoli). Milan, Münster, Munich, Naples R.C.M.

IV. Instrumental Music

Sonata for violoncello and continuo. Milan, Naples R.C.M.
Concerto for violin and strings. Milan, Naples R.C.M.
Symphony in G for orchestra. Münster.
Concerto for flute in G. (Breitkopf's thematic catalogue, 1765.)
Fourteen sonatas for two violins and bass. (12mo, London, 1780?)
Twelve Sonatas for two violins and bass. (London.)
Eight lessons for the harpsichord. London, c. 1780?
A second set of eight lessons for the harpsichord.
There are in addition many fragments of unidentified operas, including fifteen airs in Breitkopf's thematic catalogue (1765), and the incomplete autograph parts of a trio 'Parla, che dirmi vuoi,' at Milan.

[The writer is indebted to M. Alfred Wotquenne for kind assistance in the preparation of this catalogue.]

[Apart from the 'Stabat Mater,' 'La Serva Padrona,' the spurious 'Tre giorni,' and a certain 'Gloria in excelsis,' all of which exist

[1] Neither score nor libretto survives, but the work is mentioned in contemporary journals or other records.

in numerous modern editions of more or less value (the first was re-instrumented by Lvov, and the last was mainly popular in an arrangement for organ solo), there are not many of Pergolesi's works accessible in modern reprints. The series of songs called 'Gemme d' antichità' contains the motet 'Sanctum et terribile,' three airs from 'La Conversione di San Guglielmo,' a 'Salve Regina,' the airs 'Euridice, dove sei' and 'Ogni pena' (the latter in many other editions); Gevaert's 'Gloires d'Italie' has airs from 'Il Maestro di Musica' and 'Olimpiade'; and the air 'Tremende oscura' from 'Meraspe' is in the *Oxford History of Music*, vol. iv. p. 221. Banck's 'Duetten alter Meister' contains a duet; a sonata for two violins and violoncello was published by Joseph Williams, the harpsichord suites were edited by J. Pittman, and a solo sonata in D by J. A. Fuller Maitland.] E. J. D.

PERI, Jacopo, a composer to whom, notwithstanding the small amount of his learning, the world owes a heavy debt of gratitude, was born of noble parentage, at Florence, August 20, 1561, and first studied music under the guidance of Cristoforo Malvezzi, of Lucca. The Florentines, always celebrated for their ready invention of surnames, called him Il Zazzerino, (short-hair) a little bit of pleasantry provoked by the enviable wealth of golden hair which he managed to preserve uninjured, almost to the day of his death. After completing his musical education he was appointed Maestro di Cappella, first, to Fernando, Duke of Tuscany, and afterwards to Duke Cosmo II. Having thus attained an honourable position, he married a noble and richly-dowered lady, of the House of Fortini, by whom he had a son, who bade fair to become a distinguished mathematician, but ultimately brought himself to ruin by his dissolute habits and abandoned life, indulging in such excesses that his tutor, the great Galileo Galilei, was accustomed to speak of him as 'my Dæmon.' Notwithstanding this domestic trouble Peri mixed in all the best society in Florence, and chose for his associates some of the most advanced leaders of the great Renaissance movement, which, even at that late period, was still in progress, though its best days had long since passed away. We hear of him especially at the house of Giovanni Bardi, Conte di Vernio, where, in company with Vincenzo Galilei, Ottavio Rinuccini, Giulio Caccini, Pietro Strozzi, Jacopo Corsi, and other restless spirits imbued with the classical *furore* for which the age was so strongly distinguished, he assisted in that memorable attempt to restore the mode of declamation peculiar to Hellenic tragedy which resulted at last in the discovery of modern recitative. Whether the first idea of this great invention originated with Peri, with Caccini, or with Emilio del Cavalieri, it is now impossible to decide. In all probability it suggested itself in consultation; and each composer endeavoured to carry it out in his own way, though the ways of all were so similar that it is very difficult to detect the symptoms of true individuality in any of them. V. Galilei and Caccini undoubtedly produced the first monodic cantatas in which the new style was attempted; but their efforts were confessedly tentative, and their productions conceived upon a very small scale, fitted only for use as chamber music. Peri took a higher flight. At the instigation of Jacopo Corsi, and the poet Rinuccini he attempted a regular musical drama called 'Dafne.' The libretto for this was supplied by Rinuccini, and Peri composed the music entirely in the style which was then believed to be identical with that cultivated by the ancient Greek tragedians. The work was privately performed in the Palazzo Corsi, in the year 1597, Peri himself playing the part of Apollo. To him, therefore, belongs the honour of having composed and assisted in the performance of the first true opera that ever was placed upon the stage. A still greater honour, however, was in store for him. This performance was witnessed only by a select circle of Signor Corsi's personal friends. But in the year 1600 Peri was commissioned to produce an opera for public performance on the occasion of the marriage of Henry IV. of France with Maria de' Medici. The subject chosen for this was 'Euridice.' Rinuccini again supplied the libretto, and Peri wrote the music in the same style as that he had already adopted in 'Dafne,' though, it is to be supposed, with greater freedom and vigour. The success of the work was all that could possibly be desired. It proved that the ideal conceived by the little band of enthusiasts was capable of satisfactory embodiment in a practical form; and that form was at once adopted as the normal type of the long-desired lyric-drama. It is true that, some months before the production of 'Euridice,' Emilio del Cavalieri's oratorio, 'La Rappresentazione di anima e di corpo,' had been publicly performed at Rome with scenery, dresses, and action, and that the music of this work is written in exactly the same kind of Recitative as 'Euridice.' But Peri's claim to be regarded as the composer of the first opera rests not on 'Euridice' but on 'Dafne,' though that work was never produced in public; and the only ground on which that claim can be disputed is the fact that Emilio del Cavalieri is known to have composed two secular pieces, called 'Il Satiro,' and 'La Disperazione di Fileno,' which were both privately performed in 1590, and a third work, entitled 'Il Giuoco della Cieca,' which was performed before the Archduke Ferdinand in 1595. Not a trace of either of these three works now remains to us. They are described as 'Pastorals,' and may or may not have been of sufficiently large dimensions to entitle them to rank as dramas. Moreover,

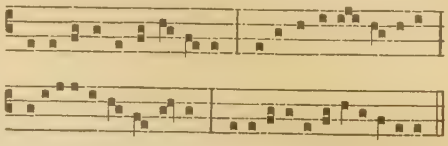
we cannot be quite certain that they were written in the same style as the oratorio. As the case now stands, therefore, and until we are furnished with more decisive evidence than that we now possess, Jacopo Peri stands before us as the acknowledged father of a form of art which is very nearly the greatest that it has ever entered into the mind of man even to conceive, or to bring through so many difficulties to a successful issue. [On the important movement which resulted in the first operas, Vogel's article in the *Vierteljahrsschr.* v. 404, may be consulted.]

Strange to say, Peri made no attempt to follow up his wonderful success. Probably no opportunity for the production of another public performance on so extensive a scale occurred during his lifetime—for in those days such scenic displays were exhibited only on very grand occasions, such as royal marriages or other events of great public interest. But whatever may have been the cause of his retirement Peri produced no more operas. We hear of his appointment in the year 1601 as Maestro di Cappella to the Duke of Ferrara; and after that no record remains of him beyond the publication of his latest-known work, 'Le varie Musiche del Sig. Jacopo Peri, a una, due, e tre voci, con alcuni spirituali in ultimo,' at Florence in 1609.

It does not appear that 'Dafne' was ever published; at any rate no traces of it have been preserved to us, beyond a few pieces contributed by Caccini, and included in his 'Nuove Musiche' (Florence, 1602). 'Euridice' was happily printed, in a complete form, in the year of its production, under the title of 'Le Musiche di Jacopo Peri, nobil fiorentino, sopra L' Euridice del Sig. Ottavio Rinuccini,' etc., Fiorenza, 1600; and reprinted at Venice in 1608, and again at Florence in 1863, in small 8vo. Both the early editions are now exceedingly rare. [See the *Quellen-Lexikon.*] This interesting work, and the 'Varie Musiche' already mentioned, are believed to be the only specimens of Peri's compositions now in existence, [with the exception of a 'Lamento di Iole' for soprano solo, at Bologna]. Kiesewetter reprinted three madrigals for four voices in his *Schicksale und Beschaffenheit des weltlichen Gesanges* (Leipzig, 1841). W. S. R.

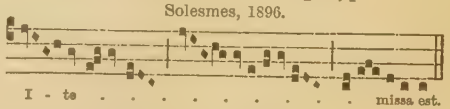
PERIELESIS (Gr. περιείλησις, a convolution). A long, and sometimes extremely elaborate form of Ligature, sung towards the close of a Plain-song Melody. Like the Cadenza in modern music, the Perielesis generally makes its appearance in connection with the penultimate or antepenultimate syllable of a final phrase: but it is not absolutely necessary that the phrase should be a final one, or that the entrance of the Perielesis should be deferred until its conclusion.

The Melody of 'Æterna Christi munera' in its later form, exhibits a fine example of an antepenultimate Perielesis, in the first and fourth lines, and an equally effective one on the final syllable of the third line.



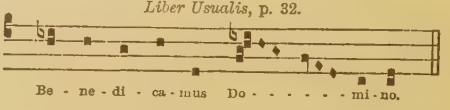
A more elaborate form, based upon the Kyrie, furnished the distinguishing characteristic of 'Ite missa est' and 'Benedicamus Domino,' and is found, in the former case, on the first syllable, as well as on that before the antepenultimate.

From *Liber Usualis Missae et Officii*, p. 22. Solesmes, 1896.



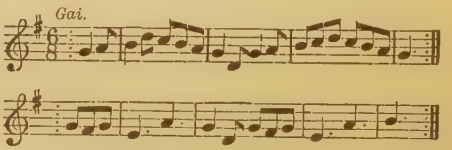
The Perielesis may consist either entirely of notes of equal length, or of an intermixture of longs, breves, and semibreves. In the former case it is not always necessary to sing all the notes with exact equality of duration. In the latter, the long must always be made longer than the breve, and the breve longer than the semibreve; but it is neither necessary nor desirable that the notes should be sung in the strict proportion demanded by the laws of measured music.

Liber Usualis, p. 32.

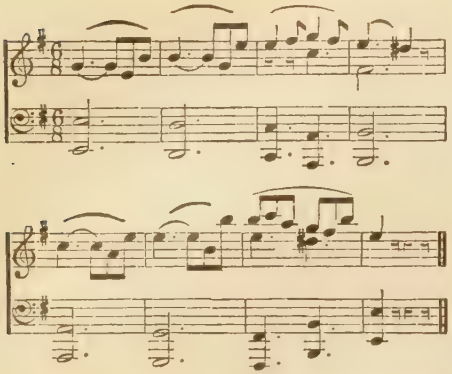


W. S. R.

PERIGOURDINE, or PERIJOURDINE, a country dance which takes its name from Perigord, where it is chiefly danced. It is sometimes accompanied by singing. The following example is from the *Essai sur la Musique* (Paris, 1780), of De la Borde and Roussier:—



W. B. S.

PERIOD. A Period is one of the divisions which characterise the form of musical works, especially in such as are not very elastic in construction, as tunes and airs; and, frequently, the main subjects of large works in their simple exposition. It is common to find in these a first division ending with a half close followed by one ending with a full close, as in this example from Beethoven's pf. Sonata, op. 109:—

These together are held to constitute a period, and the lesser divisions are phrases. A complete tune is often composed of two or three such periods, and such examples may be taken as types; but in fact periods must be exceedingly variable in structure. Sometimes the subdivisions into lesser members may be difficult to realise, and in others they may be subdivisible into a greater number of members of varying dimensions. A period is defined by some writers as a complete musical sentence, and this gives sufficiently well the clue to identify wherever it is desirable to do so. C. H. H. P.

PERIODICALS, MUSICAL. ENGLAND.—Musical journalism began in England in 1818 with *The Quarterly Musical Magazine and Review*, in small octavo (see BACON). It was intended to contain articles of the following kind:—1. Original correspondence upon all the branches of the science, theoretical and practical: 2. Critical and impartial accounts of musical performers; 3. Reviews of musical publications; 4. Anecdotes of music and musical men; 5. Poetry, original or selected, that might appear calculated for musical adaptation; 6. A register or chronicle of musical transactions. Among the most interesting articles which appeared were—a review of Forkel's life of Bach in vol. ii.; an account of the performance at the Philharmonic of Beethoven's Eighth Symphony (vol. vii. 1825), and in vol. ix. 1827, a criticism of Beethoven and his works, the two latter of which are signed 'Musicus,' and are written in the style which a modern reviewer might use in writing of Wagner. In the last article 'Musicus' gives the following opinion: 'The effect which the writings of Beethoven have had on the art must, I fear, be considered as injurious.' In vol. iii. began the publication of music in each number, which was continued till the end of the magazine in 1829.

In 1823 appeared *The Harmonicon*, which has been described in its own place. [See HARMONICON, vol. ii. p. 298.] Three years after the demise of that journal appeared *The Musical World* (the space had been partly filled up from 1835 to 1836 by *The Musical Magazine*, a monthly, edited by C. H. Purday, which had but little success).

The Musical World began on a new footing: its policy was not entirely to confine itself to musical matters, but to combine general interests with those of music. It was edited by Cowden Clarke, with the co-operation of an able staff of writers, comprising the following names—Samuel Wesley, the elder, who contributed the first paper, 'A Sketch of the State of Music in England from 1778'; Dr. Gauntlett; Dr. Hodges; Egerton Webbe; Carl Klingemann; W. J. Thoms; John Parry, the elder; C. H. Purday; A. H. H. Strumpff; Lowell Mason, of Boston, U.S.A.; Collet Dobson; John Ella; Joseph Warren, etc. It was originally published by J. A. Novello, in small 8vo weekly, from March 10, 1836, to Dec. 29, 1837, which date completed its seventh quarterly volume. A new series began on Jan. 5, 1838, in large 8vo, published by Henry Hooper. With its third series (Jan. 1842) it became 4to, a form it retained to the end of its career. It changed hands frequently till the beginning of 1854, when it was taken by Boosey & Co., who published it till 1863, when it went to Duncan Davison & Co. *The Musical World* was edited by J. W. Davison, from 1844 until his death in 1885, and few periodicals have embraced a more varied and curious mass of literature more or less directly connected with music, and in a great measure of a humorous, often Rabelaisian cast. Among the contributors since 1840 may be mentioned G. A. Macfarren—Analytical essays on Beethoven's works; on Mendelssohn's 'Antigone,' 'Œdipus,' 'Athalie,' etc.; on the 'Messiah'; on Mozart; on Day's *Theory of Harmony*; on the Leipzig Bach Society's publications, etc. Dr. Kenealy—Translations from the Italian, Danish, and Icelandic, and original papers. John Oxenford—Original poetry (171 sonnets); Translations from the Greek Anthology, Goethe's Venetian Epigrams, Goethe's Affinities, Aristotle, Lessing, Winkelmann, etc. J. V. Bridgeman—Translations of Oulibicheff on History of Music, and on 'Don Giovanni'; Hiller's Conversations with Rossini; Lenz's *Beethoven*; Lobe's *Mendelssohn*; Wagner's *Oper und Drama*, and 'Lohengrin'; Lampadius's *Mendelssohn*; Hanslick on Wagner, etc. Other contributors were E. F. Rimbault, W. Chappell, H. S. Edwards, Shirley Brooks, Joseph Bennett, and many other well-known members of the Press. During its later years clever humorous caricatures by Lyall were added. In 1886 Francis Hueffer became editor, the paper at that time being published by Messrs. Mallett, of Wardour Street. In 1888 it was bought by Mr. E. F. Jacques, by whom it was edited until its demise in 1891. During the last two years of its existence it was published by Messrs. Biddlecombe, of the Strand.

In 1842 appeared two new weekly musical

journals, *The Dramatic and Musical Review*, edited and held by the brothers Eames, one a violinist and the other organist of St. Paul's, Covent Garden, which lasted until the end of 1847; and *The Musical Examiner* (1842-44), edited by J. W. Davison, among the contributors to which were Henry Smart, G. A. Macfarren, E. J. Loder, Dion Boucicault, Albert Smith, etc. etc.

The Musical Times appeared first in 1844 (June 1), edited and published by Novello (monthly, octavo). It was a continuation of a periodical of the same name published by Mainzer. Besides printed matter it contained a monthly issue of part music. The interest of the paper dates from about 1846, when Mr. Edward Holmes began writing for it. From this time till his death in 1859 he was a constant contributor. Among his most interesting series of articles are the following—'Life of Henry Purcell' (1847), 'Curiosities of Musical History' and 'Cathedral Music and Composers' (1850), 'English Glee and Madrigal Composers' (1851), 'Mozart's Masses,' 'Haydn's Masses' (1852, etc.), 'Addenda to the life of Mozart' and 'Beethoven's Mass in C' (1858). In 1855-1856 appeared translations by Sabilla Novello of Berlioz's *Soirées de l'orchestre*, and his treatise on orchestration. Also a series of papers translated by her called 'Truth about Music and Musicians' (1856-57). From Dec. 1853 to Sept. 1854 several essays were contributed by Leigh Hunt. In Sept. 1863, Mr. Henry C. Lunn undertook the office of editor, contributing constantly interesting articles of criticisms on current musical subjects. Among the most frequent contributors have been G. A. Macfarren, E. F. Rimbault, W. H. Cummings, Carl Engel, E. Prout, W. A. Barrett, H. H. Statham, Joseph Bennett, etc. etc. From time to time series of articles of special interest have appeared, as for example, Dr. Wm. Pole's 'Story of Mozart's Requiem' (1869), Dr. Chrysander's 'Sketch of the History of Music Printing from the 15th to the 19th centuries' (1877). In 1887, on the retirement of Mr. Lunn, Mr. W. A. Barrett assumed the editorship, which he retained until his death in 1891. He was followed by Mr. E. F. Jacques, who in his turn was succeeded in 1897 by Mr. F. G. Edwards. Under Mr. Edwards's régime *The Musical Times* has been much enlarged and its scope considerably widened, special attention having been devoted to the illustrations, among which have been published many interesting portraits of musicians and facsimiles of valuable historical documents. Among the more striking features of the paper in recent years have been a learned series of biographical articles dealing with the careers of eminent musicians; and another series, admirably written and beautifully illustrated, on famous English cathedrals and churches, in which special prominence is naturally given to the history of their connection with music and musicians.

The Tonic Sol-fa Reporter was begun in 1853 (a tentative double-number having been issued in 1851, but not continued) under the editorship of Mr. John Curwen, whose lectures at Newcastle on the Tonic Sol-fa Notation were the origin of the publication. The issue has continued at intervals of a month until the present time, containing criticisms, reports of the progress of the Sol-fa movement in different parts of England, etc., and a series of anthems, glees, rounds, hymn-tunes, etc., in the Sol-fa notation. In 1881 Mr. J. Curwen resigned the post of editor to his son, Mr. J. S. Curwen, who has retained it ever since. In January 1889 a new monthly issue of *The Reporter* was begun, under the title *The Musical Herald and Tonic Sol-fa Reporter*, a change intended to indicate that the paper was conducted upon catholic rather than controversial lines. Under that name it still appears.

In 1905 a new periodical devoted to the interests of the Tonic Sol-fa movement appeared, *The Tonic Sol-fa Record*, the official organ of the Tonic Sol-fa College.

The Musical Standard, projected by an amateur, Mr. A. W. Hammond, who was both proprietor and editor, appeared first on August 2, 1862. It was issued fortnightly; its size 8vo, and price 2d. It professed to be unfettered by clique, and not devoted to the behests of houses in the trade. It was especially to look after the interests of church music and organists. It contains, besides leading articles on topics of current interest, notices of concerts, etc., specifications of old and new organs, extracts from ancient church registers relating to musical matters, biographical notices of the lesser masters and public performers, and reprints of old and curious works bearing on the subject of music. Among the contributors to the early numbers were W. J. Westbrook, Dr. Gauntlett, Joseph Bennett, J. Crowdy, etc. etc. In an early number proposals were made to establish a Musical College. This was the origin of the College of Organists. (See ORGANISTS, ROYAL COLLEGE OF, p. 564.) In May 1864 a prize was offered for a new hymn tune; this feature was continued for some time. In the same year interesting reprints of old works were commenced, and were continued in each number. In vol. v. the paper began a weekly issue. In vol. xii. there are notices and a considerable controversy on the two oratorios by H. H. Pierson (then living), 'Hezekiah' and 'Jerusalem.' The old series of the journal ended with vol. xiii., when Mr. Hammond sold the copyright to Mr. George Carr, and Mr. T. L. Southgate became editor. The scope of the journal was now considerably widened, containing letters and notices from France, Germany, Italy, and America. Vocal music as well as

instrumental was now given weekly in the paper, among which were compositions by Sir W. Sterndale Bennett, Sir J. Goss, H. Gadsby, E. J. Hopkins, Berthold Tours, etc. In Feb. 1872, Messrs. Reeves & Turner purchased the paper. Mr. Southgate retired in 1873, and was succeeded by Mr. J. Crowdy. In 1875 Mr. Bowden became the proprietor. In vol. viii. it was enlarged to folio size, and the price raised to 3d., the weekly issue of music being discontinued. In May 1876 Mr. Broadhouse became editor. Among the most prominent articles that appeared under his régime may be mentioned an extraordinary series, entitled 'Beethoven's Symphonies critically and sympathetically discussed,' by Mr. A. Teetgen. Mr. Turpin edited *The Musical Standard* from 1880 to 1886. He was succeeded again by Mr. Broadhouse, and in 1888 by Mr. Ernest Bergholt. In 1894 the price of the paper was reduced to 1d. In recent years it has been edited successively by Mr. E. A. Baughan and Mr. J. H. G. Baughan.

The year 1863 brought two new weekly musical periodicals, *The Orchestra* and *The Choir*. The first, a folio of sixteen pages, published by Cramer, Wood, & Co., contained, besides criticisms of music in London and the provinces, correspondence from the principal musical centres of the continent, serial 'feuilletons,' etc. In 1875 it began a new series in a quarto form, issued monthly, published by Swift & Co., 155 Newton Street, W.C. *The Orchestra*, which had resumed its folio size in 1882, ceased to appear in 1887.

The Choir and Musical Record, published weekly by Thomas Wright, 'Choir' Office, 188 Strand, was intended 'to prove serviceable and interesting to Clergymen, Choirmasters, Organists, Members of Choirs, and all who are interested in Music.' Its object was to 'promote the art of church music by the publication of essays and papers advocating sound principles and directing taste.' Among the contributors were E. F. Rimbault, G. A. Macfarren, E. J. Hopkins, etc. Four pages of music were issued weekly. It continued until 1878.

The Monthly Musical Record was begun in 1871, under the editorship of Professor E. Prout, Augener & Co. being the publishers. It has appeared monthly since that time. Its form is a small quarto, and its price 2d. Among the principal contributors to the earlier numbers were—W. G. Cusins, E. Dannreuther, S. Jadassohn, L. Nohl, F. Niecks, E. Pauer, C. F. Pohl, Xaver Scharwenka, etc. Historical and analytical notices in a serial form have been given from time to time, by Messrs. Pauer, Niecks, and others. In vol. ii. appeared Dannreuther's articles on 'Wagner: his Tendencies, Life, and Writings.' From 1874 to 1876 the editor was Mr. C. A. Barry; from that time until 1887 the post was held by Mr. W. A. Barrett. Admirable analyses of Schubert's Masses, Schumann's Symphonies, Weber's Cantatas, etc., and descriptions of Urio's Te Deum and Stradella's Serenata, with reference to Handel's plagiarisms from them, all by Professor Prout, appeared in the earlier volumes. The issue of four sheets of music with the publication began in the number for February 1880. The present editor is Mr. J. S. Shedlock.

'*Concordia*, a journal of music and the sister arts,' was first published by Messrs. Novello, Ewer, & Co., under the editorship of Mr. Joseph Bennett, on May 1, 1875. The paper consisted of articles, reviews, criticisms, and London, provincial, and foreign intelligence on music, poetry, the drama, and the fine arts; and was published weekly. The principal contributors were Dr. W. H. Stone, Dr. Gauntlett, Rev. Maurice Davies, W. Chappell, W. H. Cummings, J. Knight, Walter Thornbury, H. H. Statham, C. K. Salaman, Clement Scott, E. Prout, H. Sutherland Edwards, H. Howe, H. C. Lunn, Joseph Bennett, etc. The following specially interesting articles appeared in this paper: Recollections of Catalani, Czerny, Mozart's son, Mozart's widow, Charles Neate, Schumann, Thalberg, the Philharmonic Society, the Lent Oratorios, the Shakespeare Jubilee of 1830, etc. etc., by C. K. Salaman; A comparison of the original and revised scores of 'Elijah,' by Joseph Bennett; Witty French Songs of the last century, by W. Chappell; Helmholtz's New Musical Theories, by W. Chappell; London Choirs, by Rev. Maurice Davies; Portraits of Old Actors (Betterton, Kemble, Kean, Charles Matthews the elder, etc.) by Walter Thornbury; 'Don Juan' and 'Faust,' by H. Sutherland Edwards; Purcell's works, by Dr. Rimbault; Purcell's 'Yorkshire Feast' and Theatre Music, by W. H. Cummings; and a series of interesting facsimiles, letters, and a song by Handel, caricature of Handel, autograph of J. S. Bach, MS. and letters of C. P. E. Bach, etc. A weekly list of services in London churches, and a Shakespearean calendar, were also included. The publication was withdrawn in 1876, after fifty-two numbers had been published. M.

The London and Provincial Music Trades Review, large 4to, was started in Nov. 1877, and appears on the 15th of each month. Besides much information on the trades connected with music, patents, bankruptcies, etc., it has full notices of concerts and other musical events, and reviews of both books and music, lists of new inventions and publications, and much miscellaneous intelligence.

Musical Opinion and Music Trade Review is, as its name implies, an organ of the music trade. It first appeared in 1877, and was published by Messrs. Pitman of Paternoster Row. It is now published at 35 Shoe Lane. Of late years its scope has been much enlarged, and it now

contains reviews and critical articles of high quality.

The Piano, Organ, and Music Trades Journal, which was founded in 1882 as *The Pianoforte Dealers' Guide*, has appeared under its present name since 1885.

The Musical Review was started in 1883 by Messrs. Novello & Co. with aims of a loftier kind than have often been associated with English musical periodicals. The *Review* was addressed mainly to serious musicians and to students of musical history. It contained a series of admirable articles by leading writers on music, and was conducted upon scholarly and independent lines. Unfortunately it received inadequate support from the public, and after a career of a few months it ceased to appear.

The Lute, published by Messrs. Patey & Willis, made its first appearance in 1883, under the editorship of Mr. Joseph Bennett. Besides the usual reviews, criticisms, and miscellaneous articles it contained a musical supplement, and was the means of introducing to the world many part-songs and anthems by modern composers. In 1888 Mr. Bennett was succeeded in the office of editor by Mr. Lewis Thomas. *The Lute* ceased to appear in 1899.

The Magazine of Music was founded in 1884 by the Musical Reform Association, primarily for the purpose of introducing a new system of musical notation to the English public. Portraits and musical supplements formed special features of the periodical, which lasted until 1897.

The British Bandsman was founded in 1887, and has appeared under various names. In 1899 it reverted to its original title. It is devoted to the interests of brass, reed, and string bandsmen, and to those of the musical trade, generally speaking.

The Meister, the quarterly journal of the London branch of the Wagner Society, was founded by Mr. W. Ashton Ellis in 1888, and edited by him until it ceased in 1895. *The Meister* did excellent work in spreading the knowledge of Wagner and his music at a time when there was still much prejudice to be overcome. It contained articles upon Wagner's works and translations from his prose writings, as well as miscellaneous information with regard to the progress of the Wagnerian movement in different parts of the world.

The Strad, which was first published in 1890, is concerned almost entirely with violins and violinists. Other periodicals of recent years conducted on similar lines are *The Violin Monthly Magazine* (1890-94), edited by Mr. J. M. Fleming, and *The Violin Times*, founded in 1893 and still in progress, which is edited by Messrs. E. Polonaski and E. Heron-Allen.

Musical News, which was founded in 1891 under the direction of Messrs. E. H. Turpin and T. L. Southgate, was designed to fill the place of the recently defunct *Musical World*. According to its prospectus it was intended to be 'the chosen expositor of academical intelligence,' and proposed to deal with 'all subjects connected with examinations and other departments of musical studentship.' It was published monthly at the price of one penny, and is still in progress.

The Early English Musical Magazine, of which a few numbers were published in 1891, aimed at fostering a taste for antiquarian music, but unfortunately it received little support, and soon expired. It contained many excellent articles, and some interesting reprints of Elizabethan music.

The New Quarterly Musical Review was founded in 1893 under the editorship of Mr. Granville Bantock. Its aims were high, and during its too brief existence it occupied a position in the world of culture which no attempt has since been made to fill. It represented the views of the younger school of English musicians, and the reviews and articles which appeared in it were, as a rule, of great interest, and often contained criticism of a high order of merit. It ceased to appear in 1896.

The Organist and Choirmaster was founded in 1894, and is published by Messrs. Vincent of Berners Street. It is now edited by Dr. Pearce and Dr. Vincent, and, as its name implies, is concerned chiefly with ecclesiastical music and the organist's profession.

The Musician, which appeared first in May 1897, and was discontinued in the following November, had a brief but not inglorious career. It was edited by Mr. Robin Grey, and employed the services of almost every writer of note connected with the profession of music in England, and of many distinguished foreign authors. Reviews, criticisms, and articles upon musical æsthetics were included in the scheme of the paper, which also indulged its subscribers with several first-rate illustrated supplements. A selection of the articles which had appeared in *The Musician* was published in book form, as *Studies in Music*, in 1903.

The Chord, of which five numbers appeared during the years 1899 and 1900, was a prettily-got-up quarterly, which was intended to occupy in the world of music the position that *The Dome* occupied in the world of art and literature. It had some able writers on its staff, but its tone was unnecessarily polemical, and it failed to enlist the sympathies of the public.

The publications of the International Musical Society, which was founded in 1899, have been noticed among German periodicals. See also vol. ii. pp. 486-7.

The Quarterly Musical Review (Manchester, 1885-88) was the most ambitious of English provincial periodicals. It was edited by Mr. Henry Hiles, and contained many valuable

articles upon musical history and educational questions.

The fate of *The Yorkshire Musician* (Leeds, 1887-89) proved that even the most musical county in England was not equal to the task of supporting a periodical devoted to its own affairs and interests. R. A. S.

France and Belgium

Among the earliest musical periodicals published in the French language were the *Journal de Musique française et italienne*, which was published in Liège in 1756, and the *Journal de musique* (Paris, 1764-68), which were followed in 1770 by the *Journal de musique historique, théorique, et pratique*. None of these, however, had a very lengthy career. In 1827 the *Revue Musicale* was founded by Fétis. In 1835 it joined forces with the *Gazette Musicale de Paris*, which had been started the year before, appearing as the *Revue et Gazette Musicale* until 1880. *Le Ménestrel* was founded in 1835, and still enjoys wide popularity. It is more generally read outside the French frontiers than any Parisian musical periodical. It gives a valuable summary of musical events throughout the civilised world, and its longer articles are, as a rule, extremely able and scholarly. MM. Julien Tiersot and Arthur Pougin are among its most highly valued contributors. *La France Musicale* was a weekly journal which appeared from 1837 to 1870, under the direction of MM. Marie and Léon Escudier, containing biographies and many other articles of interest. Among its contributors at different times were MM. Castil-Blaze, G. Maurel, Méry, Philarète, Charles and Victor Schoelcher. In 1855 *Le Guide Musical* was published in Brussels, and soon took rank as one of the most interesting and valuable musical periodicals published in the French language. It was edited by Maurice Kufferath from 1887 to 1900, and by Hugues Imbert from 1900 to his death in 1905, since which time Henri de Curzon has carried on the work.

L'Orchestre (1850, etc.) and *L'Orphéon*, founded in 1855 and still in progress, are periodicals devoted to special branches of music. *Le Monde Artiste*, which was founded in 1860, was for some time unimportant, but under the editorship of M. Jules Ruelle it became the recognised authority upon dramatic and musical events in the French provinces and Algeria. It ceased to appear in 1900. *L'Art Musical* was founded in 1860. As the organ of the publishing house of Escudier it took an important place in the musical world, and its staff included many eminent writers, among whom were Scudo, Chouquet, Neukomm, Lacome, and Vizentini. It ceased to appear in 1881. *L'Écho des Orphéons*, a quarterly devoted to male-voice part-singing, and now edited by M. Laurent de Rillé, was founded in 1861, and is still in progress. *La France Chorale*, a periodical of somewhat similar aims, was also founded in 1861, but has long since ceased publication. *La Chronique Musicale* was the name of two entirely distinct publications. The first of these appeared during 1865-66, edited by M. Malibran; the second was a fortnightly, edited by M. Arthur Heulhard, which was published from 1873 to 1876. *L'Avenir Musical*, which was founded in 1866, and is still in progress, is the organ of the Méthode Galin-Paris-Chevé. It is now edited by M. Amand Chevé. In 1864 appeared the *Journal Spécial de Musique Militaire*, which is still in progress, devoted to military music; and in 1867 *L'Instrumental*, a fortnightly periodical, which is intended chiefly as a practical guide to musical societies. *Le Monde Orphéonique*, a weekly, devoted to male-voice part-singing, first appeared in 1883. *Le Monde Musical*, a fortnightly magazine, edited by M. Mangeot, was founded in 1889. The *Revue du Chant Grégorien* (Grenoble, 1892, etc.) and *Musica Sacra* (Ghent, 1881, etc.) deserve notice as interesting examples of decentralisation. Among the principal periodicals of more recent date, all of which are still in progress, may be mentioned *Le Moniteur Instrumental* (1892); *La Quinzaine Musicale* (1894), a periodical intended chiefly for young people, combining instruction and amusement, which enjoys a large circulation; *Le Tribune de St. Gervais* (1895), the official organ of the Schola Cantorum, an institution devoted to the revival of 16th- and 17th-century music, and the training of ecclesiastical musicians; the *Revue Internationale de Musique* (1898); *Le Courrier Musical* (1898), edited by M. Albert Diot, which publishes criticism, studies in musical history and musical supplements; the *Revue musicale d'histoire et de critique* (1902), a paper of serious and scholarly aim, which numbers among its contributors MM. P. Aubry, M. Emmanuel, L. Laloy, and R. Rolland; *L'Écho des Orchestres* (1903); and *Paris qui chante* (1903). R. A. S.

Germany

The parent of German musical periodicals, though it can hardly be called a periodical in the modern sense, was Mattheson's *Musica Critica* (Hamburg, 1722). It was issued in numbers, and contained musical news as well as critical essays. It was followed by Scheibe's *Critischer Musikus* (1737-40), Mitzler's *Musikalische Bibliothek* (1736-54), Henke's *Der Musikalische Patriot* and Marpurg's numerous publications (1750-78). Hiller's *Wöchentliche Nachrichten* was perhaps the first musical periodical in the stricter sense of the word. It was published once a week at Leipzig from 1766 to 1770. During the closing years of the 18th and the opening of the 19th century the musical activity in Germany was very remarkable, and the number of musical periodicals, most of which

enjoyed but a brief period of activity, was truly extraordinary. For a complete list of these the reader is referred to Riemann's *Musik-Lexikon* (Leipzig, 1905). Only the most important can be discussed here.

Allgemeine musikalische Zeitung, Oct. 1798–Dec. 28, 1848. The importance of this periodical for information on all musical matters during the first half of the 19th century will be best estimated from the concluding remarks of the publishers in the last number. 'This journal was founded when musical production was at its richest and best. Mozart was not long dead, Haydn was near the end, and Beethoven at the beginning of his career. To bring the works of such a period as this before the notice of connoisseurs and amateurs, to elucidate and explain them, to educate the public up to understanding them—such were the objects of the *Musikalische Zeitung*; and these objects were attained in a degree which entitles it without hesitation to a high place in the history of music. But with the lapse of time the conditions of the musical world have materially changed. There is no longer a centre either for musical production or appreciation, both being now disseminated far and wide. Under these circumstances, a general musical Journal is an anachronism; local papers are better fitted to supply the various necessities of the musical world.'

The Viennese *Allgemeine musikalische Zeitung*, Jan. 2, 1817 (Strauss), important for special information on music in Vienna, was edited by von Seyfried in 1819 and 1820, and from 1821 to the end of 1823 by Kanne. It contained portraits of celebrated musicians, including Beethoven, and was remarkable as the first independent effort of Viennese journalism.

Berliner allgemeine musikalische Zeitung, 1824-30 (Schlesinger), founded by A. B. Marx, did important service to the rapid spread of Beethoven's works in North Germany even during his lifetime, and in promoting the revival of the taste for Bach's and Handel's music in Berlin. In his farewell address Marx says, 'The usual habit of critics is to give way to the fluctuating inclinations of the public, in order to insinuate a little, a very little, of the truth. This has never been *my* way; I have never been carried away by the fashion of the day, for I have neither formed my opinions by it, nor succumbed to its attractions, and thus I have been preserved from inconsistency. For instance, with regard to Spontini, I neither lauded his 'Vestale' as the work of a great artist, nor depreciated his later compositions as the productions of a mere academical pupil, or an imbecile, like so many musicians of our day. Nor again was I so far dazzled by the novelty of Rossini's and Auber's operas, as to endorse the popular verdict upon them.' There is something elevating in recalling such sentiments as these at the present day, when differences of opinion may be said virtually to have disappeared under the all but universal dominion of Wagner's works. F. G.

Caecilia was conducted by an association of scholars, art critics, and artists, started by Gottfried Weber in 1824, and published by Messrs. Schott. It appeared at irregular intervals, lasted till 1848, and forms a series of twenty-seven volumes of four numbers each. Weber conducted it till his death, at the twentieth vol., and was succeeded by Dehn, who continued editor till its discontinuance in consequence of the political troubles of 1848. By its opening prospectus *Caecilia* was intended to be not so much a regular periodical as a collection of original articles of permanent interest, and a medium for the exchange of views and opinions on art. It contains papers on the theory of music and acoustics, on history and æsthetics, reviews and notices of music and treatises on the art. The earlier numbers also contained tales and poems, and other light pieces. Amongst the theoretical articles of most value are those on the compensation of organ pipes (xi. 181-202) and on the production of aliquot tones in reed pipes and clarinets (xii. 1), both by W. Weber; on the voice (i. 81; compare iv. 157 and 229), by Gottfried Weber; an account of the experiments of Joh. Müller on the formation of the voice (xxi. 16), by Häser; on equal temperament (xxvi. 137), and on measurements of tones and of temperament (xxi. 117), both by Kiesewetter; and on the value of notes and the length of string necessary to produce them (xxiv. 91), by Krieger. Among the historical papers may be named those on the literature and history of music by Anton Schmid (xxi.-xxvii.)—chiefly notices of ancient MSS. in the Vienna library; also a paper by Aloys Fuchs on the musical collections of Vienna, interesting for its descriptions of MSS., especially those of the Gesellschaft der Musikfreunde (xxiii. 40); several communications by Dehn on the Bach MSS. in the Berlin library (xxii. 166, xxiii. 34, xxiv. 17); critical papers by Gottfried Weber on the authenticity of Mozart's 'Requiem' (iii. 205, iv. 257, v. 237, vi., viii. 128, ix., x., xiv. 147, xx. 279), written with unnecessary violence and personality, and since superseded by the publication of the original score. In addition to the authors named, articles were furnished by Rochlitz, Chladni, Fink, and von Drieberg, and the whole formed a valuable record of the progress of the historical and theoretical departments of music during a quarter of a century. The practical portion of the art was not so well represented. In fact, the romantic movement carried on by Schumann, Chopin, and others, not only received no recognition but was treated with a certain covert hostility, and with the constant obtrusion of an obsolete and exaggerated worship

of Mozart. In the first volume the publication of a mass by the Abbé Vogler (died 1814) was hailed as an event, and reviewed with laborious care. In the list of publications of the year contained in the twenty-seventh volume scarcely any mention is made of the works of either of the composers named above; and the notices are confined almost entirely to salon music and instruction books, chiefly those issued by the publishers of the magazine. Mendelssohn's 'St. Paul' (produced 1836) is only cursorily mentioned, Chopin is rarely named, and Schumann not at all, though by the year 1848 he had composed many of his very greatest works. The earlier volumes of the *Caecilia* are of more value than the later ones in reference to practical music. A. M.

The *Neue Zeitschrift für Musik* was founded by Robert Schumann, who relates in his *Gesammelte Schriften* how a number of musicians, who had met in Leipzig in the end of 1833 to compare ideas on the new lights Mendelssonn and Chopin, were roused to do something more for the cause of art than merely carrying on their calling as musicians. Thus arose the *Neue Zeitschrift* (April 3, 1834); Hartmann the publisher was the first editor, but from 1835 to 1844 Schumann conducted it himself. After him Oswald Lorenz took it for a short time, and was succeeded by Franz Brendel (1845 to 1868), under whom it espoused the cause of the so-called new German school. The last editor was Arnold Schering. Kahnt was the publisher from 1857. In October 1906 it was incorporated with the *Musikalisches Wochenblatt.*

The *Allgemeine Wiener musikalische Zeitung*, edited from 1841 to 1847 by Dr. Aug. Schmidt (joint-founder of the Viennese Männergesangverein), contains a series of articles (beginning No. 28, 1846) by Eduard Hanslick, highly laudatory of Wagner's 'Tannhäuser'! Tempora mutantur! Luib was editor in 1847-48, the last twelve months of its existence. It was replaced by the

Wiener Musikzeitung, 1852-60, editor Glöggl, almost the only correct source of information on musical affairs for that period.

Signale für die Musikalische Welt, a well-known musical periodical, is at the head of its tribe in Germany. It was founded by Bartholf Senff of Leipzig, who was its editor and proprietor, and its first number appeared on Jan. 1, 1842. It is 8vo in size, and is more strictly a record of news than of criticism, though it occasionally contains original articles of great interest, letters of musicians, and other documents. Its list of contributors has included F. Hiller, von Bülow, Bernsdorf, C. F. Pohl, Richard Pohl, Stockhausen, Szarvady, Marchesi, and many other of the most eminent musical writers. Though not strictly a weekly publication, 52 numbers are published yearly.

The *Berliner musikalische Zeitung*, 1844-47, the first periodical to praise Wagner's works on their production in Dresden, was started by Gaillard, and continued as the *Neue Berliner Musikzeitung* (Bote & Bock) until 1896. It contains amongst others well-known articles by von Lenz.

Important for the state of music in the Rhenish Provinces is the *Rheinische Musikzeitung*, while under the editorship (1850-53) of the well-known Professor L. Bischoff (inventor of the expression 'music of the future'), who in the latter year founded the

Niederrheinische Musikzeitung (Dumont Schauberg, Cologne). The contributors included such men as Gervinus, and the paper held an important place till Bischoff's death in 1867, when it was dropped.

The *Echo* (Schlesinger, Berlin) was conducted in 1851 and 1852 by Kossak the well-known feuilletonist, then by the publisher. In 1866 it passed into the hands of Robert Lienau (with Mendel as editor), in 1873 into those of Oppenheim (editor Dr. Langhans), in 1874 it returned to Lienau, and finally ceased Dec. 1879. It had at one time a certain importance as an opposition-paper to Wagner.

The *Fliegende Blätter für Musik* by Professor Lobe (at one time editor of the *Allg. mus. Zeitung*), collected in three vols. of six parts each, 1855-57, was distinguished for polemics, serious essays, and pertinent observations on art.

The *Monatschrift für Theater und Musik*, 1855-61 (Wallishauser, Vienna), editor Joseph Klemm, goes less into detail, but like the

Recensionen und Mittheilungen für Theater, Musik und bildende Kunst, 1862-65, contains valuable articles by Sonnleithner on Mozart, and music in Vienna of that date.

The *Deutsche Musikzeitung*, founded by Selmar Bagge in Vienna, 1860, was in some sense a continuation of the *Wiener Musikzeitung*, and after it had had a successful existence of three years, Breitkopf & Härtel resolved to revive the *Allgemeine mus. Zeitung* under Bagge's editorship, but it was not supported, and the publishers, tired of so costly an undertaking, relinquished it in 1865 to the firm of Rieter-Biedermann (Leipzig and Winterthür). The first numbers of the new series were interesting on the one hand from the support given to the rising talent of Brahms, and on the other to the revival of the old-classical school and the cultus of Bach and Handel. Bagge was succeeded by Eitner, and he again by Dr. Chrysander. He attracted a brilliant staff, and many of the articles, such as Nottebohm's 'Beethoveniana,' would do credit to any periodical. Chrysander was succeeded in 1871 by Joseph Müller (compiler of the catalogue of the Gotthold musical library in the library of the University of Königsberg), but he resumed the editorship in 1875. Though the number of

subscribers is small, the paper stands high among the musical papers of Germany. It notices French and English music, inserting reports of the principal concerts and Handel Festivals, and articles on English musical literature.

Tonhalle (Payne, Leipzig) was edited by Oscar Paul from March 23, 1868, to the end of 1869, when it was merged in the *Musikalische Wochenblatt* (the first illustrated paper of the kind) (Fritzsch), which soon became a demonstrative organ of the Wagner party, and at the same time a champion of Brahms. It also contains Nottebohm's 'Neue Beethoveniana,' and may thus fairly be called eclectic in its views. The first ten numbers were edited by Paul, but it has since been managed entirely by the publisher. It has a very large circulation in Germany, and is distinguished for its notices of foreign music. It is now published by Siegel under the editorship of K. Kipke. F. G.

Monatshefte für Musikgeschichte, founded (1869) and edited by R. Eitner (Trautwein, Berlin). Contains lists and bibliographies of the works of ancient composers, Hucbald, Lasso, Okeghem, Crüger, etc., and many valuable articles. An index to the first ten years was published in 1879. The *Monatshefte* ceased publication in 1905.

In 1878 was founded *Bayreuther Blätter*, the official organ of Wagner and his cult, which has published numerous articles of extreme interest to the musical historian, dealing with the progress of the Wagnerian movement. Many of Wagner's letters have here been published for the first time. The editor is Hans von Wolzogen.

The *Vierteljahrsschrift für Musikwissenschaft* (1885-95) dealt with musical history in an able and scholarly manner. It was edited by F. Chrysander and P. Spitta.

In 1899 the *Internationale Musik-Gesellschaft* was founded for the purpose of uniting in a common bond all persons interested in music throughout the world. The Society publishes two periodicals, the monthly *Zeitschrift* and the quarterly *Sammelbände*, the former devoted principally to current topics of interest, the latter to long articles on special points of musical history, technique, or æsthethics. An English edition of the two periodicals is published, with a summary in English of the articles written in German. (See vol. ii. pp. 486-7.)

Die Musik, founded in 1901, appears twice a month. It contains excellent articles on musical history, æsthetics, etc., and makes a special feature of illustrations. From time to time special numbers are devoted to the lives and work of individual musicians. It is published by Schuster and Loeffler, of Berlin, and is edited by Bernhard Schuster.

Among the numerous periodicals now published in the German language which deal with church music the following are the most important: *Cäcilienkalender* (1876-85), continued as *Kirchenmusikalisches Jahrbuch*, *Der Chorwächter* (St. Gallen, 1875-1901), now published at Solothurn under the editorship of Arnold Walther), *Der Kirchenchor* (Bregenz, 1871), *Der Katholische Kirchensänger* (Freiburg, 1887), *Cäcilia* (Treves, 1862), *Cäcilia* (Strasburg, 1894), *Cäcilia* (Breslau, 1893), *Musica Sacra* (Regensburg, 1866), *Fliegende Blätter für Katholische Kirchenmusik*, now known as *Cäcilienvereinsorgan* (1866), *Gregoriusblatt* (Aachen, 1876), *Gregoriusbote* (Düsseldorf, 1884). The above are Catholic. The principal periodicals dealing with music in the Evangelical Church are: *Fliegende Blätter des Schlesischers Vereins zur Hebung der evangelischen Kirchenmusik* (Brieg, 1867), *Siona* (Gütersloh, 1876), *Halleluja* (Quedlinburg, 1879), *Korrespondenzblatt des Evangelischen Kirchengesangvereins* (Leipzig, 1886), *Der Kirchenchor* (Leipzig, 1889), and *Monatschrift für Gottesdienst* (Strasburg, 1896). R. A. S.

Italy

The leading Italian musical periodical, from the point of view of the student and historian, is the *Rivista Musicale* (Turin), a quarterly magazine first published in 1894, edited by L. Torchi. It contains articles of the utmost value and interest, and is conducted throughout with singular ability and brilliant scholarship. One of the best-known periodicals dealing with more ephemeral matters is the *Gazzetta Musicale* (Milan), the official organ of the house of Ricordi, first published in 1845, which for many years gave a useful conspectus of the progress of Italian opera in all parts of the world. In 1903 its *format* was changed from folio to octavo, and its title was altered to *Musica e Musicisti*. In its present form it is hardly more than a trade circular. Among other Italian musical periodicals still in progress may be mentioned: *Il Trovatore* (Milan, 1863), *Il mondo artistico* (Milan, 1866), *Gazzetta Musicale di Firenze* (1877), *Palestra Musicale* (Rome, 1878), *Napoli Musicale* (Naples, 1878), *L'Osservatore Musicale* (Naples, 1879), *Archivio Musicale* (Naples, 1882), *Gazzetta Musicale di Torino* (1879). The following are devoted to church music: *Musica Sacra* (Milan, 1878), *S. Cecilia* (Turin, 1899), *Rassegna Gregoriana* (Rome, 1902), and *Guido Aretinus*, the quarterly organ of the Guido d'Arezzo Society (Milan, 1885). R. A. S.

Musical Periodicals in the United States. — There are published in the United States in 1906 about sixty weekly, semi-monthly, and monthly journals ostensibly devoted to music. The majority of them are little else than advertising mediums for music-publishing houses, their few pages of letter-press serving to carry through the mails as second-class matter the remaining pages, which are filled with music for choirs, brass bands, banjo and mandoline clubs, small dance orchestras and the

like ; or they are trade journals whose business it is to exploit the wares of their advertisers who manufacture musical instruments in whole or in part. Few are devoted to the art in its higher phases, and the best of these pursue pedagogical purposes. The publication of musical periodicals in America began before the expiration of the 18th century, but the first, if Andrew Law's *Musical Magazine* may be looked upon as such (it was a collection of psalm tunes which began in 1792), already exemplified the description given of the majority of latter-day publications, though without the ulterior purpose ascribed to them. The earliest American reprints of European compositions were thus accomplished. It seems probable that within the period which has elapsed since the publication of Law's magazine not less than 400 periodicals of various kinds have appeared in the United States and disappeared within an extremely short time after their birth. In 1906 there were about 250 musical magazines of all kinds on file in the library of Congress, most of them dead. The most important musical publication that the country has seen was Dwight's *Journal of Music*, which was published in Boston under the editorship of John S. Dwight (*q.v.*) from 1852 to 1881. In the first edition of this Dictionary, the journal being still in existence, Col. H. Ware, librarian of the public library of Boston, said of it : 'Mr. Dwight, though not an educated musician, was musical editor of the *Harbinger*, a periodical published at Brook Farm, and a frequent contributor of musical critiques to the daily papers of Boston, where he did good service in directing attention to what was noblest and best in music. For six years he was editor, publisher, and proprietor of the journal, the publication of which was then assumed by Oliver Ditson & Co. During the war it was changed from a weekly to a fortnightly paper. Its object was to advocate music and musical culture in the highest sense, and to give honest and impartial criticisms, a purpose to which it has been always steadily devoted. . . . Mr. Dwight has been sole editor up to this day, although the volumes contain valuable contributions from other pens. Among the most noticeable of these are those from A. W. Thayer, the biographer of Beethoven, who has written for it many valuable biographical and historical articles, as well as musical tales. Especially noteworthy are his articles on some of the contemporaries of Beethoven, Salieri, Gyrowetz, Gelinek, Hummel, and others. Prof. Ritter and his wife, . . . W. S. B. Mathews, of Chicago, and C. C. Perkins of Boston have also contributed frequent and valuable articles to its columns.' Ten years after the *Journal of Music* had suspended publication, W. S. B. Mathews, mentioned by Colonel Ware as one of its contributors, made an ambitious essay in Chicago, by beginning the publication of a monthly magazine called *Music*. The first number appeared in Nov. 1891, the last in Dec. 1902. In this magazine comparatively little attention was paid to current events or local criticism, but much to critical studies of a special character and to pedagogical subjects. The musical publication which has endured longest in the United States, which fact is its chief claim to distinction, is *The American Art Journal*, which was founded by Henry C. Watson in January 1863, as *Watson's Art Journal*, and preserved this name until January 1876, since which time it has been known under its present title.

A publication of the highest character, though pursuing a special aim, is *Church Music*, a quarterly of 144 pages, with music supplement of eight pages, founded in Dec. 1905, for the purpose of forwarding the reform in music in the Roman Catholic Church as prescribed in the *Motu Proprio* of Pope Pius X. issued on the Feast of St. Cecilia, 1903. The principal contributors are the Benedictines of Solesmes. Amongst American contributors are the Rev. Ludwig Bonvin, S. J., of Buffalo ; Harold B. Gibbs, of Covington, Ky. ; the Rev. W. J. Finn, C.S.P. Catholic University at Washington ; the Rev. Norman Holly, Dunwiddie Seminary, New York ; George Herbert Wells, Georgetown, D.C. ; the Rev. Dom. Waedenschwiler, Mt. Angel, Oregon ; and the editor, the Rev. H. T. Henry, Litt.D., Overbrook Seminary, Philadelphia. It is published by the *American Ecclesiastical Review* at Philadelphia.

The Etude, also published at Philadelphia by Theodore Presser, devoted chiefly to musical pedagogics, the publication of aids to teachers, and the betterment of standards of instruction and music, was established by Mr. Presser at Lynchburg, Va., in 1883. In 1884 the place of publication was changed to Philadelphia, and since 1900 the editor has been W. J. Baltzell. In 1906 the average circulation of *The Etude* was 130,000.

Similar in purpose and scope is *The Musician*, published in Boston by the Oliver Ditson Co. under the editorship of Thomas Tapper, an eminent musical educationist. *The Musician* was founded by the Hatch Music Co. of Philadelphia, and its first issue appeared on Jan. 1, 1896, A. L. Manchester being the editor. It remained the property of the Hatch Co. until Nov. 1904, when it was purchased by the Ditson Co. Its distinctive purpose under the editorship of Mr. Tapper has been to present in each issue some material from writers of the highest authority, and to specialise community music in two ways,—in suggesting means for the encouragement of music in small communities, and means by which school and church music may become more distinct community factors than they are at present. In Nov. 1905,

The Musician began publication of an English edition through the Vincent Music Co., Berners Street, London. Among the regular contributors to *The Musician* are Dr. Percy Goetschius, Henry T. Finck, Lawrence Gilman, H. E. Krehbiel of New York; and Julien Tiersot, Paris; William Shakespeare, London; Arthur Bird, Berlin; Ernest Newman, Birmingham; and Isidor Philipp, Paris.

The Choir and Choral Magazine, also published by the Ditson Co., and edited by Mr. Tapper, is devoted to the music of schools, churches, and choral societies.

The New Music Review, published by the H. W. Gray Co., New York, grew out of *The Church Music Review*, originally published by Novello, Ewer & Co., edited by H. W. Gray and Mallinson Randall. The change was made on Nov. 1, 1904, and simultaneously its scope was enlarged to include all the interests of organists, choirmasters, choirs, and choral societies.

The Choir Journal, published by the B. F. Wood Music Co., Boston, is a monthly chiefly devoted to the dissemination of the church music publications of its proprietors. The first issue appeared Jan. 5, 1899.

The School Music Monthly, edited and published since 1900 by P. C. Hayden, in Keokuk, Iowa, is the only periodical in the United States devoted exclusively to the interests of music teachers in the public schools.

At the head of the weekly journals which purvey musical news and exploit their advertisers is *The Musical Courier*, published by The Musical Courier Co. in New York, and edited by Marc A. Blumenberg. It was founded in January 1880, by H. Wadham Nicholl and Otto Floersheim. The Musical Courier Co. also published an edition devoted to musical instrument manufacturers, and *The American Art Journal*.

The Musical Leader and Concert Goer, Mrs. Florence French, editor, established in 1895, is published weekly by the Musical Leader Publishing Co. in Chicago. It divides its attention chiefly between Chicago and New York.

Musical America, edited by John C. Freund, is published by the Musical American Co., New York.

Amongst the larger trade publications are *The Musical Courier*, New York; *The Music Trade Review*, Edward Lyman Bill, editor and proprietor, New York; *The Musical Age*, New York, founded in 1896, and edited by Harry Edward Freund; *The Presto*, Chicago, established in 1884; and *The Music Trades*, edited by John C. Freund, established in 1890, New York. H. E. K.

PERLE DU BRÉSIL, LA. A lyrical drama in three acts; words by MM. St. Etienne, music by Félicien David, his first opera. Produced at the Théâtre Lyrique, Paris, Nov. 22, 1851. David afterwards added recitatives. G.

PERNE, François Louis, born in Paris, 1772, was educated in a maîtrise, and during the Revolution became a chorus-singer at the Opéra. In 1799 he exchanged into the band, where he played the double-bass. A mass for St. Cecilia's day, performed in 1800 at St. Gervais, secured him the esteem of musicians; and in the following year he published a fugue in four parts with three subjects, which placed him amongst the foremost masters of harmony of the day. It is not, however, by his compositions that Perne's name will be preserved, but by his laborious and erudite works on some of the most obscure points in the history of music. His expenditure of time, patience, and learning, in hunting up, cataloguing, copying, and annotating the most important sources of information, printed and MS., on the music of the Greeks and the Middle Ages, was almost superhuman. One instance of his devotion will suffice. After publishing his *Exposition de la Séméiographie, ou Notation musicale des Grecs* (Paris, 1815), Perne actually transcribed the complete score of Gluck's 'Iphigénie en Tauride' in Greek notation. In 1811 he was chosen to succeed Catel as professor of harmony at the Conservatoire, but his *Cours d'harmonie et d'accompagnement* was not so clear as that of his predecessor. In 1816 he became Inspector-general of the Conservatoire, and in 1820 librarian, but in 1822 retired to the country, and resided near Laon. In 1830 he removed to Laon itself, but the air was too keen for him, and he returned to Paris only to die, on May 26, 1832. His last published work was the 'Chansons du Châtelain de Coucy' (Paris, 1830) [Chanson], but the *Revue musicale* contains many of his articles, such as *Les Manuscrits relatifs à la musique de l'Église Grecque*, *Josquin Deprés*, *Jérôme de Moravie*, and *La Musique Ancienne*. Perne left most of his notes and MSS. to the library of the Institut; and his books and annotated catalogues, bought in 1834 by Fétis, are now in the Royal Library at Brussels. His unpublished sacred works also passed into the hands of Fétis, but the library of the Conservatoire possesses the autographs of his choruses for 'Esther,' performed in 1821 by the pupils of the École Royale de Musique (Conservatoire), his 'Messe de Ste. Cécile' (1800), his mass 'Vivat Rex,' for four voices (1816), a 'Veni Creator' for three voices, and the 'Offices,' arranged in three parts with the Plain-song. G. C.

PERRIN, Émile César Victor, born at Rouen, Jan. 19, 1814, died Oct. 8, 1885, at Paris, was a successful manager of several of the subventioned theatres in Paris. He was first at the Opéra-Comique from 1848 to 1857, and in 1854-55 ran that theatre jointly with the Théâtre Lyrique. In 1862 he was for a short time again manager at the same theatre, and in the same year was appointed manager of the

Grand Opéra, a post he retained until 1870. He was subsequently manager of the Théâtre Français until his death. During his management of the Opéra-Comique 'L'Étoile du Nord' was brought out, and Faure, Ugalde, Galli-Marié, and Carvalho made their débuts. While he was at the Opéra, 'L'Africaine,' 'Don Carlos,' 'Hamlet,' and 'Faust,' were produced, as well as Delibes's ballets, 'La Source,' and 'Coppélia.' Nilsson's first appearance at the Opéra took place at this time. At the Français Perrin's chief work as connected with music was the revival of 'Le Roi s'amuse' with Delibes's incidental music. A. C.

PERRIN, Pierre, called 'l'Abbé Perrin,' though he was neither ordained nor held a benefice, was born at Lyons about 1616, and died in Paris, April 25, 1675. He succeeded Voiture as 'introducteur des Ambassadeurs' to Gaston, Duke of Orleans, a post which brought him into relations with several great personages, including Mazarin, who became his patron, and the musician Cambert, for whom he wrote the words of 'La Pastorale,' in five acts, produced first at Issy (1659), and then at Vincennes before the king. After the deaths of Gaston d'Orléans and Mazarin, Perrin was reduced to living upon his wits; and fancied himself on the sure road to fortune when he obtained from Louis XIV. the privilege of founding an Académie de Musique (Nov. 10, 1668), and letters patent securing him the management of the theatre (June 28, 1669). Unfortunately, the management of an opera requires capital, and the Abbé Perrin was a poor poet in all senses of the word. His partners quarrelled among themselves, and in spite of the success of Cambert's 'Pomone' (March 19, 1671) he was compelled to resign his privilege just as his 'Ariane' was about to be produced. The patent, revoked on March 30, 1672, was transferred to Lully, who came out of the transaction with anything but clean hands. Perrin's *Œuvres de Poésie* (Paris, 1661, 3 vols.) contain, besides his operas, translations—of the *Æneid* amongst others—and 'Jeux de poésie sur divers insectes,' the least bad perhaps of all his verses, which even in that licentious day drew forth the rebukes of Boileau and Saint Evremond, and are now quite unreadable. G. C.

PERRY, George Frederick, born at Norwich in 1793, was a chorister of Norwich Cathedral under Dr. Beckwith. On leaving the choir he learned to play on the violin, and in a few years became leader of the band at the theatre. Whilst resident in Norwich he produced his oratorio, 'The Death of Abel.' In 1817 he composed an overture for 'The Persian Hunters,' produced at the English Opera-House, and in 1818 a short oratorio, 'Elijah and the Priests of Baal.' In 1822 he settled in London and was appointed director of the music at the Haymarket Theatre, for which he composed the opera of 'Morning, Noon, and Night' (1822), and numerous songs for introduction into various pieces. He also held the post of organist of Quebec Chapel. In 1830 he produced his oratorio, 'The Fall of Jerusalem.' On the establishment of the Sacred Harmonic Society in 1832, Perry became leader of the band, an office which he retained until the end of 1847. On the removal of Surman from the conductorship of the Society early in 1848, Perry assumed the baton until the end of the season, but not being elected conductor, he shortly afterwards resigned his leadership, and quitted the Society. On Feb. 10, 1836, he produced a sacred cantata, 'Belshazzar's Feast,' and in 1847 a short oratorio 'Hezekiah.' In 1846 he resigned his appointment at Quebec Chapel and became organist of Trinity Church, Gray's Inn Road. He composed some anthems, including two with orchestra on the accession of Queen Victoria (1837) and the birth of the Princess Royal (1840), and additional accompaniments to several of Handel's oratorios and other pieces. He died March 4, 1862, and was buried in Kensal Green Cemetery. His 'Death of Abel' and 'Fall of Jerusalem' were performed by the Sacred Harmonic Society. Perry was a man of considerable ability. He was in the constant habit of doing that which in the case of Mozart is usually spoken of as a remarkable effort of memory—namely, writing out the separate parts of a large work without first making a score. One, at least, of his oratorios was committed to paper in this way. W. H. H.

PERSIANI, Fanny, one of the most accomplished and artistic singers of the 19th century, was born at Rome, on Oct. 4, 1812. She was the second daughter of Nicolo Tacchinardi, who made her begin to study at a very early age. He had fitted up a little theatre for the use of his pupils at his country house, near Florence, and here, at eleven years of age, Fanny played a *prima donna's* part. While still quite young, she sang on several occasions in public, with success, but had then no intention of adopting the stage as a profession.

In 1830 she married the composer, Giuseppe Persiani (1804-69), and in 1832 made her début at Leghorn, in 'Francesca da Rimini,' an opera by M. Fournier, where she replaced Madame Caradori. Her success was sufficient to lead to her subsequent engagement at Milan and Florence, then at Vienna, where she made a great impression, afterwards at Padua and at Venice. Here she played in 'Romeo e Giulietta,' 'Il Pirata,' 'La Gazza Ladra,' 'L' Elisire d' Amore,' and 'Tancredi,' in the last two of which she performed with Pasta. Her success was complete. In 1834, at Naples, Donizetti wrote for her his 'Lucia di Lammer-

moor,' which always remained a favourite part with her.

When she first appeared at the Opéra in Paris (in Lucia, Dec. 12, 1837) she was much admired by connoisseurs, but her talents hardly met with the recognition they deserved until after her excellent performance of the part of Carolina in the 'Matrimonio Segreto.' From that time not even Grisi herself enjoyed such unbounded favour with Parisian audiences as did Madame Persiani.

Her first appearance in London (1838) was as Amina in the 'Sonnambula,' and, although she had been preceded in the part by Malibran and Grisi, she achieved a success which increased at each performance. She was always, however, a greater favourite with artists and connoisseurs than with the public at large. This was partly due to the poverty of her stage-presence. She was exceedingly refined in appearance, but small and thin, with a long, colourless face, not unsightly, like her father, but, as Chorley puts it, 'pale, plain, and anxious,' with no beauty but her profusion of fine fair hair, while in her dress she was singularly tasteless. Her voice, too, was against her rather than in her favour; it was a thin acute soprano, of great range upwards, clear and penetrating, but not full or mellow, blending ill with other voices, and always liable to rise in pitch. But the finish of her singing has been rarely equalled, probably never surpassed. 'Every conceivable passage was finished by her to perfection, the shake, perhaps, excepted, which might be thought indistinct and thin.' Her execution was remarkable for velocity, 'poignant, clear, audacious.' Her resources were vast and varied, and when encored she rarely sang a piece again without adorning it with fresh *fioriture*, more dazzling than the first. 'She had the finest possible sense of accent . . . From her every phrase had its fullest measure. Every group of notes was divided and expressed by her with as much precision as the best of violinists brings into his bowing. And this was done with that secure musical ease which made her anxious, mournful face, and her acute, acid voice, forgotten.' Whether in rapid, florid passages, or in large and expressive movements, 'Madame Persiani's *attack* was not more unfailing than the delicate sensibility with which she gave every note its fullest value, never herself becoming breathless, rarely heavy' (Chorley). As an actress she preserved sensibility, grace, and refinement, but lacked passion and animation.

From 1838 she sang alternately in London and Paris for many years. Fétis says that a sudden hoarseness, which attacked her in London in 1843, proved the beginning of a throat-complaint that ultimately forced her to quit the stage for ever. But she sang in London, in opera, in 1847, 1848, and 1849, and at the Italiens in Paris, in October 1848. In 1850 she went to Holland, and subsequently to Russia. After performing in almost all the principal countries of Europe, she, in 1858, accepted an engagement from E. T. Smith and appeared at Drury Lane in several of her old parts,—Linda, Elvira in 'I Puritani,' Zerlina in 'Don Giovanni,' etc. Never were her rare accomplishments as a singer more perceptible: compared with her, 'her younger successors sounded like so many immature scholars of the second class' (Chorley). In December of that year, Madame Persiani took up her residence in Paris, but afterwards removed to Italy, and died at Passy, May 3, 1867. Her portrait, by Chalon, in water-colours, was in the collection of the late Julian Marshall.

F. A. M.

PERSUIS, Luis Luc Loiseau de, born at Metz, July 4, 1769, studied under his father, one of the musical staff of the Cathedral, composer of two oratorios, 'Le Passage de la mer rouge' (1759), and 'La Conquête de Jéricho.' The son soon became a good violinist. Having entered the orchestra of the theatre, he fell in love with an actress, and followed her to Avignon. Here he had opportunities of completing his studies, and he also read a great deal of sacred music. He appeared at the Concerts Spirituels in 1787, and played in the orchestra of the Théâtre Montansier from 1790, becoming in 1793 a member of the orchestra of the Opéra. Active, ambitious, and self-confident, he managed to produce his dramatic compositions, and on the foundation of the Conservatoire in 1795, succeeded in obtaining the professorship of the violin. This post he lost in 1802 on the dismissal of his friend Lesueur; but in 1804 he became chef du chant at the Opéra, and afterwards, through Lesueur's interest, was appointed conductor of the Emperor's court concerts, and (1810-15) conductor of the orchestra of the Académie. In this capacity he showed a high order of ability. In 1814 he was appointed Inspecteur général de la musique. He was indeed born to command, and the first lyric stage of Paris was never better administered than during the short time (1817-19) of his management. Prematurely exhausted by his feverish mode of life, he died in Paris on Dec. 20, 1819, of pulmonary consumption. A fortnight before his death he received the Order of St. Michel from Louis XVIII., as he had before received the Legion of Honour from Napoleon.

Persuis's claim to perpetuation is that of an excellent conductor and an able administrator. His music is forgotten, though he wrote much for the stage, and often with deserved success. The following is a complete list of his dramatic works:—'La Nuit Espagnole,' two acts (1791); 'Estelle,' three acts (1794); 'Phanor et Angéla,' three acts; 'Fanny Morna,' opéra-comique in three acts, engraved, and 'Léonidas,' three acts, with Gresnick (1799); 'Le Fruit défendu,' one

act (1800); 'Marcel,' one act (1801); L'Inauguration du Temple de la Victoire,' intermède, and 'Le Triomphe de Trajan,' three acts, both with Lesueur (1807); 'Jérusalem délivrée,' five acts (1812), of which the score was engraved; 'Les dieux rivaux' (with Spontini, Berton, and Kreutzer) 1816. Besides these operas he wrote pretty music, sometimes in collaboration with R. Kreutzer, to the following ballets:—'Le Retour d'Ulysse,' three acts (1807); 'Nina,' two acts (1813); 'L'Épreuve Villageoise,' two acts, and 'L'heureux Retour,' one act (1815); and 'Le Carnaval de Venise,' two acts (1816). He also wrote 'La Belle dormante' with Gyrowetz. Glad to seize any opportunity of making himself heard, Persuis also composed several cantates de circonstance, such as the 'Chant de Victoire' (1806), and 'Chant Français' (1814), and some unpublished church works now in MS. in the library of the Paris Conservatoire. G. C.

PERTI, Giacomo Antonio, one of the most distinguished church-composers of the 17th century, born at Bologna, June 6, 1661; at ten began to learn music from his uncle, Lorenzo Perti, a priest of San Petronio. Having finished his education at the Jesuit College and the University, he studied composition with Padre Petronio Franceschini. In 1680 he conducted in San Petronio a Missa solennis of his own composition for soli, choir, and orchestra. His first two operas 'Atide' (1679) and 'Oreste' (1681), were given in Bologna; those that followed, 'Marzio Coriolano,' libretto by Francasco Valsini (anagram of Francesco Silvani) (1683); 'La Rosaura' (1689); 'Brenno in Efeso' (1690); 'L'Inganno scoperto' (1690); 'Furio Camillo' (1692); 'Nerone fatto Cesare' (1693); and 'Laodicea e Berenice' (1695), in Venice, at the theatres SS. Giovanni e Paolo, and San Salvatore. 'La Flavia' was given at Bologna in 1686, and another, 'Rosinda ed Emireno' is mentioned. He went to Venice in 1683, and in 1685 to Modena. He became maestro di cappella at San Pietro, Bologna, in 1690, and at San Petronio in 1696. His oratorio on the Passion was produced in 1685, and another 'Abramo vincitor de' propri affetti' was printed in Bologna in 1687, and performed under his own direction in the palace of Count Francesco Caprara.[1] [Four passions, and eight other oratorios are at Bologna (see the *Quellen-Lexikon.*] Fétis, followed by Mendel, speaks of his relations with the German Emperors Leopold and Carl VI., but the writer of this article has failed to discover any documentary evidence to support the assertion that he was made Capellmeister by the Emperor Leopold, though he was made Hofrath by Carl VI. In Köchel's *Life of Fux*, the most trustworthy book on the period, no mention is to be found of Giacomo Perti in connection with the court; the only instance of the name being Antonio Perti, a bass-singer in the Hofcapelle. It is, moreover, beyond a doubt that Perti was Maestro di cappella of San Petronio in Bologna, and retained the post till his death, April 10, 1756. Gerber states that a Te Deum of Perti's was sung under his own direction in Vienna, on the relief of the Turkish siege in 1683, but this must be a mistake, as Perti had then not made his name, and was scarcely known beyond Bologna. He was elected a member of the Filarmonici on March 13, 1681, and at the time of his death had been 'Principe' six times. Among his friends was Pope Benedict XIV., with whom he kept up a close correspondence. Another friend was Padre Martini, who states in his *Saggio di Contrappunto* (ii. 142) that he held communications on musical subjects with Perti down to 1750. Besides 'Abramo,' he printed in Bologna 'Cantate morali e spirituali' (1688), and 'Messe e Salmi concertati' (1735). Abbate Santini had a fine collection of Perti's church works (four masses, three Confitebors, four Magnificats, etc.), unfortunately now dispersed. [For the list of his church works see the *Quellen-Lexikon.*] His 'Elogio' was pronounced before the Filarmonici by Dr. Masini in 1812, and printed in Bologna. There is an 'Adoramus Te' by Perti in the Fitzwilliam Museum, Cambridge, and Novello has included two fine choruses by him in his 'Sacred Music' (vol. ii.) and 'Motetts' (bk. xi.). Others are given by Choron, and in the 'Auswahl für vorzüglicher Musikwerke.' F. G.

PESANTE, 'heavy.' This direction is as a rule only applied to music for keyed instruments, though some writers have transferred it to orchestral, or even vocal music. It indicates that the whole passage to which it refers is to be played with great firmness and in a marked manner. It differs from *marcato*, however, in that it applies to whole passages, which may be quite *legato* at the same time; while *marcato* refers to single notes or isolated groups of notes, which would not as a rule be intended to be played smoothly. A good example is the opening passage, or introduction, to the first Ballade of Chopin (in G minor, op. 23). M.

PESCETTI, Giovanni Battista, born at Venice about 1704, studied under Lotti, and wrote an opera, 'Nerone detronato,' for the Venetian stage in 1725, collaborating with Galuppi in 'Gli odi delusi dal sangue' in 1728, and in 'Dorinda,' 1729. He came to England probably in 1737, as his 'Demetrio' was given in that year; in 1738 (according to Burney), his pastoral, 'Angelica and Medoro,' was given in March and April. In the same year came out his 'Diana and Endymion,' the airs from which were printed by Walsh. In 1739 (see Chrysander's *Händel*, ii. 454) he was appointed director of Covent Garden Theatre, and of the King's Theatre in 1740. His return to Italy would seem to have taken place before

[1] Cinelli's *Biblioteca volante*, Scanzie xiv.

1754, when he wrote an opera with Cocchi, 'Tamerlano,' produced in Venice in that year. Eitner finds it hard to believe Burney's statement that he contributed to a pasticcio, 'Ezio,' given in London in 1764-65, but the three songs which were his share in the work may have appeared before in some other connection, or if they were written especially there was no need for him to come to England for the production. He died about 1766, as Domenico Bettoni succeeded to his post at St. Mark's in April. An oratorio, 'Gionata,' is in MS. at Padua, a 'Kyrie' and 'Gloria' at Dresden, and a set of harpsichord sonatas was published in London in 1739, some of which are in the *Trésor des Pianistes* and other collections (*Quellen-Lexikon*, etc.). M.

PESCHKA, Minna, *née* Leutner, was born Oct. 25, 1839, at Vienna. She received instruction in singing from Heinrich Proch, and made her début on the stage at Breslau, in 1856, as Agatha, and afterwards played Alice, remaining there a year. She next played at Dessau up to the time of her marriage with Dr. Peschka of Vienna, in 1861. In Sept. 1863 she appeared at Vienna with great success as Margaret of Valois, Isabel, etc., and afterwards received further instruction from Mme. Bockholtz Falconi. She next appeared at Lemberg and Darmstadt, and in 1868-76 at Leipzig, the most brilliant period of her career, according to Riemann. She gained great popularity there both in opera and concerts, being equally successful both in serious and the lighter operatic parts. Mme. Peschka-Leutner visited England in 1872, sang (March 20) at the Philharmonic, and at the Crystal Palace, and was well received at both concerts. In the autumn of that year she went to America, and sang at the Boston Festival with very great success. In 1877 she went to Hamburg, where she was engaged until 1883. In 1879 she reappeared at the Carola Theater, Leipzig, for a short operatic season under Herr Julius Hoffmann, and played with great success the title-part of Handel's 'Almira,' on the revival of that opera. In 1881 she sang again in the United States, and in 1882 reappeared at the Crystal Palace, also taking the part of Eglantine in 'Euryanthe' (Drury Lane, June 13), but the voice had become worn and destitute of charm. From 1883 until her retirement in 1887 she was engaged at Cologne, and in the latter year settled at Wiesbaden, where she died Jan. 12, 1890. Her voice, a soprano of great volume, and extraordinary compass and agility, her good execution combined with good acting, and her agreeable appearance, made her very popular in the principal cities of her own country, where she was an established favourite at festivals and concerts, as well as on the stage. A. C.

PESSARD, Émile Louis Fortuné, born in Paris, May 29, 1843, was a student of the Conservatoire, where he won the first prize for harmony in 1862, and the Grand Prix de Rome in 1866. He has since filled the offices of harmony-professor at the Conservatoire, inspector of vocal teaching in the municipal schools of Paris, director of musical training at the establishment of the Légion d'honneur at Saint-Denis. His dramatic works are as follows:—'La Cruche cassée' (Opéra-Comique, 1870); 'Le Capitaine Fracasse,' three acts (Théâtre Lyrique, 1878); 'Le Char,' one act (Opéra-Comique, 1878); 'Tabarin,' two acts (Opéra, 1885); 'Tartarin sur les Alpes' (Gaieté, 1888); 'Les Folies-Amoureuses' (Opéra-Comique, 1891); 'Une Nuit de Noël' (Ambigu); 'Mam'zelle Carabin' (Bouffes, 1893); 'La Dame de Trèfle' (Bouffes, 1898). He has also written many songs, as well as orchestral and chamber music, and some compositions for the church. G.F.

PETER, ST. An oratorio in two parts; the words by Chorley, the music by Sir Julius Benedict. Produced at the Birmingham Festival, Sept. 2, 1870. G.

PETER THE SHIPWRIGHT. See Czaar und Zimmermann, vol. i. p. 649.

PETERBOROUGH FESTIVAL. See Festivals, vol. ii. p. 29.

PETERS, Carl Friedrich, bought in 1814 the 'Bureau de Musique' of Kühnel and Hoffmeister (founded 1800) in Leipzig, and greatly improved the business. Many important works by Bach, Haydn, Beethoven, Spohr, and Schumann, were published by him, besides the first complete editions of the works of Haydn and Bach (the latter edited by Dehn, Roitzsch, and Griepenkerl). The later members of the firm, Dr. Marx Abraham and J. Friedländer, carried on the old traditions with extraordinary energy and judgment, and the 'Peters editions,' famous for correctness, legibility, and cheapness, are known throughout the world. [In 1893, Dr. Abraham opened a library, specially intended for the furtherance of musical study, and at his death in 1900, bequeathed a sum of money to the town of Leipzig in order that the library should be properly maintained. Dr. Emil Vogel was the first librarian, and was succeeded by Dr. Rudolf Schwarz in 1901.] F. G.

PETREIUS, Johann, printer and publisher of music, born at Langendorf, Franconia; graduated 'Magister' at Nuremberg; in 1536 began business in that town as a printer. His earliest music-publication appears to be 'Musicae, id est, Artis canendi, libri duo, autor Sebaldus Heyden. Norimbergae apud Joh. Petreium, anno salutis 1537'; and his latest, 'Guter, seltsamer, und kunstreicher teutscher Gesang . . . Gedruckt zu Nürnberg, durch Jo. Petreium. 1544.' Between these two, Eitner (*Bibliographie*) gives six works in nine volumes, including a collection of fifteen masses, a volume of forty-five select motets, and two volumes of 158 four-part songs.

He died, according to Anton Schmid, at Nuremberg, March 18, 1550. G.

PETRELLA, ENRICO, was born at Palermo, Dec. 1, 1813, and learnt music at Naples under Zingarelli, Bellini, and Ruggi. He made his first appearance at Majella in 1829, with the opera 'Il Diavolo color di rosa.' It was followed by four others, and then, after an interval, by 'Le Precauzioni'[1] (May 20, 1851, Naples) and 'Elena di Tolosa' (1852). At the Scala he brought out 'Marco Visconti' (1854); 'L'Assedio di Leyda' (1856); 'Ione' (1858); 'Il duca di Scilla' (1859); and 'Morosina' (1862). After this nearly every year produced its opera, but we need only mention 'Giovanni II. di Napoli' (Naples, Feb. 27, 1869)—said, in some respects, to surpass 'Ione,' which up to that time was his *chef-d'œuvre*—and 'I promessi sposi' (Lecco, Oct. 2, 1869). For the latter Petrella was called before the curtain twenty-seven times in the first evening! In 1873 he produced 'Manfredo' at Rome; it was greatly applauded, and a silver crown presented to the composer. His last opera was 'Bianca Orsini,' produced at Naples, April 4, 1874.

Petrella died at Genoa, April 7, 1877. In the biography in Mendel's Dictionary nineteen operas of his are named, but a more correct chronological list is in Pougin's supplement to Fétis. His music, though often violently applauded by the enthusiastic Italians, pleased the more critical audience of the Scala only moderately, and has no permanent qualities. G.

PETRI, HENRI WILHELM, born April 5, 1856, at Zeyst near Utrecht in Holland. This violinist springs from a musical family, his grandfather having been an excellent organist, and his father an accomplished performer on the oboe. He received primary violin instruction from his father, and after his father's death in 1866 studied with H. S. Dahmen, a local concertmeister, for five years. Making rapid progress, Wilhelm III., King of Holland, conferred upon him the distinction of sending him to study with Joachim at the royal expense. With the exception of a year and a half, spent in studying the French School at Brussels, the young artist profited by the instruction of the great master until 1876, when Professor Joachim brought him to London. Here he played frequently in public with success; made the acquaintance of Mme. Clara Schumann, who greatly admired his talent, and returned to Germany in 1877 to accept an appointment as concertmeister at the Ducal Chapel of Sonderhausen. In 1881 he filled a similar post at the Royal Theatre, Hanover; in 1883 became concertmeister at the Theatre and Gewandhaus, Leipzig; and in 1889, King Albert of Saxony assigned to him the position of first concertmeister to the Royal Chapel at Dresden, in succession to Lauterbach. In addition to his activity as concertmeister, Professor at the Conservatoire, and private instructor, Petri has organised an excellent string quartet which has toured in Holland, Switzerland, Belgium, France, and Germany, and gives a series of subscription concerts in Dresden during the winter of each year. As a composer, he has published some violin solos and songs, and edited the concertos of Spohr, Bach, Mozart, as well as David's 'Hohe Schule' and the studies of Rode, Kreutzer, and Viotti.—Riemann's *Lexikon*; Baker's *Biog. Dict. of Mus.*; and personally communicated. E. H-A.

[1] Performed at the Lyceum, London, March 21, 1871.

PETRIE, GEORGE, born in Dublin in 1789, was originally an artist, and afterwards held several public appointments in Ireland. Musically his name is best remembered by his collection of Irish folk-songs. From his earliest youth he devoted himself to noting down the traditional songs of the Irish peasantry, and supplied Thomas Moore with several airs for the 'Irish Melodies,' and assisted Edward Bunting. In 1855 he published, under the auspices of the Society for the Preservation and Publication of the Melodies of Ireland (founded in 1851), a large quarto volume of about 140 airs, mostly vocal, taken from the tunes he had noted. The work is full of very thorough notes on the subject of Irish music, and though very scarce is of the utmost value to the student of Irish folk-song. Petrie died in Dublin, Jan. 17, 1866.

After his death an attempt towards a second volume of his quarto work was made, but only forty-eight pages were printed. Recently the Irish Literary Society of London issued, under the editorship of Sir C. V. Stanford, 'The Complete Petrie Collection' (Boosey, three parts), which, containing 1582 airs, comprises all the melodies Petrie left behind him in manuscript. It is needless to enlarge on the value of such a collection of airs noted in Ireland, though every one of them cannot be justly claimed as of Irish origin. F. K.

PETRUCCI, OTTAVIANO DEI, an illustrious printer, the father of the art of type-music-printing, was born of a good family at Fossombrone, between Ancona and Urbino, June 18, 1466. In 1491 he was established at Venice; and on May 25, 1498, he obtained from the Seignory the sole privilege, for twenty years, of printing 'figured music' (canto figurato) and music in the tablature of the organ and lute—a privilege which he exercised there till about 1511. At that date he left the Venetian business in the hands of Amadeo Scotti and Nicolò da Raphael, and returned to Fossombrone, where, on Oct. 22, 1513, he obtained a patent from Pope Leo X. for the monopoly of music-printing in the Roman States for fifteen years. His latest work, three choral masses, in the Sixtine Chapel, Rome, is dated 1523, and he died May 7, 1539.

Petrucci's process was a double one; he

printed first the lines of the stave, and then, by a second impression, the notes upon them. In fact he discovered a method of doing by the press what the German printers of *patronendruck*, or pattern-printing, had done by hand. His work is beautifully executed. The 'register,' or fit, of the notes on the lines is perfect; the ink is a fine black, and the whole effect is admirable. But the process was expensive, and was soon superseded by printing in one impression, which appears to have been first successfully accomplished by Pierre Haultin in 1525.[1]

Petrucci printed no missals, service books, or other music in canto fermo; but masses, motets, lamentations, and frottole, all in canto figurato, or measured music, and a few works in lute-tablature. [See MUSICA MENSURATA; TABLATURE.] His first work was 'Harmonice Musices Odhecaton A.' (see below)—a collection of ninety-six pieces in three and four parts by Isaac, Josquin, Obrecht, Okeghem, and other masters of the day, the parts printed opposite one another on the open pages of a small 4to. His activity was very great; Chrysander [2] gives a list of eighteen works certainly, and two probably, issued between June 12, 1501, and Nov. 28, 1504. The last work cited by Eitner (*Bibliographie*) is the 'Motetti della Corona,' a collection of eighty-three motets for four, five, and six voices (in separate part-books) in four portions, the fourth portion of which was published at Fossombrone, Oct. 31, 1519. Fétis, however,[3] mentions three masses, in large folio, printed for the lectern of a church, with the date 1523-25, and knocked down to an unknown buyer at a sale at Rome in 1829. These are now in the Sixtine Chapel. His life and works are exhaustively treated by Anton Schmid, *Ottaviano dei Petrucci*, etc., Vienna, 1845.

In the following complete list of Petrucci's publications, as far as they are now known,[4] those in the British Museum are indicated by an asterisk, and those at Bologna, Munich, Vienna, Rome, and Berlin, by the letters B., M., V., R., and Ber.

Harmonice Musices Odhecaton. A. Venice, 1501,[5] May 14. (B. and Paris Conservatoire.)
Canti B, numero cinquanta. B. Venice, 1501, Feb 5. (B. unique.)
Canti C, numero cento cinquanta. C. Venice, 1503, Feb. 10. (V. unique.)
Motetti A, numero trentatre. A. Venice, 1502, May 9. (B. unique.)
Motetti B, ,, ,, B. Venice, 1502, May 10. (* B.)
Motetti C. Venice, 1504, Sept. 15. (* imperf. B. M. V.)
Motetti *a 5*. Lib. I. Venice, 1505, Nov. 28. (V. B. M. imperf.)
Missae Josquin. Venice, 1502, Sept. 27. (Ber. unique.)
Missarum Josquin. Lib. I. Venice, 1502, Dec. 27. (V. unique.)
,, ,, (Reprint.) Fossombrone, 1514, Mar. 1. (B. M. V. R.)
,, ,, (Reprint.) Fossombrone, 1516, May 29. (* unique.)[6]
,, ,, Lib. II. Venice, 1503, Dec. 27. (V. unique.)
,, ,, (Reprint.) Fossombrone, 1515, April 11. (* V. R.)
,, ,, Lib. III. Venice, 1503, Dec. 27. (V. unique.)
,, ,, (Reprint.) Fossombrone, 1516, May 29. (V. unique.)
Missae Obreth. Venice, 1503, Mar. 24. (M. V. Ber.)
Missae Ghiselin. Venice, 1503, July 15. (V. Ber.)
Missae Brumel. Venice, 1503, June 17. (V. Ber.)
Missae Petri de la Rue. Venice, 1503, Oct. 31. (* B. V. R. Ber.)
Missae Alexandri Agricoli. Venice, 1504, Mar. 23. (B. V. R. Ber.) (Imperf.)
Missae de Orto. Venice, 1505, Mar. 22. (* imperf. M. V.)
Missae Henrici Izak. Venice, 1506, Oct. 20. (* B. V.)
Missae Gaspar. Venice, 1506, Jan. 7. (* imperf. V.)
Missae Antonii de Feuin. Fossombrone, 1515, Nov. 22. (* V.)
Missarum Joannis Mouton. Lib. I. Fossombrone, 1515, Aug. 11. (* V.)
Missarum diversorum. Lib. I. Venice, 1508, Mar. 15. (* M. B. V.)
Fragmenta Missarum. Venice. 1505. (B. V. imperf.)
,, ,, (Reprint.) Venice, 1509. (V. unique.)
Lamentationes Jeremiae. Lib. I. Venice, 1506, Apr. 8. (B. Padua, Cap. Ant.)
Lamentationes Jeremiae. Lib. II. Venice, 1506, May 29. (B. unique.)
Intabulatura de Lauto. Lib. I. Venice, 1507. (B. V.)
,, ,, Lib. II. Venice, 1507. (Ber. unique.)
,, ,, (Lib. III. caret.)
,, ,, Lib. IV. Venice, 1508. (V. unique.)
Tenori e contrebassi intabulati. Lib. I. Venice, 1509. (V. unique.)
Frottole. Lib. I. Venice, 1504, Nov. 28. (Ber. M. V.)
,, Lib. II. Venice, 1504, Jan. 8. (*i.e.* 1505). (M. V.)
,, (Reprint.) Venice, 1507, Jan. 29. (Regensburg.)
,, Lib. III. Venice, 1504, Feb. 6 (*i.e.* 1505). (M. V.)
,, Lib. IV. Venice, 1505. (M.)
,, Lib. V. Venice, 1505, Dec. 23. (M. V.)
,, Lib. VI. Venice, 1505, Feb. 5 (*i.e.* 1506.) (M. V.)
,, Lib. VII. Venice, 1507, June 6. (M.)
,, Lib. VIII. Venice, 1507, May 21. (M.)
,, Lib. IX. Venice, 1508, Jan. 22. (M. V.)
Strambotti. Venice, 1505. (B.) identical with the fourth book of Frottole.
Missa Choralis. Fossombrone, 1513. (R. unique.)
Missarum X. Libri duo. Fossombrone, 1515 (R. unique.)
III Missae Choral. Fossombrone, 1520. (R. unique.)
Motetti de la Corona. Lib. I. Fossombrone, 1514, Aug. 17. B. V. (imp.) M. (imp.)
Motetti de la Corona. Lib. II. Fossombrone, 1519, June 17. (* V.)
,, ,, Lib. III. Fossombrone, 1519, Sept. 7. (* V.B.)
,, ,, Lib. IV. Fossombrone, 1519, Oct. 31. (* V.B.)
Three choral masses, 1523. (R.)

G.

PETTIT, WALTER, violoncellist, was born in London on March 14, 1835, and received his musical education chiefly at the Royal Academy of Music. In 1851 he was engaged by Balfe for the orchestra of Her Majesty's Theatre, in which he remained for many years. In 1861 he succeeded Lucas as principal violoncello in the Philharmonic orchestra, and in 1876 took the place of Paque in Her Majesty's private band. He died in London, Dec. 11, 1882. T. P. P.

PETZMAYER, JOHANN, born in Vienna, 1803, the son of an innkeeper. When he was eighteen years old he obtained a common zither, and taught himself to play it with such success that his performances brought a considerable amount of custom to his father. His fame spread in higher quarters, and it was not long before he became the fashion in Vienna. He even played before the Emperor. In later life he took to the bowed zither (Streich-Zither) instead of the ordinary kind he had previously used. In 1833 he made a successful tour in Germany, and in 1837 was made Kammer-virtuos to Duke Maximilian of Bavaria. He was living in Munich in 1870. (Wurzbach's *Biographisches Lexikon*, vol. 22.) M.

PEUTINGER, CONRAD, a lover and supporter of church music, and a keen devotee for the welfare of literature and art. He was born at Augsburg (the city of the Fuggers), Oct. 14, 1465; was educated in Italy; in 1493 became secretary to the senate of Augsburg; in 1521, at the diet of Worms, obtained the confirmation of the ancient privileges of the city, and others in addition; and died at Augsburg, Dec. 24, 1547. He was a great collector of antiquities, inscriptions, and MSS., and in particular was the owner of the 'Peutinger Tables,' a map of the military roads of the Lower Roman Empire,

[1] The method of printing by double impression—so as to obtain the stave lines continuous without the breaks inevitable in printing by a single impression—was patented by Scheurmann in 1856. [See SCHEURMANN.]
[2] *Musical Times*, 1877, p. 325*a*. [3] *Biog. univ.* vii. 16*a*.
[4] Some other copies were discovered in Italy some years back.
[5] But see Vernarecci as to this date.
[6] These two editions are unnoticed by Schmid.

probably dating about 225, which is one of the most precious geographical monuments of antiquity, and is now in the State Library at Vienna. His devotion to music is shown by his preface to the 'Liber selectarum Cantionum quas vulgo Mutetas appellant, sex, quinque, et quatuor vocum,' of Grimmius and Wyrsung, Augsburg, 1520, a volume containing twenty-four Latin motets by H. Izac, Josquin des Prés, Obrecht, Pierre de la Rue, Senfl, and others. G.

PEVERNAGE, Andreas, born in the year 1543,[1] at Courtrai, in Flanders. He held an appointment in his native town until his marriage,[2] June 15, 1574, and soon after (about 1577) moved to Antwerp as choirmaster in the cathedral. There he led an active life, composing, editing, and giving weekly performances at his house of the best native and foreign music. He died at the age of forty-eight, and was buried in the cathedral. Sweertius[3] describes him as 'vir ad modestiam factus, et totus candidus, quae in Musico mireris, quibus cum leviusculis notis annata levitas videtur.' The same author gives the following epitaph:—

M. Andræ Pevernagio
Musico excellenti
Hujus ecclesiæ phonasco
et Mariæ filiæ
Maria Haecht vidua et FF. M. poss.
Obierunt Hic XXX Julii. Aetat XLVIII.
Illa II Feb. Aetat XII. MDLXXXIX.

Four books of chansons were published in 1589-91, and a book of 'Cantiones Sacrae' in 1578; five masses and a book of 'Cantiones Sacrae,' were published in 1602. The British Museum contains one book of chansons, and two imperfect copies of the 'Harmonia Celeste,' a collection of madrigals edited by Pevernage in 1583, in which seven of his own pieces appear. In addition to these Eitner[4] mentions sixteen detached pieces in various collections of the time. Two pieces have been printed in modern type—an ode to S. Cecilia, 'O virgo generosa,'[5] composed for the inauguration of his house concerts,[6] and a nine-part 'Gloria in excelsis.'[7] [See the *Sammelbände* of the *Int. Mus. Ges.* for April–June 1902, pp. 466-7.] J. R. S.-B.

PEZZE, Alessandro, an able violoncellist, was born in Milan, August 11, 1835. He received his first musical education from his father, an excellent amateur. In 1846 he entered the Milan Conservatorio after competition, receiving instruction from Merighi, also the master of Piatti. After a course of concerts in North Italy he was appointed first violoncello at La Scala. Lumley brought him to Her Majesty's Theatre in 1857, where he remained till the theatre was burnt down. He undertook various tours in the United Kingdom with Tietjens, Santley, and other well-known artists, and in 1870 accepted the post of principal violoncello at Covent Garden and (with Pettit) at the Philharmonic, but resigned three years later in order to devote himself to teaching, on being appointed to fill Piatti's place at the Royal Academy of Music, which post he still occupies. He frequently played at the Popular Concerts either in conjunction with Piatti or replacing him.

Signor Pezze has formed many excellent pupils, and has helped to maintain the traditional Italian school of players—that exemplified by Piatti. He has played upon a fine Ruggieri violoncello and, in latter years, upon the 'Mara' Stradivari. W. W. C.

PFEIFFER, Georges Jean, pianist and composer, was born at Versailles, Dec. 12, 1835. His first piano lessons were from his mother, Mme. Clara Pfeiffer, an excellent pianist of the school of Kalkbrenner. Maleden and Damcke first taught him composition. He gained a brilliant success at the Conservatoire concerts in 1862, in which year his operetta 'Capitaine Roche' was performed. His compositions include a symphony, a quintet, trios, sonatas, concertos, of which the third has been repeated several times in Paris. Also an oratorio, 'Agar'; a symphonic poem, 'Jeanne d'Arc'; an overture, 'Le Cid,' and a quantity of piano music, including some well-known studies. An important work is a one-act comic opera, 'L'Enclume,' represented in 1884 and 1885. M. Pfeiffer is a partner in the piano firm of Pleyel, Wolff & Cie., Paris, and although he has fully maintained his artistic reputation he has yet found time to devote serious attention to this business. He succeeded his father, Émile Pfeiffer, in this position. His great-uncle, J. Pfeiffer, was one of the pioneers of piano-making in Paris. A. J. H.

PFITZNER, Hans, born at Moscow, May 5, 1869, of German parents; studied at first with his father, conductor and violinist at the Stadttheater at Frankfort, and subsequently with Kwast and Knorr at the Hoch Conservatorium of that place. In 1892-93 he was a teacher in the Coblenz Conservatorium, and in 1894-95 undertook the duties of a theatrical conductor at Mainz, receiving in the latter year a salary for services up to then gratuitously given. He taught from 1897 at the Stern Conservatorium at Berlin, where he is still active as conductor at the Theater des Westens. His music-drama, 'Der arme Heinrich,' was produced at Mainz

[1] 'Master A. Pevernage . . . died July 30, 1591, about half-past four in the afternoon, after five weeks' illness.' (See note discovered by M. de Burbure in Antwerp Cathedral books.) Thus the last two letters of the date in the epitaph have changed places; it should stand MDLXXXXI. He died at the age of forty-eight, which fixes the date of his birth.

[2] Paquot's *Histoire litteraire des Pays-bas*, tom. 9, p. 331 (Louvain, 1767). The author gives a reference, *Franc. Hoemi poemata*, ed. 1578, pp. 239, 240, où il y a deux Epithalames: In nuptias Andreae Pevernage, apud Cortracenses Symphonasci, et Mariae Maeges viduae, 17 cal. julii, anno 1574.

[3] *Athenae Belgicae*, Antwerp, 1628 (Brit. Mus. 11,901 k). Both the year of death and the name of Pevernage's wife are probably incorrect. See notes 6 and 7.

[4] *Bibliographie.*

[5] Commer—'Collectio op. musicorum Batav.' vol. viii. (Berlin, Trautwein).

[6] Ambros, *Geschichte*, iii. 316.

[7] *Caecilia*, von Oberhoffer, Luxemburg, 1863, No. 7.

in 1895, with great success ; and 'Die Rose vom Liebesgarten' at Elberfeld in 1901. Both have been frequently given at different German centres of music. Incidental music to Ibsen's 'Fest auf Solhaug,' and a violoncello sonata, op. 1, appeared in 1889 ; before this he had written a scena for alto, female chorus, and orchestra, 'Der Blumen Rache,' which is still in MS. The ballads 'Herr Oluf' and 'Die Heinzelmännchen,' for baritone and bass with orchestra, are among his more recent works, and some chamber compositions, songs, and an orchestral scherzo may also be mentioned. A monograph on Pfitzner by P. N. Cossmann appeared in 1904, and in vol. v. of the *Zeitschrift* of the *Int. Mus. Ges.*, p. 277, is an article on him (Riemann's *Lexikon*). M.

PHALÈSE. The firm of music-publishers of this name, which for upwards of a century occupied a leading position in the Netherlands, was founded by Pierre Phalèse, who was born at Louvain about 1510. His family name is supposed to have been Van der Phalesien, but both he and his descendants used either the French form Phalèse or the Latin Phalesius. In the present article the French form is adopted, both for the surname and the Christian names of the various members of his family. About 1545 Pierre Phalèse, the elder, started publishing musical works. His earlier books were chiefly Lute music, and were printed by Servaas Sassen of Diest, Jacob Betius or Bathenius, and Martin Rotarius or Raymakers (Martin Rotaire). In 1553 the imprint first occurs 'Imprimé à Louvain par Pierre Phalèse, pour luy et Martin Rotaire' ; in 1554 'Imprimé à Louvain par Pierre Phalèse,' so it seems probable that about this time he started printing as well as publishing. In 1570 he is associated with Jan Bellern (Jean Bellère) of Antwerp, though he remained at Louvain until his death, which took place in 1573 or 1574. His children were (1) Hubert, sub-prior of the Benedictine Abbey of Afflighem ; (2) Antoinette ; (3) Robert ; (4) Corneille and (5) Pierre. Of these the name of Corneille (or Cornelis) appears in an edition of Lasso's 'Patrocinium Musices,' issued at Louvain in 1574. In 1581 he moved to Antwerp, where he was still living in 1603. His children were (1) Robert, who was a lawyer at Antwerp in 1612 ; (2) Anne, who married C. van Dale and died at Antwerp in 1612 ; (3) Marie, married in 1608 to Pierre Willems and (4) Corneille, baptized at Antwerp, Sept. 27, 1581. Corneille Phalèse seems at an early date to have given up the publishing business to his brother, Pierre Phalèse the younger, who at first continued his father's partnership with Bellère. Pierre was inscribed in the Guild of St. Luke's, at Antwerp in 1581, and on Feb. 17, 1582, was married at the Cathedral to Elisabeth Wisschavens, daughter of Jean Wisschavens by Dymphna van Dyck of Malines. In 1582 his books were issued at the sign of the Red Lion in the Cammerstraet ; in 1606 the house was sold by its owners. Phalèse's lease lasted for two years longer, but in 1608 he bought the 'Coperen Pot' in the same street and changed its sign to 'De Koning David' ; this remained the seat of the business until the firm finally gave up publishing. The younger Pierre Phalèse had five children ; (1) Barbara, born between 1583 and 1585, married in 1610 to Jean de Vos ; (2) Madeleine, baptized in 1586, died May 30, 1652 ; (3) Marie, baptized in 1589, married in 1615 to E. de Mayer ; (4) Pierre, baptized in 1594, became an Augustinian monk at Antwerp ; in 1662 he celebrated the jubilee of his entrance into religion ; his death took place in 1671 ; (5) Anne, baptized in 1603, died young. Phalèse died at Antwerp, March 13, 1629, and was buried in his son's monastery, in the church of which his children erected a monument to his memory in 1650 ; his wife had predeceased him, dying in 1619. After the death of the younger Phalèse, the business was carried on by his daughters. Marie and Madeleine were inscribed in the registers of the Guild of Luke as 'dochters Phalèse' in 1629, and from 1630 to 1650 the books issued by the firm bear the imprint 'Chez les Héritiers de Pierre Phalèse,' though about 1650 a few works appeared issued 'Apud Magdalenam Phalesium et cohaeredes.' Madeleine Phalèse died at the sign of King David on May 30, 1652, and was buried in the church of her brother's monastery on June 3. An interesting set of her executor's accounts is printed in Goovaert's *Typographie Musicale dans les Pay-Bas* (Antwerp, 1880) ; they show how extensive the business was at this time. On the death of Madeleine, her sister Marie de Mayer undertook the management of the firm, which she continued until 1673 or 1674. The last work issued by the Phalèses is dated in the latter year, so it is probable that Marie de Mayer died about that time, and that with her death the business came to an end. Six printers' marks are used by the Phalèses : (1) David standing, with a harp ; motto, 'Laudate Dominum Psalterio et Cythara.' (2) David kneeling, his harp and sceptre on the ground, an angel with a sword in the sky. (3) St. Peter, a key in his right hand, a book in his left ; (4) the B.V. Mary with the child Christ, crowned, in clouds ; (5) Melpomene, crowned, holding a ring ; (6) The B.V. Mary with the child Christ, seated, an open book in her right hand, a lily on a table to the left. W. B. S.

PHILADELPHIA is remarkable among the cities of the United States for its vigorous musical life. A large number of societies for the active practice of music exist within its precincts. The oldest of these, the Musical Fund Society, was established on Feb. 29, 1820. In 1823 the society built a hall for its meetings, and about seven years later an

academy was opened for musical instruction. After having given, in the course of thirty years, about one hundred concerts, in which nearly all the best European and American artists took part, increased competition in musical affairs compelled the society to alter its original system, but for the last thirty years its funds have been gradually accumulating, so that a capital has now been secured with which it is hoped a permanent school of music will eventually be established. In the eighty years of its existence the society has given freely from its funds to the relief of its professional members and their families, and to provide for their children after the death of their parents. The society has accumulated a considerable library of vocal and orchestral scores, etc. Of late its influence has declined, as it has not attracted young blood and new ideas. For the work of the Philadelphia Orchestra, see SYMPHONY CONCERTS, U.S.A. The Boston Orchestra gives concerts in Philadelphia, and there is a season of opera from the Metropolitan Opera-House, New York.

In addition to the above, at the end of this article will be found a list[1] of the most important musical societies (with the names of their conductors) which are now in existence in Philadelphia. Of these the Orpheus Club, a choral society for men's voices, was organised in August 1872, and has a limited membership of fifty active members and a variable number of associate and subscribing members.

The university of Pennsylvania, located in Philadelphia, has established a Faculty of Music, and confers degrees on students who attend its lectures and pass an examination in harmony, counterpoint, and composition. Lectures and instruction are given by the Professor of Music (H. A. Clarke) who has also organised an orchestra and a glee-club, composed of the undergraduate students. The Broad Street Conservatory (G. R. Coombs, director), is affiliated to the University, and H. A. Clarke is a member of the faculty. The Sternberg School of Music has a smaller number of pupils, but does good work.

There are several private musical academies at Philadelphia. The principal of these is the Philadelphia Musical Academy (President, Richard Zeckwer).

MUSICAL SOCIETIES IN PHILADELPHIA

Allemania. H. Kumme.	Lyric Club. H. Keely (1835).
Columbia Gesangverein. E. Klee.	Männerchor. S. L. Hermann.
Euridice, female choral society. F. Scheel.	Mendelssohn Club (the leading vocal club in the city). 1875.
Fortnightly Club. M. Leefson.	Musical Fund Society. Dr. Dunglison, President.
Harmonie. E. Klee.	Orpheus Club. F. Scheel.
Philadelphia Choral Society. H. G. Thunder.	Treble Clef. S. L. Hermann.
Philadelphia Orchestra. F. Scheel.	Young Männerchor. L. Koemmenich.
Quartet Club. E. Ulrich.	W. B. S.

PHILÉMON ET BAUCIS. Opéra-comique in three acts (afterwards reduced to two), words by Barbier and Carré, music by Charles Gounod, brought out at the Théatre Lyrique, Feb. 18, 1860. Given at Covent Garden Theatre, Oct. 24, 1891. G.

PHILHARMONIC PITCH. See PITCH.

PHILHARMONIC SOCIETY. This Society was founded in London in 1813 for the encouragement of orchestral and instrumental music. Messrs. J. B. Cramer, P. A. Corri, and W. Dance invited various professional friends to meet them on Sunday, Jan. 24, 1813, when a plan was formed which resulted in the establishment of a society with thirty members, afterwards increased to forty—seven of whom were made directors for the management of the concerts—and an unlimited number of associates. The subscription for members was three guineas, and for associates two guineas each. Subscribers were admitted on the introduction of a member on paying four guineas, and resident families of any subscriber two guineas each.

The principal musicians in London readily joined, and gave their gratuitous services in the orchestra. The first series of eight concerts on Mondays, at irregular intervals, commenced on March 8, 1813, at the Argyll Rooms, Regent Street—'Leader, Mr. Salomon; at the pianoforte' (in lieu of the conductor as at present), 'Mr. Clementi'—and was both financially and artistically successful.

The following is a list of the members during the first season:—J. B. Cramer, P. A. Corri, W. Dance, M. Clementi, W. Ayrton, W. Shield, J. J. Graeff, H. R. Bishop, W. Blake, J. B. Salomon, C. Neate, R. Potter, Sir Geo. T. Smart, F. Cramer, T. Attwood, J. B. Viotti, — Hill, — Moralt, G. E. Griffin, J. Bartleman, W. Knyvett, Louis Berger, C. Ashley, R. Cooke, F. Yaniewicz, S. Webbe, jun., V. Novello, W. Horsley, W. Sherrington, A. Ashe. Among the associates, of whom at the outset there were thirty-eight, are found the names of Bridgetower, Mori, Naldi, Cipriani Potter, Spagnoletti, Samuel Wesley, and other eminent musicians.

The following have been the Treasurers of the Society:—W. Ayrton (1813-14); W. Dance (1815); M. Clementi (1816-17); R. H. Potter (1818-19); T. Attwood (1820); W. Dance (1821-32); W. Sherrington (1833-35); W. Dance (1836-39); G. F. Anderson (1840-76); W. C. Macfarren (1877-80); C. E. Stephens (1881-92); W. H. Cummings (1892 to the present time). The Secretaries have been H. Dance (1813); C. J. Ashley (1813-15); W. Watts (1815-47); G. W. Budd (1847-50); G. Hogarth (1850-64); Campbell Clarke (1864-

[1] Information from Mr. W. J. Baltzell, editor of *The Etude*.

1866); Stanley Lucas (1866-80); Henry Hersee (1881-84); Francesco Berger (1885 to the present time). Since 1883 the office of secretary has been honorary.

In the early days of the Society two symphonies, two concertos, two quartets or quintets for string or wind instruments, with two or more vocal concerted pieces, constituted the evening's programme. Chamber instrumental music is now excluded, and other arrangements are made conforming to the exigencies of the age and the comfort of the subscribers.

In addition to the claims of our own countrymen, foreign non-resident musicians have from time to time been invited to direct the performances, often of works composed at the express request of the Society, as Cherubini (March 13, 1815), Spohr (1820, 1843), Weber (1826), Mendelssohn (1829, 1842, 1844, 1847), Hiller (1852), Wagner (1855), Gounod (1871). The intimate association of the Society with these great composers, as well as with Onslow and Beethoven, etc. etc., need only be mentioned to show the artistic recognition which this institution has received from music's greatest professors. A good idea of the popularity of the Society in 1820 may be formed from Spohr's account in his Autobiography. 'Notwithstanding the high price of admission,' says he, 'the number of subscribers was so great that many hundreds who had inscribed their names could not obtain seats.'

The following summary of the principal new events of each season will be the best epitome of the earnest artistic work done by the Philharmonic Society. It will show how far the Society since its establishment may claim to have kept pace with the progress of music; how many masterpieces of the most different schools, since become classic, were first heard in England at a Philharmonic concert, and how many great players have there made their début before an English audience. These claims to distinction are due to the discretion and energy of the Directors of the Society. Their post is an honorary one, involving much time and labour, and it is through their exertions that the Society has for so long maintained its position against continually increasing competition, and has on more than one occasion been rescued from pecuniary difficulty and placed again in a state of prosperity.

The list shows, with a few exceptions, only the fresh works brought forward and the first appearances of artists; the stock pieces of the repertory, and the re-appearances of favourite players and singers being but rarely named.

In the programmes of the first season the works are but rarely specified.

N.B.—* denotes that a work was composed for the Society; †, that it was first performed in England at the date named.

1813. Symphonies—Haydn (4), Mozart (3), Beethoven (3), Pleyel (1), Woelfl (1), Clementi (2), Romberg (1). Overtures—Cherubini (4), Haydn (1), Mozart (1), Paër (1). Septet—Beethoven. Quartets and Quintets—Haydn, Mozart, Beethoven, J. C. Bach, Romberg, Viotti, etc.

1814. † Sinfonia Eroica. *† 2 MS. Symphonies, F. Ries. *† Quartet, Griffin. MS. Symphonies, Haydn, † Crotch, and † Asioli. *† New Overture, Cherubini. *† Overture, Berger. Selection from 'Mount of Olives.' B. Romberg plays. N.B.—Cherubini accepts £200 for a new symphony, overture, and vocal piece.

1815. † Overture, 'Anacreon,' conducted by Cherubini. *† MS. Symphony and MS. Overture by Cherubini. † MS. Symphonies by Ries and Woelfl; † MS. Sestet, Kalkbrenner. Kalkbrenner and Lafont play. £200 voted for trial of new works. 3 MS. Overtures bought from Beethoven.

1816. † Symphony in C minor, Beethoven. † MS. Symphony, Ries. † MS. Overture, Beethoven. *† MS. Bardic Overture, Ries. *† MS. Overture and Sestet, Potter. *† MS. Symphony, Fémy. *† MS. Overture, Burrowes. Baillot plays at 1st, and leads at 6th and 7th concerts.

1817. † Overtures, 'Fidelio' and 'Coriolan.' † Symphony in A, Beethoven. † MS. Symphony, Burghersh. Anfossi plays. Invitation to Beethoven.

1818. † Hummel's Septet. † MS. Symphony, Ries.

1819. † MS. Symphony, Clementi. MS. Trio, Lindley. *† MS. Quintet, Ries.

1820. Spohr's first visit; plays his Dramatic Concerto, and conducts his MS. *† Symphony (No. 2) and † Nonet. Neate plays a † Concerto by Beethoven. Further commissions to Beethoven.

1821. Overtures, *† in F, Spohr; † in D, Romberg. Moscheles plays his † MS. Concerto. Potter plays Mozart's † Concerto in D.

1822. † Overture, 'Leonora.' † Concerto for PF. and Chorus, Steibelt (Neate); Mrs. Anderson's first appearance—† Hummel's B minor Concerto. H. Field (Bath) plays † Concerto, Hummel. MS. Symphony, Bochsa. † MS. Concerto, Moscheles. 1st app. Caradori.

1823. † MS. Symphony, Clementi. † MS. Overture (op. 124), Beethoven.

1824. Beethoven's † C minor Concerto (Potter). † MS. Overture, Clementi. Kalkbrenner plays † MS. Concerto. Szymanowska plays. 1st app. Miss Paton, Mme. Pasta.

1825. *† Choral Symphony (March 21). Overtures—† 'Euryanthe,' † 'Olimpia,' Spontini; † 'Alcalde,' Onslow. Concertos—† Beethoven, in G (Potter), † Weber's Concertstück (Neate). Pasta and Caradori sing. Female Associates first elected.

1826. Weber conducts, April 3. † MS. Symphony, Potter. † Overture, 'Jessonda.' De Bériot plays a Concerto by Rode.

1827. † MS. Overtures by Schloesser and Goss. Liszt's first appearance (May 21) in Concerto by Hummel. 1st app. Mme. Stockhausen.

1828. † Symphony in E♭, Spohr. Last appearance of Clementi. Pixis plays.

1829. Mendelssohn conducts his † C minor Symphony (May 25). † Spohr's double Quartet. Sontag and Malibran sing.

1830. Argyll Rooms burnt (Feb. 6); library saved; concert-room of Opera-House engaged. Mendelssohn's Overture to 'M. N. Dream.' † Overture, 'William Tell.' Notturno for wind, Mozart. 1st app. Mme. Dulcken, De Bériot, Ponchard, Lablache.

1831. Selection from Spohr's 'Last Judgment.' † Overture, 'Alchymist,' Spohr. 1st app. Hummel, H. Blagrove, Rubini, Miss Inverarity.

1832. Symphonies—† Moscheles in C, *† MS., Onslow in † Beethoven's Violin Concerto (Eliason). † Mendelssohn's 'Isles of Fingal' (MS.). Mendelssohn plays † G minor Concerto twice. John Field (Russia) plays his Concerto in E♭. Schröder-Devrient, Cinti-Damoreau, Tamburini, sing. Mendelssohn commissioned to write symphony, overture, and vocal piece. Commissions given to J. B. Cramer, Bishop, Potter, Griesbach, Neukomm, Moscheles, Griffin, Attwood, Horsley, Novello, Goss, and T. Cooke. N.B.—Clementi's funeral, in Westminster Abbey, conducted by the Society.

1833. *† Mendelssohn's Italian Symphony and *† Trumpet Overture. *† MS. Symphony (A minor) by

Potter. Mendelssohn plays Mozart's D minor Concerto. 1st app. Herz, Clara Novello, Miss Masson. N.B.—Concerts transferred to Hanover Square. Hon. members first elected—Auber, Hummel, Le Sueur, Mendelssohn, Meyerbeer, Onslow.

1834. *† Bishop's Cantata, 'The Seventh Day'; *Novello's do., 'Rosalba'; *† Horsley's motet, 'Exaltabo.' *† Overture, Griesbach. Mendelssohn's † 'Melusina' and *† 'Infelice.' Beethoven's E♭ Concerto, Mrs. Anderson. Moscheles plays his † Concerto Fantastique (MS.). 1st app. of Vieuxtemps, Grisi, Ivanoff.

1835. † Spohr's 'Weihe der Töne.' † MS. Symphony, Maurer. *† Concerto in D Minor, Herz. 1st app. of W. S. Bennett, H. Blagrove, Servais, Brambilla.

1836. † Mendelssohn's 'Calm Sea.' † Lachner's Symphony in E♭. *† Bishop's Cantata 'Departure from Paradise' (Malibran). Bennett plays his † Concerto, C minor. 1st app. of Thalberg, Ole Bull, Lipinski, Balfe.

1837. † Symphony in A, Onslow. Overtures—† Ries; † 'Cymbeline,' Potter; † 'Naiades' (MS.), W. S. Bennett. † Introd. and Fugue, Mozart. Choral Symphony. 1st app. of Rosenhain, Miss Birch, Ronconi.

1838. † Mendelssohn's D minor Concerto, MS. (Mrs. Anderson). † Bennett's F minor do., MS. (Bennett). † MS. Concerto, Hummel (Dulcken). Choral Symphony. 1st app. of Hausmann, Heinemeyer, Pott, Döhler.

1839. Bennett's MS. Overtures † 'Wood Nymphs' and 'Parisina.' † Concerto Pastorale, Moscheles. † Overture, 'Yelva,' Reissiger. 1st app. of Mario in England, Dorus Gras, Rainforth.

1840. † Symphonies No. 5 and 'Historical,' Spohr. † MS. Symphony, Jos. Strauss. 1st app. of Nau, Molique. Liszt, Ole Bull, and Henry Field (Bath), play.

1841. Lobgesang. Overtures—† 'Benv. Cellini,' Berlioz; 'Vampyr,' Lindpaintner; 'Regicide,' Lucas. Choral Symphony. Bennett's C minor Concerto. Liszt, Vieuxtemps, David, play. 1st app. of Dolby, Löwe, Misses Williams.

1842. † MS. Symphony and † MS. Concerto, Molique. † MS. Symphony (Virtue and Vice), Spohr. Mendelssohn conducts † Scotch Symphony and Hebrides, and plays his D minor Concerto. 1st app. of Miss Bassano, Adelaide Kemble, Parish-Alvars.

1843. † Overture, 'Macbeth,' Spohr. † Chopin's F minor Concerto (Dulcken). Choral Fantasia (Mrs. Anderson). † MS. Concert-piece in A minor, Bennett. Choral Symphony (twice), Lobgesang. 'Weihe der Töne.' 1st app. of Albertazzi, Staudigl, Sivori, Mme. Oury, Dreyschock. Spohr plays and conducts. N.B.—Nine concerts.

1844. † Overture, 'Leonora,' No. 1. † 'Ruins of Athens.' † Overture and Suite, Bach. † 'Walpurgisnight.' Beethoven's Concerto in G, and Violin do. 'Midsummer N. D.' music. 1st app. of Ernst, Sainton, Joachim, Piatti, Buddeus. Mendelssohn conducts last 5 concerts. Sivori, Bennett, play. 1st app. of Castellan, A. Thillon.

1845. Macfarren's Symphony in C♯ minor. Overture, 'Cantemire,' Fesca. † Concerto, D minor, Bach (Moscheles). 'Walpurgisnight.' 1st app. of L. de Meyer, Milanollos, Pischek, Cavallini; Sainton, Oury, Vieuxtemps, Bennett, play.

1846. Costa conducts (till 1854). † Beethoven's Mass in D. † Mendelssohn's Violin Concerto (Sivori). † MS. Concerto, P. Alvars (Mme. Dulcken). † Spohr's Concerto in G (Sainton). † Bennett's Caprice in E (Bennett). † Spohr's Concertante, MS. 1st app. Mme. Pleyel, Lockey, Lavigne.

1847. Mass in C, Beethoven. † Symphony in D (3 movements), Mozart. Beethoven's Choral Symphony, Concerto in G (Mendelssohn), Violin Concerto (Joachim). 'Midsummer N. D.' music. Scotch Symphony. Mendelssohn conducted and played at the 4th concert—his last visit. 1st app. Kate Loder, Hellmesberger, Persiani.

1848. † Mendelssohn's 'To the sons of Art.' † Overture, 'Struensee.' † Symphony, B minor, A. Hesse. Overture, 'Siege of Corinth,' Rossini. † Overture, 'Titania,' Griesbach, 'Parisina,' Bennett. 1st app. Viardot Garcia, Alboni, H. C. Cooper, Prudent.

1849. Mendelssohn's † 'Athalie' (twice), † 'Ruy Blas' (MS.), and Serenade and Allo giojoso. Choral Symphony. 1st app. Mlle. Neruda, L. Sloper, Hancock (v'cello), J. B. Chatterton, Sims Reeves, Miss Lucombe, Jetty Treffz, Wartel.

1850. Griesbach's † MS. Overture, 'Tempest.' Concertstück, C minor, Benedict. 'Walpurgisnight.' 1st app. Charton, Hayes, Pyne, Formes, Alard, Benedict, Salaman.

1851. † MS. Overture, Schlösser. † Concertos—† violin—E♭, Mozart (Sainton); † Spohr, No. 2 (Blagrove); PF. Hummel, A minor (Pauer). Choral Symphony; Trumpet Overture. 1st app. Reichardt, J. Stockhausen, Bottesini, W. H. Holmes, Pauer.

1852. † Hiller's Symphony 'Im Freien.' † Scotch fantasia, Joachim. Overture, 'Don Quixote,' Macfarren. 1st app. Clauss, Hallé, John Thomas, Gardoni. Hiller conducts (June 28).

1853. † 'Praise of Music,' Beethoven. † A minor Symphony, Gade. † Overture, Scherzo, and Finale, Schumann. † 'Loreley' finale, Mendelssohn (Pyne). † 'Harold in Italy' (Sainton); 'Repose' (Gardoni); Overture, 'Carnaval Romain'—all by Berlioz, † Hiller's Concerto (Hiller), † Overture, 'Genueserin,' Lindpaintner. *MS. Symphony, Cherubini. 1st app. F. Hiller, Winterbottom.

1854. † Symphony, B flat, Schumann. † MS. Symphony, Rosenhain. 1st app. Belletti.

1855. Wagner conducts. † Selection, 'Lohengrin.' MS. Symphony in B♭, Lucas. † Overture, 'Chevy Chase,' Macfarren. † Overture, 'Tannhäuser' (twice). † Concerto, E minor, Chopin (Hallé). 1st app. Jenny Ney, Rudersdorff.

1856. Sterndale Bennett conducts (till 1866). Schumann's † 'Paradise and Peri.' Overtures, † 'Don Carlos,' Macfarren; † 'Antony and Cleopatra,' Potter. † 13 Vars. sérieuses, Mendelssohn. 1st app. Arabella Goddard, Mme. Schumann, Mme. Lind, Mme. Weiss. N.B.—Six concerts.

1857. † PF. Concerto in G, Rubinstein. 1st app. Remenyi, A. Rubinstein. Six Concerts.

1858. † Concerto No. 4, David. 1st app. W. G. Cusins, Bott.

1859. † Joachim's Hungarian Concerto (Joachim). Bennett's 'May Queen.' 1st app. Csillag, Artôt. Six concerts.

1860. † Symphony, 'The Seasons,' Spohr. † Concerto, Dussek, G minor (Goddard). 1st app. Becker, Lübeck, Kömpel, Paque, Parepa, Santley. Six concerts.

1861. 1st app. Lemmens Sherrington, Delle Sedie, J. F. Barnett, Straus, O. Goldschmidt, Moscheles's last appearance. Eight concerts again.

1862. Jubilee year. Symphony, Gade. Overtures—*† 'Paradise and Peri,' Bennett; 'Genoveva' Schumann. Concertos—† Triple, Beethoven (Joachim, Piatti, Cusins); † A minor, Viotti (Joachim); † v'cello, Davidoff (Davidoff), † v'cello, Piatti (Piatti), Violin, David (Becker). 'Hear my prayer,' Mendelssohn (Mme. Lind). 1st app. Tietjens, Mlles. Marchisio, Davidoff, Lavigne. N.B.—Nine concerts.

1863. † Music to 'Egmont,' Beethoven. Overture, 'Ossian,' Gade. March in 'Tannhäuser.' † Fantasia appassionata, Rietz (Piatti). 1st app. Buziau.

1864. Symphonies—*† Bennett, MS., G minor; Schumann in C. Overtures—'Fernand Cortez,' Spontini; 'Merry Wives,' Nicolai. Concertos—† Bennett, No. 1 (H. Thomas); † Joachim, No. 2, in G (Joachim). Serenade and Allo giojoso, Mendelssohn (Hartvigson). 1st app. Bettelheim, Gunz, Trebelli, Crozier.

1865. Overtures—'Le Philtre,' Auber; † 'Rienzi,' Wagner. Concertos—† Flute, Molique (Svendsen); PF. Schumann (Mme. Schumann). Finale to 'Loreley' (Tietjens). 1st app. Murska, Harriers-Wippern, Sinico, Agnesi, Lauterbach, Svendsen.

1866. Schumann's 'Paradise and Peri' (Parepa). Gounod's Symphony in E♭. 1st app. Ubrich, Cummings, Auer, Jaell, Mehlig, Wieniawsky. N.B.—Sterndale Bennett resigns.

1867. W. G. Cusins appointed conductor. *† Overture, 'Marmion,' Sullivan. Symphonies—Beethoven, Choral; Schubert, B minor; Schumann, D minor. 1st app. Nilsson, Patey, Grützmacher.

1868. Reformation Symphony, Mendelssohn. Overtures—'Elise,' Cherubini; † 'Rosenwald,' Lucas; † Symphonique, J. F. Barnett; 'Nonne Sanglante,' Gounod; † 'Selva incantata,' Benedict. † Concert-

stück (op. 92), Schumann (Mme. Schumann.) Concertos—† Max Bruch (Straus); † Besekirsky; Reinecke (Jaell). 1st app. Foli, Kellogg, V. Rigby, E. Wynne, Besekirsky, Carrodus, Rendano.

1869. N.B.—Concerts removed to St. James's Hall. Programmes annotated by Prof. Macfarren. † Symphony — Woelfl, G minor. Overtures — 'Camacho,' Mendelssohn; 'King Manfred,' Reinecke, 'Rosamunde,' Schubert. 1st app. H. Holmes, Neruda, Reinecke, Zimmermann, Regan, Monbelli.

1870. Symphony, E♭, Schumann. Overture, 'In Memoriam,' Sullivan. Concerto, B♭, Piatti. Beethoven's 9 Symphonies. 1st app. Orgenyi.

1871. Symphonies—† Gounod in D; Schubert in C. Overtures—'Mireille,' Gounod; 'Wood Nymph,' Bennett; 'Rienzi,' Wagner. † Saltarello, Gounod. † Concerto grosso, G minor, Handel. † Concertino. Bottesini. 1st app. Brandes, Capoul, Faure. N.B. —Bust of Beethoven presented by Frau Linzbauer. Gold medal struck by Wyon for presentation to artists.

1872. Brahms's Serenade in D. Overtures—Bennett, † 'Ajax'; Benedict, 'Tempest.' Concertos—† Bach in G; † Handel, oboe, G minor; Liszt, E♭; Cusins, A minor. 1st app. Delaborde, Hartvigson, Carlotta Patti, Peschka-Leutner, Marimon, M. Roze, Mme. Colomb, Vizzani.

1873. Symphony, † C. P. E. Bach in D; † 'Tasso,' Liszt. † Requiem, Brahms. Bach's Chromatic Fantasia. Overtures—'Faust,' Spohr; 'Alfonso and Estrella,' Schubert; 'Médecin,' Gounod; 'Holländer,' Wagner; 'St. John the Baptist' (MS.), Macfarren. Concertos—Rubinstein, G; Brahms, D minor; Macfarren, G minor (Straus). 1st app. Alvsleben, Lloyd, Colyns, Von Bülow.

1874. † Concerto grosso in A, Handel. Serenade in A, Brahms. Overture, 'Genoveva,' Schumann; † 'Taming of the Shrew,' Rheinberger. † Concerto, Lalo in F (Sarasate). 1st app. Sterling, Essipoff, Krebs, Saint-Saëns, Sarasate.

1875. Concert in memory of Bennett; his Prelude and † Funeral March, 'Ajax'; and 'Woman of Samaria.' Symphony, 'Im Walde,' Raff. Fest-Overture, Benedict. Concertos—Vieuxtemps in A minor (Wieniawski); Raff, PF., C minor (Jaell). Variations on theme by Haydn, Brahms. Music in the 'Tempest,' Sullivan. *† Idyll on Bennett, Macfarren. Choral Symphony. 1st app. Breitner, Papini, Wilhelmj, Thekla Friedländer, S. Löwe, Shakespeare.

1876. † Dramatic Symphony, Rubinstein. Suite, B minor, Bach (flute). Overtures—'Merry Wives,' Bennett, † 'Wallenstein's Camp,' 'Rheinberger'; † 'Love's Labour's Lost,' Cusins; 'Meistersinger,' Wagner. Concertos—Henselt, F minor (Barth); Rubinstein, E♭ (Rubinstein); Goltermann (Lasserre). Brahms's Requiem (2nd time). 1st app. Barth, Osgood, Redeker. N.B.—Ten concerts.

1877. Symphonies—† Silas in C; Brahms in C minor. Overtures—Elegiac, Joachim; 'Lay of Last Minstrel,' J. F. Barnett: 'Parisina,' Bennett. Concertos—Mozart, harp and flute; Grieg, A minor; Raff, v'cello. Schumann's Faust, Pt. 3. 1st app. Dannreuther, R. Hausmann, Mary Davies, Henschel, McGuckin, P. Viardot. N.B.—Ten concerts.

1878. Overture, 'Don Quixote,' Macfarren. Huldigungsmarsch, Wagner. Concerto, Violin, MS., Wieniawski, † Violin Suite, Raff (Sarasate). 1st app. Brüll, Planté, Thursby, Schou. N.B.—Eight concerts.

1879. Symphonies—Ocean, Rubinstein; E minor, MS., Macfarren. Overture, Italian, Schubert. Concertos—Brahms, Violin, MS. (Joachim, twice); Saint-Saëns, G minor; Fantaisie Norvégienne, Lalo (Sarasate). † Bach's Organ Prelude and Fugue, A minor (Saint-Saëns). 1st app. Janotha, Saint-Saëns, Maas.

1880. Symphonies—in D, Brahms; in E minor, Sullivan. Overtures—† 'Twelfth Night,' MS., Benedict; † 'Mountain, Lake, and Moorland,' MS., H. Thomas; † 'Frühlings,' Goetz; † 'Phèdre,' Massenet; 'Hero and Leander,' MS., W. C. Macfarren; 'Recollections of the Past,' MS., C. E. Stephens; 'Gustave,' Auber. Concertos—Mozart, 2 PF.'s (Mehlig, Bache); † Jackson, PF., D minor, MS. (Zimmermann); Rubinstein, PF., in G (Timanoff); Scharwenka, PF.; Piatti, D minor. Variations for Violin, Joachim. 1st app. Montigny Rémaury, Sauret, Scharwenka, Timanoff.

1881. (Six concerts.) Dr. Francis Hueffer appointed annotator of programmes, in succession to Sir G. A. Macfarren. Dramatic Symphony, 'Roméo et Juliette,' Berlioz (given twice during the season). *Sinfonietta in A (MS.), F. H. Cowen. Overtures—'Waverley,' op. 1, Berlioz; 'Sigurd Slembe.' J. Svendsen. †PF. Concerto, No. 2, in C minor (MS.), Xaver Scharwenka. Liederkreis, op. 98, Beethoven. 1st app. Sophie Menter, Eugène d'Albert, Ovide Musin, Hope Glenn, Sembrich, Albani, F. Boyle, Herbert Reeves, King, and Ghilberti.

1882. (Six concerts.) † Poème Symphonique, 'Hungaria,' Liszt. Overtures—† 'Ossian' (MS.), F. Corder; † 'The Veiled Prophet,' Stanford. † PF. Concerto in G minor, Sgambati. Violin Concerto in A minor, Molique. Scena, 'Che vuoi, mio cor' (MS.), Mendelssohn. Chorus of Reapers (Prometheus), Liszt. Choral Symphony, Beethoven; † Choral Ode 'Nänie,' Brahms. † Chorus for female voices, 'Die Nixe,' Rubinstein. † 'Paradise Lost,' Rubinstein. 1st app. Sgambati, Kufferath, Annie Marriott, Edith Santley, Marion Fenna, Eleanor Farnol, Ellen Orridge, Sophie Hudson, F. Barrington Foote, Ludwig. First season of a voluntary choir.

1883. (Six concerts.) Prize of ten guineas offered for the best Overture. Forty-six submitted anonymously. Adjudicator, Sir Michael Costa, assisted by Sir Julius Benedict and Mr. Otto Goldschmidt. * Ballade for Orchestra, 'La Belle Dame sans Merci,' Mackenzie. † Fantaisie Ecossaise, Violin, Max Bruch. † Scena, 'Marie Stuart's Farewell,' Benedict. † Prize Overture, 'Among the Pines,' Oliver A. King. † Motet, 'Adjutator in opportunitatibus,' Cherubini; † Pastorale and 'Angel's Message' (Christus), Liszt. The Choral Fantasia, the Chorus of Dervishes, and the March and Chorus in 'The Ruins of Athens,' Beethoven. 1st app. Pachmann, Teresina Tua, Minnie Gwynne, Mierzwinsky, Ernest Laris. At the close of this season Mr. W. G. Cusins resigned the office of conductor, which he had held for seventeen years.

1884. (Six concerts.) Conductors (honorary for this season), George Mount, Dr. C. V. Stanford, J. Francis Barnett, F. H. Cowen. Symphonies—† No. 4, in B♭ minor, Cowen; † Overture, 'Husitska,' and Rhapsodie (Sclavische) No. 2, op. 45, Dvořák; Symphony, No. 2, in D, op. 73, Brahms. Saltarello, Gounod. PF. Concerto in C minor, op. 185, Raff. Double bass Concertino in F♯ minor, Bottesini. † Scène religieuse, 'O déplorable Sion!' (Racine's 'Esther'), A. G. Thomas. 1st app. Dvořák, Clara Asher, Gertrude Griswold and W. J. Winch.

1885. (Six concerts.) Sir Arthur Sullivan appointed conductor. Annotator of the first and part of the second programmes, Dr. Francis Hueffer; of part of the second and the third, Mr. Charles E. Stephens (*ad interim*), after which Mr. Joseph Bennett was appointed. Prize of twenty guineas offered for the best Overture. Eighty-eight submitted, anonymously. Adjudicators, Messrs. W. H. Cummings, George Mount, and Charles E. Stephens. * Symphony, No. 2, in D minor (MS.) and PF. Concerto in G minor, op. 23, Dvořák. † Symphonic Poem, 'Johanna d'Arc,' Moszkowski. * Orchestral Serenade, T. Wingham. † Dramatic Overture (Prize Composition), Gustav Ernest. Symphony, No. 3, in F, Brahms. 1st app. Moszkowski, Clotilde Kleeberg, Oscar Beringer, Franz Rummel, Elly Warnots, Minnie Hauk, Marie Etherington, Carlotta Elliot, Mary Beare, Florence Major, Iver M'Kay, Arthur Thompson, A. C. Oswald, and W. H. Brereton.

1886. (Six concerts.) Symphonies—No. 3, in F, Prout; * in C minor, Saint-Saëns. * Orchestral Scene, 'The Forest of Arden,' Gadsby. * Suite in F, and † violin concerto in C, Moszkowski. Pastoral Introduction, and Overture to second part of 'The Light of the World,' Sullivan. Overture, 'Graziella,' Bottesini. † Violin Concerto in A minor, op. 53, Dvořák. Ingeborg's Lament ('Frithjof'), Max Bruch. 1st app. Frickenhaus, Fanny Davies, Tivadar Nachèz, Ondříček, Antoinette Trebelli, Agnes Larkcom.

1887. (Eight concerts.) Symphonies—No. 3, in C minor, 'The Scandinavian,' Cowen; No. 4, in E minor, Brahms; in F, Hermann Goetz. *Suite, 'Roumanian,' Corder. Overtures—† 'Kenilworth,' Macfarren; 'Di ballo,' Sullivan; 'Loreley,' Max Bruch. Quatuor Concertant, oboe, clarinet, horn, and bassoon, with orchestra, Mozart. † Concerto for Piano-Pedalier (MS.), Gounod. †Vocal duet, 'Hark, her step' (MS., a revised setting for the opera, 'The Canterbury Pilgrims'), Stanford. † Aria, 'Per questa bella mano,' with Contrabasso obbligato, Mozart. *Prayer of Nature (Byron), MS., Randegger. 1st app. Schönberger, Josef Hofmann, Lucie Palicot, Marianne Eissler, Nettie Carpenter, Marie de Lido, Ella Russell, Lillian Nordica, Nevada. At the close of the season Sir Arthur Sullivan resigned the conductorship, which he had held for three years.

1888. (Seven concerts.) Mr. F. H. Cowen appointed Conductor. Symphonies—in G (from an early set of six), Haydn; in D, and Norwegian Rhapsody, No. 2, Svendsen. Overtures—'Romeo and Juliet,' Macfarren; 'Œdipus,' Stanford; 'Siegfried Idyll,' Wagner. † Music to a 'Walpurgis Night,' Widor. † Serenade for strings, and † Tema con Variazioni from third Orchestral Suite, Tchaikovsky. Suite, selected by F. A. Gevaert from works by Rameau. Petite Suite, 'Jeux d'enfants,' Bizet. Pastoral Suite, J. F. Barnett. Two elegiac Melodies for strings, Grieg. *Three mythological pieces, 'Aphrodite,' 'Vulcan,' and 'Pan,' Silas. Scotch Rhapsody, No. 1, Mackenzie. 'Song of Judith,' Prout. 1st app. Fräulein Soldat, Otto Hegner, E. Grieg, A. Hollins, Liza Lehmann, Eleanor Rees, Mme. Fursch-Madi, Mrs. Hutchinson, Hilda Wilson, Carl Mayer. Tchaikovsky, Grieg, Svendsen, and Widor made their first appearance in England this season, at the invitation of the directors. After the fifth concert, Mr. Cowen, having been appointed Musical Conductor at the Melbourne Exhibition, was released from completing his engagement at the Philharmonic, and Herr Johan Svendsen, of Copenhagen, conducted the last two concerts of the season.

1889. (Six concerts.) Symphonies—Haydn in B flat, Parry's *† 'English' Symphony. Suites—Grieg's 'Peer Gynt,' Stanford's *† for vln. and orch. Grieg conducted his own work, and Joachim played Stanford's Suite. 1st app. Mme. Backer-Gröndahl, Ysaye, Mme. Grieg, Hermine Spies, Tremelli.

1890. (Six concerts.) Symphony, † Dvořák in G. Suites, etc.—Benoît's music to 'Charlotte Corday,' Mancinelli's † 'Scene Veneziane,' † Moszkowski's second suite, op. 47. Widor's † fantasia, pf. and orch. Overture, German's 'Richard III.' Conductors of their own works: Widor, Benoît, Huberti. 1st app. Sapellnikoff, Borwick, Buonamici, Miss Macintyre, Fillunger, and Blauwaert.

1891. (Seven concerts.) Symphony, *† C. E. Stephens. Sgambati's † 'Sinfonia-Epitalamio.' Suite, Mackenzie's 'Ravenswood' music. Overture, Rubinstein's 'Antony and Cleopatra.' 1st app. Stavenhagen, Paderewski, Jean Gerardy, Lamond, Ravogli sisters, Oudin.

1892. (Seven concerts.) Mozart Centenary concert. Symphonic poem, Cliffe's 'Cloud and Sunshine.' Overture, Stanford's 'Œdipus.' Concerto, *† Dora Bright. Grieg's 'Der Einsame.' 1st app. Dora Bright, de Greef, Wietrowetz, Hugo Becker, Arbos, Esther Palliser. Mr. Cowen resigned his place at the end of the season.

1893. Sir A. C. Mackenzie appointed conductor. (Six concerts.) Symphonies—Stanford's 'Irish,' Cliffe's in E minor. Suites, etc.—Somervell's *† 'Helen of Kirkconnel,' Parry's 'Hypatia' music, selection from Bruch's 'Achilleus.' Concertos—Huber's, † Paderewski's. Vocal work—Erskine Allon's *† 'Annie of Lochroyan.' 1st app. Slivinski, Willy Hess, Otto Hegner, Julius Klengel, Nancy McIntosh, Liza Lehmann, Marie Brema, Norman Salmond.

1894. (The concerts took place henceforward in the Queen's Hall.) (Seven concerts.) Symphonies—Tchaikovsky's † 'Pathetic' (at two consecutive concerts), German's in A minor. Dvořák's † 'New World' symphony. Suites, etc.—Grieg's † music to Björnson's 'Sigurd Jorsalfar.' Overtures—Goldmark's 'Sakuntala,' Smetana's 'Verkaufte Braut,' Parry's 'To an unwritten Tragedy,' Mackenzie's *† 'Britannia.' Concertos, etc.—Paderewski's 'Polish Fantasia,' Tchaikovsky's fantasia, pf. and orch., Sophie Menter's *† 'Zigeunerweisen' for ditto. 1st app. César Thomson, Landi, Clementina de Vere, Ben Davies.

1895. (Seven concerts, exclusive of a special Purcell Commemoration concert.) Symphony, Stanford's *† in D minor, op. 56. Suites, etc.—Mackenzie's pieces 'From the North.' Overtures—Lamond's † 'Aus dem Schottische Hochlande,' G. J. Bennett's *† 'Leonatus and Imogen,' Chadwick's † 'Melpomene.' Chaminade's † concertstück, pf. and orch. 1st app. Emil Sauer, Frederick Dawson, Eibenschütz, W. Burmester, Chaminade, Mrs. Henschel, David Bispham.

1896. (Seven concerts.) Symphony, Borodin's † second. Suites, etc.—Cowen's *† 'In Fairyland,' German's in D minor. Dvořák conducted his † vcello concerto and † 'Biblische Lieder.' 1st app. John Dunn, Leo Stern, Mark Hambourg, Louis Pecskai, Reisenauer, Katherine Fisk, Salter sisters.

1897. (Seven concerts.) Symphony, Glazounov's fourth. Suites, etc.—MacCunn's 'Highland Memories,' Parry's *† 'Symphonic Variations,' German's *† Commemoration fantasia. Concertos, etc.—Mackenzie's *† 'Scottish Concerto,' pf., Cliffe's Violin concerto, Stanford's pf. concerto in G, Cowen's 'Dream of Endymion,' Bunning's *† 'Spring and Youth.' 1st app. Adele aus der Ohe, Siloti, Blanche Marchesi, Sigrid Arnoldson. (Three extra concerts in the autumn). Moszkowski conducted his † vln. concerto, † ballet music from 'Boabdil and † Maurische Fantasie.' Humperdinck conducted his overture to 'Children of the King.' Mackenzie's to the 'Little Minister.' 1st app. Gregorowistch, Olitzka.

1898. (Seven concerts.) Overture, Goldmark's 'Im Frühling.' Suites, etc.—Corder's *† 'Pippa Passes,' MacCunn's ballet music from 'Diarmid,' Saint-Saëns, † organ fantasia. 1st app. Gabrilowitsch, Henry Such, Mme. Bloomfield-Zeisler, Ella Pancera, Adamowski, Marcella Pregi, Hermine d'Albert, Clara Butt.

1899. (Seven concerts.) Symphony, Martucci's in D minor. Suites, etc.—Coleridge-Taylor's ballade in A minor, Rachmaninov's † fantasia op. 7, Luard Selby's *† Idyll for small orchestra, Stanford's *† variations on 'Down among the Dead Men' for pf. and orch. Mackenzie's music to 'Manfred.' 1st app. Leonora Jackson, Ernst von Dohnányi, Rachmaninov, Moriz Rosenthal, Ruth Lamb, Christianne Audray. Sir A. C. Mackenzie resigned at the end of the season.

1900. (Dr. F. H. Cowen re-appointed. Seven concerts.) Overture, Otto Manns's † 'Dramatic' overture, W. H. Thorley's 'Macbeth.' Suites, etc.—Bantock's symphonic poem 'Jaga-Naut,' Coleridge-Taylor's *† 'Scenes from an Everyday Romance,' Cowen's *† Concertstück for pf. and orch. 1st app. L. Gorski, Busoni, Louis Arens.

1901. (Seven concerts.) Symphony, Cowen's in E. Overtures, Elgar's *† 'Cockaigne.' W. Wallace's *† symphonic poem. Grädener's † vln. concerto, Parry's 'Soldier's Tent.' 1st app. Kubelik, Leopold Godowsky, Lydia Nervil, Plunket Greene.

1902. (Seven concerts.) Overtures—Cowen's 'Butterfly's Ball,' Mackenzie's 'Cricket on the Hearth.' Suites, etc.—W. H. Bell's *† 'Mother Carey,' Cowen's 'Coronation March,' Percy Pitt's songs for baritone and orch. Herbert Bedford's *† 'Summer Dawn.' A. Randegger's (junr.) † violin concerto in D minor. Rachmaninov's second pf. concerto. 1st app. W. Backhaus, Harold Bauer, Marie Münchhoff.

1903. (Seven concerts.) Overtures—Garnet Wolseley Cox's *† 'Pelleas and Melisanda,' Hervey s 'Youth.' Suites, etc.—Mackenzie's 'London Day by Day,' Cowen's 'Phantasy of Life and Love,' Baron F. d'Erlanger's vln. concerto, Macdowell's pf. concerto, Cliffe's 'Triumph of Alcestis,' Reginald Somerville's † 'Ballad of Thyra Lee.' 1st app. Kreisler, Macdowell, Max Wolfsthal.

1904. (Seven concerts.) Symphony, César Franck's in D minor. Overture, A. von Ahn Carse's *† 'Manfred.' Suites, etc.—German's 'Rhapsody on

March Themes,' Franco da Venezia's †concert-stück pf. and orch., Stanford's †clarinet concerto, Vincent d'Indy's †'Lied maritime.' 1st app. Marie Hall, Dorothy Maggs, Ernest Consolo, Raoul Pugno, Maria Gay, Minnie Tracey, Muriel Foster, Gregory Hast.

1905. (Seven concerts.) Symphony, Paul Juon's in A. Overture, Hervey's 'In the East.' Suites, etc.—Mackenzie's †'Canadian Rhapsody,' German's 'Welsh Rhapsody,' César Franck's variations, pf. and orch., Stanford's violin concerto, A. Randegger's (junr.) 'Bohemian Dances.' 1st app. Pablo Casals, B. Hubermann, Achille Rivarde, Franz von Vecsey, Perceval Allen, John Coates.

1906. (Seven concerts.) Symphony, Weingartner's †in G, op. 23. Suites, etc.—Stanford's second 'Irish Rhapsody,' Cowen's second set of old dances, Dohnányi's pf. concerto, Elgar's 'Introduction and Allegro,' York Bowen's pf. concerto, vocal scenas by Gustav von Holst and Joseph Holbrooke. 1st app. York Bowen, Richard Buhlig, Mischa Elman, Gleeson-White, Frederic Austin.

For further details of the Society's transactions, including copies of seven letters from Mendelssohn to Sterndale Bennett, the reader is referred to *The Philharmonic Society of London from its Foundation 1813 to its Fiftieth Year, 1862*. By George Hogarth (8vo, London, 1862). The Society itself has published the *Documents, Letters, etc., relating to the bust of Beethoven presented to the Society by Frau Fanny Linzbauer*, translated and arranged by Doyne C. Bell, (4to, London, 1871); and, in the Programme book of Feb. 5, 1880, five hitherto unprinted letters from Mendelssohn to the Society.

A *résumé* of the contents of the Society's Library has been already given. See vol. ii. p. 706*b*. S. L.

PHILHARMONIC SOCIETY OF NEW YORK. See SYMPHONY CONCERTS, U.S.A.

PHILIDOR. A numerous family of French musicians, whose proper family name was DANICAN. The name by which they are known was apparently bestowed by Louis XIII. on MICHAEL DANICAN, a native of Dauphiné, who died in Paris about 1659, as one of the king's musicians in the Grande Écurie, which he had entered in 1651. He played the oboe, the cromorne,[1] and tromba marina, and his skill on the first-named instrument was such as to procure him the royal compliment above referred to, Filidori having been an eminent oboist of Siena. Michael did not bear the sobriquet as a surname. He left no issue, so that the actual founder of the family was JEAN, probably his brother, from whom all the rest were descended. He had three sons, André 'l'aîné,' Jacques 'cadet,' and Alexandre. Of Alexandre all that is known is that he played the favourite family instruments, the bass-cromorne and marine trumpet from 1679 to 1683 in the royal band. The other two sons of Jean each became the father of four musical sons; by his first marriage with Marguérite Mouginot, André 'l'aîné' had sixteen children, the musicians being Anne, Michael (II.), and François; and by his second, with Elizabeth Le Roy, he had five more children, of whom one was the most celebrated of the family, François-André.

The four sons of Jacques were Pierre, Jacques (II.), François (II.), and Nicolas. All these are noticed below, leaving the most famous of the family till the end.

JEAN—born about 1620, died in Paris, Sept. 8, 1679—had a numerous family, his sons and grandsons being the most celebrated of the Philidors. In 1659 he became fifer in the Grande Écurie, and at his death was first player of the cromorne and marine trumpet, as well as an oboist and drummer. He is said to have composed dance-music, preserved by the eldest of his sons,

ANDRÉ ('Philidor l'aîné'), who succeeded his uncle Michael as fifth player of the same instruments in the Grande Écurie. Supposing him to have been twelve at that time, he would have been born about 1647. He married young, and the exertions necessary for the support of his numerous family were no hardship to one of his active and laborious disposition. He was a member of the Grande Écurie, the Chambre, and the Chapelle, of Louis XIV.; played the bassoon, cromorne (his two best instruments), oboe, marine trumpet, and even the drum when required; and after competing, at the king's request, with Lully in writing bugle-calls, fanfares, and military marches,[2] composed divertissements for the court. Of these were produced, in presence of the king or the dauphin, a comic divertissement, 'Le Canal de Versailles' (July 16, 1687), 'Le Mariage de la Couture avec la grosse Cathos' (1688), and 'La Princesse de Crète,' an opéra-ballet, the autograph of which was in his valuable collection of unpublished music. To these three works should be added 'La Mascarade du Vaisseau Marchand,' produced at Marly before Louis XIV., Thursday, Feb. 18, 1700, and hitherto unnoticed. The splendid collection referred to included all the dance-tunes in favour at court from the reign of Henry III. to the end of the 17th century; all the divertissements and operas of Lully and a few other composers; a selection of old airs, bugle-calls, military marches, and fanfares for the court hunting-parties; and finally all the sacred music in use in the Chapelle. André formed it during the time he was Librarian[3] of the King's musical library, from 1684 to his death. It was originally in the library of Versailles, and the greater part of it, fifty-seven vols., in his own hand, was transferred to the library of the Paris Conservatoire, which now, however, possesses only thirty-six, the other twenty-one having either been purloined by some un-

[1] Or Krummhorn; in organs corrupted into 'Cremona.'

[2] Ch. Ballard published in 1685 a first book of 'Pièces de trompettes et timballes à 2, 3, et 4 parties.' This curious collection is not mentioned in any of the biographies, although the catalogue in Thoinan's study on the Philidors contains the 'Suite de Danses' (1699) and the 'Pièces à deux basses de viole, basse de violon et basson' (1700).

[3] He was at first assistant to François Fossard, a violinist, whom he soon replaced altogether.

scrupulous collector of rare MSS., or perhaps used for lighting fires. The contents of those which still exist are given in the *Vierteljahrsschrift*, vol. i. p. 531. A few other portions are in the Bibliothèque Nationale, and the Bibliothèque de Versailles.

This remarkable man, with an excellent judgment and an even, cheerful temper, possessed an iron constitution. He retired on a pension in 1722, and died August 11, 1730, at Dreux, whither he had removed from Versailles in or about 1724. His brother,

JACQUES, known as Philidor 'le Cadet,' born in Paris, May 5, 1657, entered the Grande Écurie when a little over twelve as fifer, and was afterwards promoted to the oboe, cromorne, and marine trumpet, succeeding his father. In 1683 he was admitted to the Chapelle, and in 1690 to the Musique de la Chambre, in which he played the bassoon. He was a favourite with Louis XIV., who gave him some land at Versailles, where he built a house, and died May 27, 1708. He was an amiable man, and led a quiet, happy life, on the best of terms with his brother, in whose collection his compositions were preserved—marches for drums and kettle-drums, airs for oboe, and dance-music. The military music is still in the library at Versailles, but the rest has disappeared. Jacques had by his wife, Elisabeth Hanique, twelve children, of whom four sons, Pierre, Jacques, François, and Nicolas, became musicians. Thus the two brothers André and Jacques, Philidor l'aîne and Philidor le cadet, left a numerous progeny. We now revert to the four sons of André: the eldest,

ANNE, born in Paris, April 11, 1681, before he was twenty produced at court, through the patronage of his godfather, Duke Anne de Noailles, three pastorales, 'L'Amour vainqueur' (1697), 'Diane et Endymion' (1698), and 'Danaé' (Marly, 1701), included in one of the lost vols. of the Collection Philidor. In 1702 he obtained the succession of his father's posts in the Grande Écurie and the Chambre, and in 1704 became oboist in the Chapelle, often playing before Louis XIV., who had a predilection for the instrument. He also composed[1]; but his real title to a place in the history of music is that he was the founder of the Concerts Spirituels, though he conducted them for two years only (1725-27). [He died in Paris, Oct. 8, 1728.] Laborde says that, after having directed the concerts of the Duchesse du Maine, he became Surintendant de la Musique to the Prince de Conti; but I have not been able to verify these assertions; and, as every one knows, the regular musician of the celebrated 'nuits de Sceaux' was Joseph MOURET, called 'le musicien des grâces,' from the freshness of his melodies and fertility of his ideas.

MICHEL, the second son, and second Philidor of the name, born at Versailles, Sept. 2, 1683, a godson of Michel de Lalande, played the drums in the king's band. All that need be said of him is that Fétis's account is incorrect in every particular.

FRANÇOIS, born at Versailles, March 17, 1689, entered the Chapelle in 1708 as player on the bass cromorne and marine trumpet. In 1716 he became oboist in the Chambre, and bass violinist in the Grande Écurie. He seems to have died either in 1717 or the beginning of 1718, leaving some small compositions—amongst others, two books of 'Pièces pour la flûte traversière' (Ballard, 1716 and 1718). The youngest of the brothers was

FRANÇOIS-ANDRÉ (see below).

PIERRE, the eldest son of Jacques 'le cadet,' was born August 22, 1681, in Paris, produced a pastoral at Versailles in 1697, was in the royal band, became flute-player of the king's private band in 1712, and violist in 1716; he died Sept. 1, 1731.

JACQUES (II.), the second son, born Sept. 7, 1686, succeeded his father as oboist in 1708, and died at Pampeluna, June 25, 1709. FRANÇOIS (II.), born Jan. 21, 1695, was oboist of the king's chamber, and died Oct. 27, 1726. NICOLAS, born at Versailles, Nov. 3, 1699, was oboist in the Grande Écurie, and violist in the king's private band. In 1747 he played the serpent in the latter, and died about 1769. G. C.

PHILIDOR, FRANÇOIS ANDRÉ DANICAN, the most eminent of the family as a composer, and a highly distinguished chess-player, was born at Dreux, Sept. 7, 1726. As a child he showed an extraordinary faculty for chess, which he saw played by the musicians of the Chapelle du Roi. Being a page of the Chapelle he had a right to music lessons, and learned the fundamental rules of harmony from André CAMPRA, the most original of the French musicians between Lully and Rameau. At the close of his time as page he came to Paris, and supported himself by giving lessons and copying music. Discouraged perhaps by the difficulties of an artist's career, he gave himself up entirely to chess, and, with a natural gift for abstruse calculations, studied it to such purpose that at eighteen he was a match for the best players, and able to make a livelihood out of it. Being, however, hard pressed by his creditors, he started in 1745 on a tour abroad, going first to Amsterdam, where he pitted himself successfully against Stamma, author of *Les Stratagèmes du jeu d'échecs*. Thence he went on to Germany, and spent some time in 1748 at Aix-la-Chapelle, occupied in a work on the principles of the game. He next, on the invitation of Lord Sandwich, visited the English camp between Maestricht

[1] Among his printed works may be specified 'Premier livre de pièces pour la flûte traversière, flûte à bec, violons et hautbois' (Paris, 1712), oblong 4to. There is also a MS. Te Deum for four voices in the Conservatoire.

and Bois-le-Duc, and was well received by the Duke of Cumberland, who invited him to come to London and publish his *Analyse du jeu des échecs*. The subscriptions of the English officers encouraged him to accept the invitation, and he arrived in England, where he eventually acquired a profitable celebrity. The first edition of his book appeared in 1749, and met with great and deserved success. It was during this first stay in London that Philidor performed the remarkable feat at the Chess Club of playing and winning three games simultaneously against first-rate players without seeing the boards.

Meantime Diderot, and his other friends, fearing that the continual strain of the pursuit for which he was forsaking his true vocation might prove too severe, recalled him to Paris in 1754. He began at once to compose. His motet 'Lauda Jerusalem' did not procure him the place of a 'Surintendant de la Musique' to the king, at which it was aimed, but the disappointment turned his attention to dramatic music. His first opéra-comique, 'Blaise le Savetier' (1759), a brilliant success, was followed by 'L'Huître et les Plaideurs' (1759); 'Le Quiproquo,' two acts, and 'Le Soldat Magicien' (1760); 'Le Jardinier et son Seigneur,' and 'Le Maréchal' (1761); 'Sancho Pança' (1762); 'Le Bûcheron' and 'Les Fêtes de la Paix,' intermezzo written on the conclusion of peace with England (1763); 'Le Diable à quatre' (1763); 'Le Sorcier,' two acts (1764); 'Tom Jones,' three acts (1765); 'Mélide, ou le Navigateur,' two acts (1766); 'Le Jardinier de Sidon,' two acts (1768); 'L'Amant déguisé' (1769); 'La nouvelle École des Femmes,' two acts (1770); 'Le bon Fils' (1773); and 'Les Femmes vengées,' one act (1775), all given either at the Théâtre de la Foire, or at the Comédie Italienne. [An 'histoire amoureuse de Pierre de Long . . .' was published in London in 1765; a copy is in the British Museum.] Besides these he composed a Requiem performed in 1766, on the anniversary of Rameau's death at the Oratoire, and produced the tragedy of 'Ernelinde,' his best work, at the Opéra (Nov. 24, 1767; reproduced in 1769 as 'Sandomir').

These successes did not cure him of his passion for chess. In 1777 he returned to London, brought out a second edition of his *Analyse*, and set to music Horace's 'Carmen seculare' with flattering success (1779).

On his next return to Paris he found Grétry and Gluck at the height of their popularity; but, nothing daunted, he composed 'Persée' (Oct. 27, 1780), and 'Thémistocle' (May 23, 1786), both in three acts, produced at the Académie without success, and 'L'Amitié au village' (1785) and 'La belle esclave, ou Valcour et Zéïla' (1787). 'Bélisaire,' three acts, was not given at the Opéra in 1774 as stated by Fétis, but at the Théâtre Favart (Oct. 3, 1796) a year after Philidor's death.

He received a regular pension from the Chess Club in London, and it had been his habit to spend several months of every year in England. In 1792 he obtained permission for the journey from the Comité du Salut public, but events prevented his return to Paris, and when his family had succeeded in getting his name erased from the list of émigrés, they learned that he had just died in London, August 31, 1795.

To estimate Philidor's work rightly, the condition of the French stage at the time he began to write must be taken into consideration; he will then appear to have possessed not only greater originality, but art of a higher kind than that of his contemporaries Duni, Monsigny, and Grétry. His harmony is more varied, and the form and character of his airs new. He was the first to introduce on the stage the 'air descriptif' ('Le Maréchal'), and the unaccompanied quartet ('Tom Jones'), and to form a duet of two independent and apparently incongruous melodies. Moreover, he understood to a degree then rare the importance of the orchestra and chorus, and undoubtedly surpassed his compatriots in instrumentation. He enjoyed an almost unexampled popularity in his day, being called forward after the representation of his 'Sorcier'—the first instance of the kind in Paris. Nevertheless his works have not lived, probably because their merit lay in construction, rather than in melody, grace, or depth of sentiment. Nor had he dramatic instinct at all in the same degree as Monsigny or Grétry. There is a fine bust of Philidor by Pajou, and an excellent portrait by Cochin, engraved by St. Aubin in 1772.

For further information on the family the reader is referred to Lardin's *Philidor peint par lui-même* (Paris, 1847), republished from the periodical *Le Palamède* (Jan. 1847), and to *Les Philidor, généalogie biographique des musiciens de ce nom*, a conscientious study by Pougin, which appeared in *La France musicale* (Dec. 22, 1867, to Feb. 16, 1868). G. C.

PHILIPP, Isidore, born at Budapest, Sept. 2, 1863, studied at the Paris Conservatoire, where he gained the first prize for piano in 1883, and also received counsel from Stephen Heller, Saint-Saëns, and Ritter. He played in different parts of Europe and made his first appearance at the Philharmonic Society in London in March 1890. He took part regularly at the Colonne, Lamoureux, and Conservatoire concerts in Paris. In 1890 he founded with MM. Berthelier and Loeb a chamber-music organisation, and in 1896 reorganised the 'Société des instruments à vent,' giving most interesting concerts until the final dissolution of the undertaking in 1901. He has published numerous educational works, arrangements (among them a wonderfully clever and effective version of the scherzo from the *Midsummer*

Night's Dream music) for two pianos, as well as pianoforte pieces. He became professor of the piano at the Paris Conservatoire in 1893. G. F.

PHILIPS, PETER, an English composer and organist, who lived in the Netherlands at the end of the 16th and beginning of the 17th centuries. Very little is known of his biography beyond what can be gathered from the title-pages of his published works, in which his name is given in various Latin, French, and Italian forms. Fétis says that he was born in England of Catholic parents, and about 1595 went to Italy, residing for some months in Rome, but these statements cannot be verified, nor does his name occur in the records of the English College at Rome. The Fitzwilliam Virginal Book contains a series of nineteen pieces by Peter Philips, many of which are dated (1580, 1582, 1592, 1593, 1595, 1602, 1603, and 1605). The first (No. lxxxv.—printed edition, i. 343) is a Pavana, with the note 'the first one Philips made.' Another of the series is a 'Pavana Dolorosa,' dated 1593, with the abbreviated name 'Treg.,' probably indicating that it is the composition of the elder Tregian, who was at that date imprisoned as a recusant. In a MS. now in the Berlin Library (MS. 191) there is another copy of this Pavana, with the name of Philips alone as composer, while the index states that it was 'composta in prigione.' This probably means that Tregian wrote the Pavana while he was in prison, and that it was subsequently arranged by Philips. It is highly improbable that Philips was in England after 1590, for in 1591 there was published at Antwerp his collection of madrigals entitled, 'Melodia Olympica di Diversi Eccellentissimi Musici,' dedicated to 'Sig. Giulio Balbani, patrono mio osservantissimo,' and dated Antwerp, Dec. 1, 1590. (The Balbanis were a noble family of Lucca, a branch of which was settled at Bruges at the end of the 16th century.) Other editions of the 'Melodia Olympica' appeared at Antwerp in 1594 and 1611. This work was followed in 1596 by 'Il Primo Libro de Madrigali a Sei Voci,' printed at Antwerp by Phalèse, and dedicated (Antwerp, Jan. 8, 1596) to Signor Alessandro di Giunta; a second edition was issued in 1604. In 1598 he published at Phalèse's press in Antwerp a volume of eight-part madrigals, on the title-page of which he appears for the first time as organist of the Archduke Albert and Archduchess Isabella. This work is dedicated from Antwerp on Sept. 24, 1598, to Sir William Stanley (1548-1630), the Catholic adventurer, who is described as 'Collonello d' un Regimento Inglesi & Walloni mio Sig. osseruandiss.' The work was reprinted in 1599, and again in 1615. In 1603 there appeared a second book of madrigals for six voices (Antwerp, Phalèse), dedicated from Antwerp, Nov. 10, 1603, to the Archduke and Archduchess; a second edition was issued in 1615. On March 9, 1610, Philips was appointed to a canonry in the collegiate church of Saint Vincent, at Soignies, vacant by the death of Claude Carlier. In 1611 he was summoned to Malines, together with several of his colleagues of the Archducal chapel, in order to report on a new organ erected in the Cathedral. For their services on this occasion Philips and his companions received six pots of Rhine wine, of the value of 24 livres, 15 sous. The entry of this payment in the town accounts seems to imply that Philips and his colleagues took part in the Easter services of 1611.[1] In the same year Philips's name appears as organist at the Chapel Royal at Brussels, in receipt of '10 aunes de drap, au prix de six livres l'aune.' On March 12, 1622, at the funeral of the Archduke Albert (ob. July 15, 1621), Philips walked in the procession at the head of the 'Chapellains de la Chapelle de la Cour'; his portrait, which is certainly taken from life (as notified in the letterpress) is here reproduced from Jacques Francquart's *Pompa Funebris . . . Alberti Pii . . . veris imaginibus expressa* (Brussels, 1623). Two years later (1624) as 'Pietro Filippini' he is mentioned in a report on the restoration of the organ of the Court Chapel.

After the appearance of his six-part madrigals Philips seems to have devoted himself entirely to sacred music, and it is probable that it was in order to be qualified for the canonry of Soignies that he entered into Holy Orders. His first published collection of sacred music, the 'Cantiones Sacrae,' for five voices, was published by Phalèse at Antwerp in 1612. It is dedicated to the Blessed Virgin, and in the title-page the composer's name first appears with the prefix 'R.D.' and with the title of Canon of Soignies. The five-part 'Cantiones Sacrae' were followed in 1613 by a similar collection for eight voices, also published by Phalèse, and dedicated to St. Peter. A second edition of this work, with the addition of a 'Bassus Continuus,' for the organ, was brought out by Phalèse in 1625. In 1613 also appeared the first edition of 'Gemmulae Sacrae Binis et Ternis Vocibus cum Basso Continuo ad Organum' (Antwerp, Phalèse), a second edition of which was issued in 1616 and a third in 1621. In 1616 Jean Veruliet of Valenciennes brought out a little volume of short motets or hymns entitled 'Les Rossignols Spirituels. Liguez en Duo, dont les meilleurs accords, nommément le Bas, releuent du Seigneur Pierre Philippes, Organiste de leurs Altezes Serenissimes.' This work, of which a second edition appeared in 1621, a third in 1631, and a fourth (without Philips's name) at Cologne in 1647, is dedicated to Charles

[1] See P. Bergmans, 'L'Organiste des Archiducs Albert et Isabelle Peter Philips' (Gand, 1903).

de Pas, Abbot of St. Amand. In 1616 Philips also published with Phalèse at Antwerp his 'Deliciae Sacrae Binis et Ternis Vocibus, cum Basso Continuo ad Organum,' dedicated to the Archduke and Archduchess; a second edition of this work appeared in 1622. On Jan. 5, 1621,

Philips exchanged his canonry of Soignies with Jerome van der Berghe for a perpetual chaplainship in the church of Saint Germain at Tirlement. The documents relating to this transaction are printed by P. Bergmans. In the title-page of the second edition of the 'Deliciae' (1622) he is still entitled Canon of Soignies, but on that of his next work, a collection of Litanies of Loretto, for from four to nine voices, with Bassus Continuus for the organ (Phalèse, Antwerp, 1623), he appears as Canon of Bethune, a title he also bears in the second edition of the eight-part 'Cantiones Sacrae,' issued in 1625. But in 1628, when he issued the first part of his 'Paradisus Sacris Cantionibus consitus, una, duabus et tribus vocibus decantantis. Cum Basso Generali ad Organum' (Phalèse, Antwerp, dedication dated Brussels, April 1628), he once more appears as Canon of Soignies, an office he still held in 1633, when the second and third parts of the 'Paradisus' were printed by Phalèse, though on the title-page of the second (enlarged) edition of the Litanies (1630) his name appears without any title. After 1633 he left off publishing, and it is probable that his death occurred about this time. There is no record of it to be found at Soignies, where the present writer has examined the records of the church and the tombstones of the Canons without success.

In addition to the works which he himself published, Philips contributed to many collections of the time. Phalèse's 'Madrigali a otto voci de diversi eccellenti et famosi autori' (Antwerp, 1596) contains two madrigals by him for eight voices; two more are in the same publisher's 'Paradiso musicale di madrigali et canzoni a cinque voci' (Antwerp, 1596), and two English madrigals in Thomas Morley's 'Madrigals to five voyces. Celected out of the best approued Italian Authors' (London, 1598). A Pavan and Galliard are in Morley's 'Consort Lessons' (1599)—the Pavan is an arrangement of the 1580 Pavan in the Fitzwilliam Virginal Book (No. lxxxv.); a six-part madrigal is in the 'Ghirlanda di madrigali' (Phalèse, Antwerp, 1601), and two more in the 'Nervi d' Orfeo' (Leyden, 1605). A dance for five instruments is in the first part of Z. Füllsack's 'Ausser lesener Paduanen und Galliarden' (Hamburg, 1607), and three motets in Books II. and III. of M. Herrerius's 'Hortulus Musicalis' (Munich, 1609), and in the same year the 1580 Pavana (Fitzwilliam Virginal Book, No. lxxxv.) was printed in tablature in Thomas Robinson's 'New Citharen Lessons' (London, 1609). Abraham Schadaeus also reprinted two of Philips's eight-part 'Cantiones Sacrae' in his 'Promptuarium Musicum' (Strasburg, 1611). From 1605 to 1610 Salomon de Caus was engineer to the Archduke Albert and the Archduchess Isabella at Brussels, where he was succeeded in 1612 by his assistant, Gerard Philippi, who may have been a connection of the composer's. That he was well known to de Caus is proved by the fact that the curious volume of mechanical devices which the celebrated engineer published at Frankfurt in 1615, under the title of 'Les Raisons des Forces Mouvantes' contains part of a Fantasia by Philips (for a barrel-organ turned by water) on Alessandro Striggio's five-part madrigal 'Chi fara fed' al ciel'; the original madrigal appeared at Venice in 1566 in the second book of a collection called 'Il Desiderio,' and Philips's complete setting is to be found in

the Fitzwilliam Virginal Book (printed edition, 1899, i. p. 312). In the same year (1615) de Caus also printed in his 'Institution Harmonique' some instrumental trios by Philips, 'ou les natures de la première, troisiesme, & cinquiesme mode sont tres bien obseruées'; though the composer's name, 'Pietri Fillippi,' is only attached to the 'Trio de la Première Mode,' the context shows that all three are by him. In 1621 Thomas Simpson inserted a short instrumental 'aria à 4' in his 'Taffel Concert,' published at Hamburg, and in 1622 a four-part Paduana from his pen appeared in the anonymous 'Amoenitatum Musicalium Hortulus,' published at Leipzig. Two motets by Philips for two voices with basso continuo are in the 'Promptuarium Musicum' of J. Donfrid (Strasburg, 1622), and two Christmas carols in the 1629 edition of Pevernage's 'Laudes Vespertinae B. Mariae Virginis' (Phalèse, Antwerp). For a list of the libraries containing MS. compositions by Philips reference must be made to Eitner's *Quellen-Lexikon*. In many cases the MSS. are only copies of printed works, but at Königsberg (MS. 1645, No. 24) are preserved four parts of a mass for six voices, unfortunately wanting the tenor and sextus. An account of some instrumental pieces in a MS. formerly in the Library of Count zu Lynar at Lübbenau will be found in Dr. Max Seiffert's introduction to vol. i. of the complete works of Sweelinck (1894, p. 111). It is often very difficult to distinguish the MS. compositions of Peter Philips from those of an earlier composer—Philip van Wilder—who in English MSS. sometimes appears as 'Mr. Philips.' In the first volume of the new catalogue of the MS. music in the British Museum the two composers are indexed together as 'Philip de Wildroe,' owing to the fact that a metrical motet or anthem, 'Blessed art thou that fearest God,' occurs in Add. MSS. 30,480-4 as by 'Philip de Wildroe,' in Add. MS. 22,597 as by 'Phillips,' and in Myriell's 'Tristiae Remedium' it is ascribed to Peter Philips. The two first MSS. were clearly written early in the reign of Elizabeth, and Myriell's collection is dated 1616, so it seems probable that Myriell found the composition with the name of 'Phillips' attached and attributed it to Peter Philips, who was well known in his day, while the name of Philip van Wilder was forgotten. The latter was appointed lutenist to Henry VIII. as far back as 1538, and in the Inventory of the King's goods (Harl. 1419) taken after his death he is described as keeper of the musical instruments at Westminster: in 1550 he appears as a gentleman of the Privy Chamber to Edward VI., commissioned to collect children for the Chapel Royal. His identity with the earlier 'Mr. Phillips' is established by a MS.[1] of Baldwin's at Christ Church, Oxford, in which is a motet, 'Aspice Domine,' by 'Mr. Philips of the King's privi chamber.' The same motet occurs, ascribed to 'Phillips,' with the date 1568, in Sadler's MS. (Bodl. Mus. e. 1-5) and also in Brit. Mus. Add. MS. 31,390. 'A booke of In nomines, and other solfainge songes of v. vi. vii. and viii. parts for voyces and instruments,' which contains fifteen other pieces by the same composer. It is therefore safe to conclude that these, and the similar lute arrangements in the Royal College of Music (Sac. Har. Cat. No. 1964) are all by Philip van Wilder. Music by him was printed in Antwerp and Paris collections of 1544, 1545, 1572, and 1597,[2] but the style of all these is earlier than that of Peter Philips, and there can be but small doubt that nothing by the latter composer dates from much earlier than the Pavana of 1580 in the Fitzwilliam Virginal Book described by the writer of the MS. as 'the first one Philips made.' It may be mentioned that besides Philip van Wilder a Peter van Wilder was appointed minstrel to Henry VIII. in 1519; his name is found among the Royal Musicians until the reign of Mary. A Robert Philip was also a pupil of Cornysshe's in 1514; he was a singing-man at St. George's Chapel, Windsor, before 1550, and also a gentleman of Edward VI.'s Chapel Royal, but he is not known to have composed any music.

Like his contemporary Bull, who was also a refugee at Antwerp in the early 17th century, Philips seems to have been personally acquainted with Sweelinck; an arrangement of the English composer's early Pavana (Fitzwilliam Virginal Book, i. p. 343), by the Dutch organist is printed by Dr. Seiffert in the above-mentioned volume, and the same writer (*Geschichte der Klaviermusik* (1899), i. pp. 86-88) refers to a contemporary record of Philips's opinion that Sweelinck was the cleverest and most talented ('constrijck') organist of his time. That Philips himself was widely appreciated in his day is proved by the number of collections in which works by him appeared. Although his life was spent abroad, he was not forgotten in England, and Peacham, in his *Compleat Gentleman* (London, 1627), says of him: 'Nor must I here forget our rare Countrey-man, *Peter Phillips*, Organist to their *Altezza's* at Bruxels, now one of the greatest Masters of Musicke in Europe. Hee hath sent vs ouer many excellent Songs, as well *Motets* as *Madrigals*: he affecteth altogether the *Italian* veine.' In Velvet Breughel's picture of the Five Senses (now in the Prado at Madrid) an open music-book on a spinet reproduces the title-page of Philips's six-voice madrigals, and in Ph. Brasseur's *Sydera illustrium Hannoniæ Scriptorum* (Mons, 1637), the following verses on him appear:—

[1] The writer is indebted to Mr. G. E. P. Arkwright for kindly drawing his attention to these Oxford MSS.

[2] See Eitner's *Sammelwerke*. Van der Straeten conjectures that there may have been two Philip van Wilders, one in the Netherlands and one in England.

Anglus ubique audit, verum magis Angelus ille est
Sonegiæ Clero, Sonegiæque choro.
Qui velut eximios semper colit arte canorâ,
Sic melodis auctum vocibus ille Petrum.
Edidit hic sacris Paradisum cantibus aptum,
Et modo sacratis servit ubique locis.

Even Burney (who knew so little about Philips as to say that Soignies was in Germany) gives him some stinted praise. Commenting on the Fitzwilliam Virginal Book, the 18th-century historian says (iii. 86): 'The first regular fugue, for the organ, upon one subject that I have seen, was composed by Peter Philips . . . and is inserted in the Virginal Book . . . This author has manifested considerable abilities in treating a simple subject, which he has introduced no less than thirty-nine times: simple; in augmentation; and in diminution. The harmony is very full, but the modulation being chiefly confined to the keynote, and its fifth, is somewhat monotonous, and the divisions, in accompanying the subject, are now become too common and vulgar to afford pleasure, or even to be heard with patience, by fastidious judges of modern melody.' In estimating Philips's position among English composers it is important to remember that his whole life was passed abroad. His music exhibits none of the characteristics of his English contemporaries; as Peacham remarks, it is—at least in his madrigals and instrumental works—entirely in 'the Italian veine.' In his later years he seems to have been more influenced by the later Netherlandish School, and his five-part 'Cantiones Sacrae' often contain passages strongly reminiscent of Sweelinck. (As to his conjectural influence on Frescobaldi, see Van der Straeten's *Musiciens Néerlandais en Italie* (1882), vol. vi.) After suffering undeserved neglect for three hundred years, attention has lately been drawn to this set of motets by the performances of the choir of Westminster Cathedral under Mr. Terry, who has had the whole set lithographed for modern use. Their revival has been one of the most interesting features of the Cathedral services, where their admirable combination of melody and dignity has won for them well-merited, if tardy recognition. In his later sacred music Philips seems to a certain extent to have abandoned the polyphonic style of his earlier works and to have adopted a modified kind of homophony, somewhat resembling that of Dering, who, like himself, was a Catholic English organist settled in the Netherlands. It is to be hoped that the attention recently drawn to this very talented composer will cause more of his music to be reprinted. At present, the following is a list of all that is accessible:—

MADRIGALS.

1. Voi volete ch' io muoia (4 voc.). Hawkins, *History*, iii. 328.
2. Amor che vuoi (4 voc.). Ed. W. B. Squire (Stanley Lucas and Weber, 1890).
3. Dispiegate guancie amate (8 voc.). Ed. W. B. Squire ('Ausgewählte Madrigale,' Breitkopf & Härtel, 1906).

MOTETS.

1. O pastor æterne (8 voc.). (A. H. Jewell's 'Madrigal and Motett Book,' No. 2, 1856.)
2. Hodie Sanctus Benedictus (5 voc.). Ed. W. B. Squire (Novello & Co., 1899).
3. Ego sum panis vivus (5 voc.). Ed. W. B. Squire (J. Williams, 1902).
4. Ave Verum.
5. Ave Regina.
6. Regina coeli.
7. Salve Regina.

(5 voc.) In R. R. Terry's 'Downside Motets' (Cary & Co., 1904-5).

8. Veni Creator (4 voc.). In C. T. Gatty's 'Arundel Hymns' (Boosey & Co., 1905).

INSTRUMENTAL.

1. A shortened version of the Fantasia on Striggio's 'Chi fara fed' al ciel,' as printed by S. de Caus. In E. Van der Straeten's *Musiciens Néerlandais en Italie* (1882), p. 506.
2. Another Fantasia on the same subject, from a MS. in the University Library at Liège. In A. E. Ritter's *Zur Geschichte des Orgelspiels* (1884), ii. p. 51.

3-21. Nineteen pieces in the Fitzwilliam Virginal Book (1899), vol. i.

W. B. S.

PHILLIPPS, ADELAIDE, a contralto singer, counted as American, though born in England at Stratford-on-Avon, in 1833. Her father was a chemist and druggist, and her mother, who was of Welsh birth, was a teacher of dancing. The family emigrated to America in 1840, going first to Canada, and then to Boston, Mass. Adelaide was early instructed in dancing by her mother, and on Jan. 12, 1842, made her first appearance on the stage at the Tremont Theatre, Boston, as an 'infant prodigy.' On Sept. 25, 1843, she began an engagement at the Boston Museum; she remained at this house eight years, playing a great variety of parts, besides dancing, alone or with one or both of two brothers. Occasional trips to Philadelphia and New York were taken at this period. Her vocal gifts soon attracted the attention of connoisseurs, and in 1850 she was introduced to Jenny Lind, then on a professional tour in America. The great singer advised the young actress to give herself up to the study of music, a subscription list was started for the purpose of paying for her training, and she was sent to Manuel Garcia in London. She had before this received some instruction in music at home from Mme. Arnoult, and Thomas Comer. On Dec. 17, 1854, she made a début at the Teatro Carcano, Milan, as Rosina. In August 1855 she returned to Boston, and in October appeared at a concert in the Music Hall. She was then engaged for a series of operas of the English ballad school—'The Duenna,' 'The Devil's Bridge,' and 'The Cabinet'—at the Boston Theatre. Her American début in Italian opera was at the Academy of Music, New York, March 17, 1856, as Azucena in 'Il Trovatore.' Her success secured for her an engagement for five seasons. She went first to Havana, and subsequently to Paris (where she sang Azucena at Les Italiens in Oct. 1861), Madrid, Barcelona, and through Hungary and Holland. Her repertory comprised all the contralto parts in the stock Italian operas. In 1879 she became identified with the Boston Ideal Opera Company, devoted to the presentation of operettas. She appeared with this company for the last time in Boston, on the Museum stage, where her early triumphs had been won, on Nov. 30, 1880. Her last appearance on any stage was

at Cincinnati in Dec. 1881. Miss Phillipps was a universal favourite with American audiences as a concert and oratorio singer. From Dec. 31, 1860, when she sang in the 'Messiah,' to Nov. 24, 1878, when she took part in Verdi's Requiem, she was a frequent and a welcome contributor to the concerts of the Handel and Haydn Society in Boston. In Sept. 1882, the state of her health induced her to go to Carlsbad, where she died on Oct. 3, 1882. Her remains were carried to Boston, and subsequently buried at Marshfield, Massachusetts, where the family had long lived on a fine estate purchased by Adelaide. She left a sister, Mathilde, also a contralto of excellent reputation in America, and three brothers. Brothers and sister were alike indebted to Adelaide for their education and start in life. Her life was one of constant and hard labour, the care of a large family having early in life been thrown upon her, but she was always patient and cheerful. F. H. J.

PHILLIPS, Arthur, Mus.B., born 1605, became in 1622 a clerk of New College, Oxford, and was appointed organist of Bristol Cathedral Dec. 1, 1638. On the death of Richard Nicolson in 1639 he succeeded him as organist of Magdalen College, Oxford, and Professor of Music in the University, and graduated Mus.B. July 9, 1640. Some time afterwards he quitted the English Church for that of Rome, and attended Queen Henrietta Maria to France as her organist. Returning to England he entered the service of a Roman Catholic gentleman of Harting in Sussex, named Caryll, as steward. He composed music in several parts for 'The Requiem, or, Liberty of an imprisoned Royalist,' 1641, and a poem by Dr. Pierce, entitled 'The Resurrection,' 1649. [A 'fancy on a ground' is in the Brit. Mus. Add. MS. 29,996.] He describes himself in the subscription book as son of William Phillips of Winchester, gentleman. [He died March 27, 1695.] W. H. H.

PHILLIPS, Henry, born in Bristol, August 13, 1801, was the son of a country actor and manager, and made his first appearance in public as a singing-boy at the Harrogate Theatre about 1807. He afterwards came to London and sang in the chorus at Drury Lane and elsewhere. On the settlement of his voice as a baritone he placed himself under the tuition of Broadhurst, and was engaged in the chorus at the English Opera-House, and to sing in glees at civic dinners. He next had an engagement at Bath, where he sang in 'Messiah' with success. Returning to London he studied under Sir George Smart and appeared in the Lenten oratorios at the theatres. In 1824 he was engaged at Covent Garden, and appeared as Artabanes in Arne's 'Artaxerxes,' but made little mark. In the summer of the same year he sang the music of Caspar on the production of 'Der Freischütz,' with great effect. He then made progress, was engaged at the provincial festivals, and in 1825 appointed principal bass at the Concert of Antient Music, and from that time filled the first place at the theatre and in the concert-room. He was also a member of the choir at the chapel of the Bavarian Embassy. About 1843 he gave up his theatrical engagements and started a series of 'table entertainments,' which, notwithstanding their ill success, he persisted in giving, at intervals, until he quitted public life. In August 1844 he went to America, and remained there, giving his entertainments in various places, for nearly a year. On his return to England he found that his place had been filled up by others, and it was some months before he regained his position. On Feb. 25, 1863 (his powers having been for some time on the wane) he gave a farewell concert and retired. He then became a teacher of singing, at first at Birmingham, and afterwards in the vicinity of London. He died at Dalston, Nov. 8, 1876. He composed several songs, etc., and was author of *The True Enjoyment of Angling*, 1843, and *Musical and Personal Recollections during half a century*, 1864. Philips was heard to the best advantage in the songs of Handel and Purcell, and the oratorio songs of Haydn, Mendelssohn, and Spohr. On the stage he was most successful in ballads. In the comic operas of Mozart and Rossini he failed to create any impression. W. H. H.

PHILLIPS, John and Sarah, music engravers, during the middle of the 18th century. Hawkins says of them: 'But the last and greatest improver of the art of stamping music in England was one Phillips, a Welchman, who might be said to have stolen it from one Fortier, a Frenchman and a watchmaker, who stamped some of the parts of Martini's first opera, of concertos, and a few other things. This man Phillips, by repeated essays, arrived at the method of making types [punches] of all the characters used in music; with these he stamped music on pewter plates, and taught the whole art to his wife, and son. In other respects he improved the practice of stamping to so great a degree that music is scarce anywhere so well printed as in England' (*History*, p. 802, Novello's ed.). This latter statement is quite true, for music bearing Phillips's name or that of his wife's is excellent to a degree. The Phillips pair kept a music shop in St. Martin's Court, St. Martin's Lane, about 1750-60, and worked much for composers who published their own compositions; among these were Geminiani ('Art of playing the Violin,' 1751); Dr. Arne ('Thomas and Sally,' 1761); Dunn ('Six English Songs'); Edward Miller (several collections of songs); Warren's ('Collection of Catches and Glees,' 1763), etc.

During the lifetime of John Phillips, both his

name and that of his wife appear attached to music, but Phillips having died, probably about 1766-68, his wife alone, shortly after this date, is found having a music shop in Bedford Court and still stamping music plates. F. K.

PHILLIPS, William Lovell, born at Bristol, Dec. 26, 1816; at an early age entered the cathedral choir of that city, and subsequently proceeded to London, where he sang as Master Phillips, the beauty of his voice attracting the approbation of Miss Stephens, afterwards Countess of Essex. He studied at the Royal Academy of Music, where he was a pupil of Cipriani Potter, and class-fellow of Sterndale Bennett, and eventually became Professor of Composition at that institution. From Robert Lindley he took lessons on the violoncello, and soon became a member of the orchestras of the Philharmonic, Antient Concerts, Her Majesty's, the Sacred Harmonic Society, etc., besides being regularly engaged at all the great Musical Festivals. He was at different times musical director of the Olympic and Princess's Theatres, composing the music for a variety of dramas. For many years he held the post of organist at St. Katherine's Church, Regent's Park, and at one time conducted a series of concerts at St. Martin's Hall. [Music to the farce of 'Borrowing a Husband' was performed in 1844.] In addition to numerous songs he composed a Symphony in F minor, which was performed with great success at the concerts of the Royal Academy of Music, and of the Society of British Musicians. Prior to his fatal illness he was engaged on an opera founded on a Rosicrucian story, and a cantata on a Welsh subject. He also attained great proficiency on the pianoforte, playing at the concerts of the Royal Academy. He died March 19, 1860, and was buried at the Highgate cemetery. G.

PHILP, Elizabeth, born 1827 at Falmouth, educated at Bristol under the care of Mary Carpenter, was taught singing by Manuel Garcia, and received instruction in harmony and composition from Hiller at the last-named place. She afterwards devoted herself to teaching singing and composition. Her first works were published in 1855, and comprised a Ballad, 'Tell me, the summer stars,' words by Edwin Arnold; also six songs from Longfellow, etc. A great number of her ballads became widely popular. Miss Philp was also the author of *How to sing an English Ballad.* She died in London, Nov. 26, 1885. A. C.

PHILTRE, LE. Opera in two acts; words by Scribe, music by Auber. Produced at the Académie Royale, June 20, 1831; and in English—'The Love Spell'—at the Olympic, London, Oct. 27 of the same year. The subject is the same as that of the 'Elisire d'amore' of Donizetti. It kept the Paris stage almost without interruption till Jan. 8, 1862, during which period it was played 242 times. G.

PHINOT (Finot), Dominicus, a French composer of the 16th century, of whose life absolutely nothing is known, but who has left enough good work behind him to warrant him considerable respect for his attainments as a musician. It is inferred that he was a native of or otherwise connected with Lyons, from the fact that the volumes containing his own works only were first published there. These are two Books of Motets *a* 5-8 (Lyons, 1547-48), and two Books of Chansons *a* 4 (Lyons, 1548). A mass of his *a* 4, 'Si bona suscepimus,' was published separately at Paris in 1557, and a book of Psalms and Magnificats *a* 4 at Venice, 1555. He is largely represented in the Nuremberg and other important collections of the time from 1538 onward. From the 'Thesaurus Musicus' of 1564 Commer has reprinted in his 'Collectio Musicorum Batavorum,' tom. viii., ix., the Lamentation 'Incipit Oratio,' also three motets 'Sancta Trinitas,' 'Jam non dicam,' 'Tanto tempore nobiscum,' all *a* 8, excellent works, written in the Venetian fashion for two choirs answering one another. J. R. M.

PHIPSON, Thomas Lamb, D.Sc., F.C.S., a prominent amateur violinist and musical littérateur, born near Birmingham, May 5, 1833, has contributed some interesting volumes to the literature of Music and the Violin. His father, Samuel Ryland Phipson—who interested himself in the adoption of several scientific innovations—resided for some years in Brussels, and it was at the University there, that Dr. Phipson obtained his Doctor's degree in Science at the age of twenty-two. Although engaged in scientific labour for over forty years, Dr. Phipson has occupied his leisure in the earnest study of music, and has found time to attain a proficiency as a violin virtuoso seldom attained by amateurs. This talent he has devoted to the cause of charity for nearly half a century. His published works (other than scientific treatises) comprise: *Biographies of Celebrated Violinists*; *Bellini and the Opera of 'La Sonnambula'*; *Confessions of a Violinist*; *Voice and Violin*, and two pamphlets entitled *Guido Papini* and *Musical Sounds produced by Carbon.* —(C. J. Bouverie, *Scientific and Literary works of Dr. P.; The Strad*, May 1903; *Biographie et Dictionnaire des Littérateurs et Savants Français Contemporains;* Wyman, *Biographical Dic.*) E. H-A.

PHRASE is one of the smallest items in the divisions which distinguish the form of a musical work. Where there are distinct portions marked off by closes like full stops, and half closes like stops of less emphasis (as often happens in Airs, Tunes, Themes, etc.), the complete divisions are generally called periods, and the lesser divisions phrases. The word is not and can hardly be used with much exactness and uniformity, for sometimes a phrase may be all, as it were, contained in one breath, and sometimes subordinate

divisions may be very clearly marked. See PHRASING. C. H. H. P.

PHRASING. A musical composition, as has just been said, consists of a series of short sections of various lengths, called *phrases*, each more or less complete in itself; and it is upon the interdependence of these phrases, and upon their connection with each other, that the intelligibility of music depends. The phrases are analogous to the sentences of a literary composition.

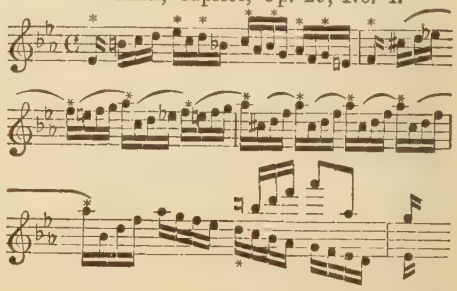
The relationship of the different phrases to each other and to the whole work forms no part of our present subject, but may be studied in the article FORM; what we have at present to do with is the proper rendering of the phrases in performance, that they may be presented to the listener in an intelligible and attractive form. The process by which this is accomplished is called Phrasing, and is perhaps the most important of the various elements which go to make a good and artistic rendering of a musical composition. Rousseau (*Dictionnaire de Musique*) says of it, 'The singer who feels what he sings, and duly marks the phrases and accents, is a man of taste.' But he who can only give the values and intervals of the notes without the sense of the phrases, however accurate he may be, is a mere machine.

Just as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds, and upon their connection with or separation from each other. It is this close relationship of language to music which makes their union in vocal music possible and appropriate, and accordingly when music is allied to words it is necessary that the musical accents should coincide with those of the text, while the separation of the various phrases agrees with the division of the text into separate lines or sentences. In instrumental music, although the same principles underlie its construction, there is no such definite guide as that afforded by the sense of the words in a song, and the phrasing must therefore be the result of a just appreciation on the part of the performer of the general sense of the music, and of the observance of certain marks by which phrasing is indicated.

If we now consider more closely the causes and consequences of a variety in the strength of the notes of a phrase, we notice in the first place the necessity for an accent on the first note of every bar, and, in certain rhythms, on other parts of the bar also. These regularly recurring accents, though an important part of phrasing, need not be dwelt on here, as they have already been fully treated in the article ACCENT; but there are certain irregular forms of accent occasionally required by the phrasing, which it is necessary to notice.

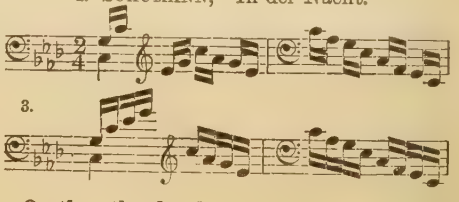
In rapid passages, when there are many notes in a bar, it is often necessary to introduce more accents than the ordinary rhythm requires, and the number and frequency of the accents will depend upon the number of changes of harmony upon which the passage is founded. Thus in the first bar of the following example, each couple of notes, after the first four, represents a new harmony, and the bar will consequently require seven accents, while the next two bars will receive the ordinary rhythmic accent on the first note of each group; and in the fourth bar, since the harmony does not change, two accents will suffice. In the example the place of the accents is shown by the asterisks.

1. MÜLLER, Caprice, Op. 29, No. 4.



Sometimes these extra accents have the effect of appearing to alter or add to the harmonies upon which the passage is founded, as in Ex. 2, where the additional accents demanded by the composer's method of writing in groups of two notes instead of four, seem to indicate an alternation of the tonic and subdominant harmonies of C minor, whereas if the passage were played as in Ex. 3 the effect would be that of a single C minor harmony.

2. SCHUMANN, 'In der Nacht.'

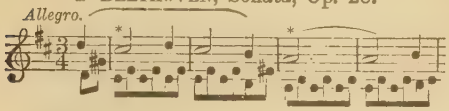


3.

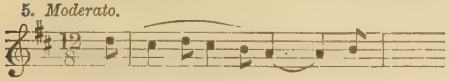
On the other hand, there are cases in which the phrasing requires the omission of some of the regular accents. This occurs in quick movements, when owing to the introduction of a melody written in notes of great length, two or even four of the actual written bars combine, and appear to the listener to form a single bar. This is the case in Ex. 4, the effect of which is precisely that of such a bar as Ex. 5, and the whole phrase of four bars will only require two accents, falling upon places corresponding to the first and third beats of Ex. 5. In the movement quoted the effect of the long bars remains in force during no less than forty-four of the actual written bars, the original 3–4 rhythm

coming into use again on the entrance of the syncopated subject.

4. BEETHOVEN, Sonata, Op. 28.

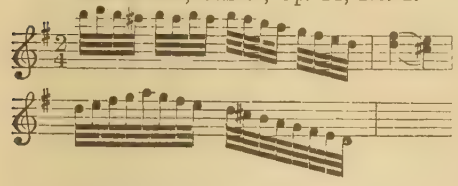


5. *Moderato.*



As a rule, the accent of a passage follows the grouping, the first note of each group receiving the accent; whenever, therefore, the grouping of a passage consisting of notes of equal length varies, the number of accents in the bar must vary also. Thus in Ex. 6 the first bar will contain four accents, while the third requires but two.

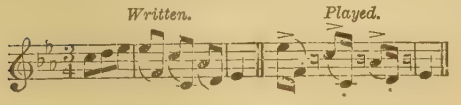
6. BEETHOVEN, Sonata, Op. 14, No. 2.



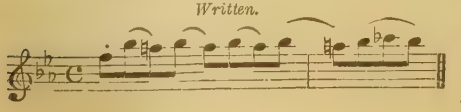
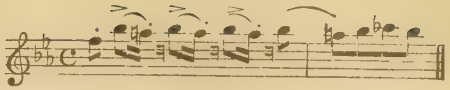
The signs which govern the connection or disconnection of the sounds are the dash (') or dot (·), and the curved line indicating legato. The ordinary use of these signs has already been described [DASH, LEGATO], and the due observance of them constitutes a most essential part of phrasing, but in addition to this the curved line is used to denote an effect of peculiar importance, called the *Slur*.

When two notes of equal length in quick or moderately quick tempo are joined together by a curved line they are said to be *slurred*, and in playing them a considerable stress is laid on the first of the two, while the second is not only weaker, but is made shorter than it is written, as though followed by a rest.

7. HAYDN, Sonata.

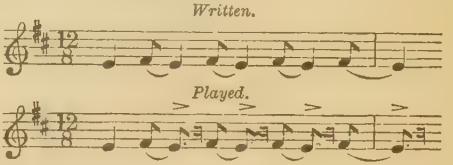


The rule that the first of the slurred notes receives the accent holds good even when it is in an unaccented part of the bar (Ex. 8). In such a case the slur causes a very effective displacement of accent.

8. BEETHOVEN, Concerto in C minor.

Played.

Groups of two notes of which the second is the shorter may also be slurred in the same way (Ex. 9), but when the second is the longer note it must be but slightly curtailed, though still perceptibly, and there is no displacement of accent (Ex. 10).

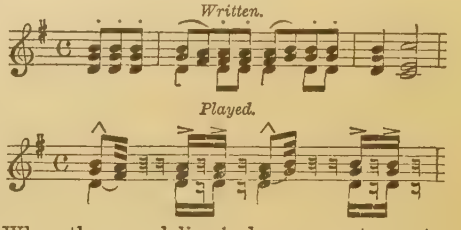
9. HAYDN, Sonata.

10. MENDELSSOHN, Presto Agitato.



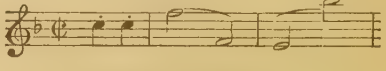
The slur is often used in combination with staccato notes in the same group (Ex. 11). When this is the case the second of the two slurred notes must be played both weaker and shorter than the notes marked staccato.

11. BEETHOVEN, Concerto in G.



When the curved line is drawn over two notes of considerable length, or in slow tempo, it is not a slur, but merely a sign of legato (Ex. 12), and the same if it covers a group of three or more notes (Ex. 13). In these cases there is no curtailment of the last note.

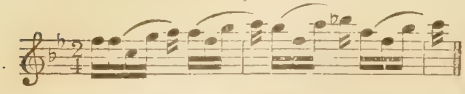
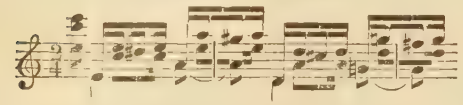
12. BEETHOVEN, Horn Sonata, Op. 17.

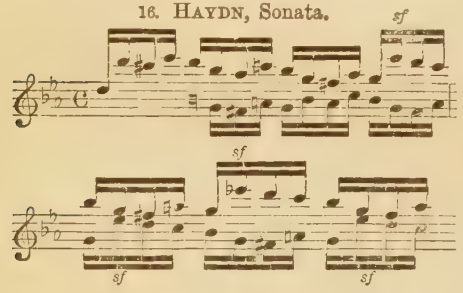
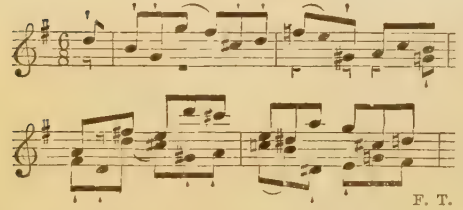


13. MOZART, Rondo in F.

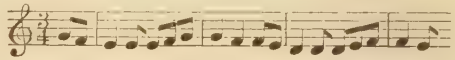
But if the curved line is so extended as to include and end upon an accented note, then an effect analogous to the slur is intended, and the last of the notes so covered must be shortened (Ex. 14). A similar effect is also sometimes

indicated by varying the grouping of the notes, so that the groups do not agree with the rhythmic divisions of the bar (Ex. 15).

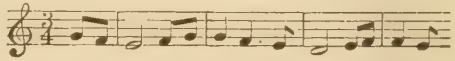
14. SCHUMANN, Humoresken.

15. SCHUMANN, Toccata.

The great value of definite and characteristic phrasing is perhaps nowhere so strikingly manifested as in the performance of music containing imitation. In all such music the leading part must contain some marked and easily recognisable effect, either of variety of force, as in Ex. 16, or of connection and disconnection, as in Ex. 17, and it is by means of the repetition of such characteristic effects in the answering part or parts that the imitation is rendered intelligible, or even perceptible, to the ordinary listener.

16. HAYDN, Sonata.

17. MOZART, Gigue.

F. T.

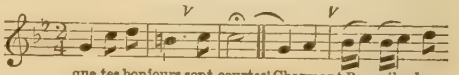
The foregoing article deals only with the art of phrasing on the pianoforte, and it is in some ways more important to phrase carefully on keyed instruments than on any others. For on keyed instruments alone, with the exception of the harp and instruments of percussion, is it possible to produce a long, meaningless series of sounds without any articulation, or division into rationally balanced sections. On the bowed instruments, as on the human voice and on all kinds of instruments blown with the breath, the length of the bow and the capacity of the human lungs necessitate some kind of division into 'phrases'; and the art of phrasing on these is generally spoken of as if a phrase were always synonymous with the number of notes to be played with one bow, or sung with one breath. The skill which average performers on the violin attain in the direction of disguising the interval between the up-and-down strokes of the bow leads some performers to disregard phrasing in passages where it is not specially marked, such as this



which would often be played



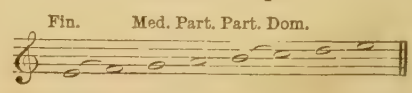
by careless players, if their attention were not drawn to the real balance of the phrases by means of slurs, etc. The vocal phrase nearly, but not quite always, is identical with the number of notes to be sung in one breath; the most prominent exception is when in leading back into the opening phrase of a melody, the singer chooses to include the first few notes of that opening phrase in the same breath as the passage in which the return is made, and then to break the natural phrase in the middle, by breathing in an unusual place. A good example is the following, from Campra's song 'Charmant Papillon,' as edited by Wekerlin:—



M.

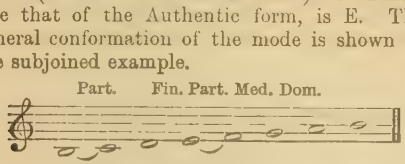
PHRYGIAN MODE (Lat. *Modus Phrygius*; *Modus mysticus*). The Third of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL.]

The Final of the Phrygian Mode is E. Its range extends upwards, in the Authentic form, from that note to the octave above; and semitones occur between its first and second, and fifth and sixth degrees. Its Dominant is C (B, the fifth degree of the scale, being inadmissible, on account of its false relation with F). Its Mediant is G; and its Participant A, for which note B is sometimes substituted. Its Conceded Modulations are D (the note below the Final), and F; and its Absolute Initials, E, F, C, and, more rarely, G. Its principal features are shown in the subjoined example:—



In its Plagal, or Hypophrygian form (Mode IV, *Modus Hypophrygius* or *Harmonicus*) its range lies a fourth lower, extending from B to the octave above. In this form, the semitones lie between the first and second, and the fourth and fifth degrees. The Dominant of the Hypophrygian Mode is A. Its Mediant is G, and its

Participant C, for which note F is sometimes substituted. Its Conceded Modulations are D and B (the lowest note of the mode). Its Final, like that of the Authentic form, is E. The general conformation of the mode is shown in the subjoined example.



It will be observed that the compass and intervals of this mode correspond exactly with those of the rejected Locrian ; yet Hypophrygian melodies have always been considered perfectly lawful. The reason is, that the Locrian Mode, being Authentic, is subject to the Harmonic Division, which produces a *Quinta falsa* between B and F, and a *Tritonus* between F and B ; whereas, the Hypophrygian Mode, being Plagal, is subject to the Arithmetical Division, and exhibits a perfect fourth, between B and E, and a perfect fifth, between E and B. [See *ante*, p. 225*b*.]

The ancient Plain-song melody of 'Te Deum Laudamus' is in the Mixed Phrygian Mode ; that is to say, it extends through the entire compass of the Authentic and Plagal forms, united ; and, as it brings out the peculiar characteristics of the mode very strongly, it may be taken as a good example of its use. [Among modern instances of the employment of this rather unusual mode may be mentioned Stanford's 'There's a bower of roses,' and Weingartner's 'Wie glänzt der helle Mond.' Abundant instances of folk-songs of different nations are to be found in this as in the rest of the ancient modes.] W. S. R.

PHYSHARMONICA. A little reed organ invented in Vienna in 1818 by Anton Häckel, who intended it to be placed under the keyboard of the piano, to sustain the melody. It was increased in size and importance, and by various improvements at length developed into the Harmonium. The name is used in Germany for a free-reed stop in the organ. A. J. H.

PIACERE, A, 'at pleasure,' is generally prefixed to a cadenza, or cadenza-like passage, in solo vocal music, to indicate that the expressions, and the alterations whether of time or force, are left to the will of the individual performer. In such cases the accompaniment is generally directed to be played 'colla voce,' 'with the voice,' without regarding the strict time of the composition. *A piacere* is sometimes put to cadenzas in a concerto, but is not of frequent occurrence. It is not seldom found in cantabile passages in instrumental music, but *ad libitum* is the more common direction of the two, and expresses the same thing. M.

PIACEVOLE, 'agreeable, pleasant.' This word, when used as a musical direction, indicates that the piece is to be played in a graceful way, without passion. It has nearly the same meaning as 'grazioso' or the direction 'con amabilità' used by Beethoven in the Pianoforte Sonata, op. 110 (first movement). 'Allegro piacevole' is used by him in the third movement of the Sonata for piano and violin, op. 12, No. 2 ; and 'piacevole' alone in the fourth variation in the slow movement of the Sonata, op. 109. A more modern instance of its use is Sterndale Bennett's 'Rondo Piacevole' for pianoforte solo, op. 25. M.

PIANETTE ; a very low pianino, or upright pianoforte, introduced in 1857 by Bord, of Paris, the well-known maker. The low price and good quality of these instruments soon extended their sale to England, where they received the name 'pianette'—an impossible word in France, 'piano' being of the masculine gender. The French name, originating in Bord's establishment, is 'Bibi,' a workman's corruption of 'Bébé' —'the baby.' Pianettes have been made in London for some years by Broadwood, Cramer, and others. Bord's spiral hopper-spring (*ressort à boudin*), used in pianettes, is a useful and very effective contrivance, economical of space. The name is also used, commonly though incorrectly, of the mechanical pianos which infest the streets of London. A. J. H.

PIANGENDO, 'wailingly.' A direction properly only used in vocal music. Its instrumental equivalent is 'dolente' or 'con dolore.' M.

PIANISSIMO, 'very softly.' This direction, which on all ordinary occasions is expressed by *pp*, is sometimes, but not very often, written in full—as a rule, to emphasise the fact of its presence in cases where it would least be expected. Beethoven often uses the full direction simultaneously with the abbreviation, as in the 10th variation of the thirty-three on a valse by Diabelli, op. 120, in which variation may also be found an instance of one of his chief characteristics, the sudden leap from *ff* to *pp* in the 31st bar. Another striking instance of both these uses is in the Scherzo of the Eroica Symphony, where the pianissimo is insisted on, not only at the beginning of the movement, but on almost every page of the score until the crescendo (only for one bar) up to *fortissimo*, after twenty-seven bars of which there is a sudden *piano* which is used again frequently throughout the rest of the movement. Since Beethoven's time, the practice has become very common of using *ppp*, for what Weber in the beginning of the overture to 'Oberon' calls 'Il tutto pianissimo possibile.' It is used notably by Berlioz in the 'Damnation de Faust,' just before the 'Danse des Sylphes,' and in the middle of it, where the first subject is resumed. He even goes so far as to use the sign *pppp* for the last two notes of the clarinets at the end of the dance. Verdi, in his Requiem, has gone even farther, and at one point uses *ppppp*. The reticence of Mendelssohn, who says, 'I particu-

larly dislike *ppp*,'[1] was not imitated by Tchaikovsky, whose use of the direction reaches the extreme in the Pathetic Symphony: on one page of the full score (original edition) the letter *p* is used, in different groupings, 174 times. M.

PIANO, 'soft.' This word, expressed in general by its initial *p*, is used to denote the least degree of strength except *pianissimo*. It is used, as is the case with most other directions, in full only when it is necessary to draw particular attention to its presence, or where it is unlikely that it should stand; for instance, in the Finale of Beethoven's PF. Sonata, op. 2, No. 1, where the second subject is labelled 'Sempre piano e dolce.' *Mezzo piano* (abbreviated *mp*) denotes a degree of force slightly louder than *piano*. Beethoven was very fond of using a 'sudden *piano*' directly after a *forte* or *fortissimo*. Examples are very common throughout his works, and the occurrence of the sudden change is one of his most easily recognised characteristics. [See FORTE, vol. ii. p. 89.] M.

PIANOFORTE—or FORTE PIANO, as often written in the 18th century—an instrument of Italian origin. The earliest mention of the name appears in records of the family of Este, in the letters of a musical instrument maker named Paliarino, dated Good Friday, June 27 and Dec. 31, 1598, and addressed to Alfonso II., Duke of Modena. They were found in 1879 by Count L. F. Valdrighi, custos of the Biblioteca Estense, at Modena; and the discovery was immediately announced in the Florentine musical paper, *Boccherini*. In August of that year Valdrighi published the text of the letters, with an essay, in a pamphlet entitled *Musurgiana* (Olivari, Modena, 1879). In the first letter Paliarino mentions the recovery of 'the instrument Piano e Forte, with the organ underneath'[2]; in the second, 'the recovery from certain priests, with other instruments, of the Piano e Forte above mentioned and another Piano e Forte on which the late Duke Alfonso had played.'[3] Here are two instruments each distinctly named Piano e Forte (correcting Paliarino's uncertain spelling). In the second letter the same Hippolito Cricca, detto Paliarino, as he there signs himself (or Pagliarini as he spells his name elsewhere), seizes the opportunity of his brother's visit to Venice, to ask for sundry materials to be procured there, as needful for repairs, and for building a new 'Pian e Forte'; namely, limetree, boxwood, and ebony for keys, cypress for the belly, brass wire, German glue, etc. etc. In Paliarino's inventory of the Duke's keyed instruments, also given in Count Valdrighi's appendix to his essay, there are, including organs, fifty-two,[4] but only one 'Piano e Forte,' the one with the organ beneath, as specially distinguished; the other, and perhaps more, being possibly recorded under the simple name 'instrument' (istromento), which is used to describe eleven of the fifty-two. The clavicembalo or cembalo (harpsichord) and spinetta (spinet) might also have been classed under this general designation, yet Paliarino separates them. We can come to no conclusion from these names as to what kind of instrument this Piano e Forte was. It was most likely, as suggested by Sig. Cesare Ponsicchi in the *Boccherini* (1879, No. 6), a harpsichord with a contrivance for dynamic change; but whether hammers were applied, making it a real pianoforte, we are at present unable to say. The 'gravicembalo col piano e forte' of Cristofori of Padua, a hundred years later, may not have really been the first attempt to make a hammer-harpsichord; indeed Cristofori's invention seems almost too completely successful to have been the first conception of this instrument—a dulcimer with keys.

We must now transfer our attention from Modena to Florence, and skip from 1598 to 1709, when we find Prince Ferdinand dei Medici, a lover of music, in fact an eminent musician, and deeply interested in mathematical and mechanical questions, accepting at the request of three scholars, one of whom was the Marchese Scipione Maffei, the protection of a quarterly publication intended for learned and cultivated readers, viz., the *Giornale dei Letterati d'Italia*. This patronage was the result of a personal visit of Maffei to Florence, where he met with Bartolomeo Cristofori, harpsichord-maker and custodian of the Prince's musical instruments, and was shown by him four specimens of a new harpsichord with piano and forte, the invention and make of Cristofori. Of these, three were of the usual long shape; the other was different, we know not in what way, but a detailed account of Cristofori's invention, written by Scipione Maffei, appeared in the *Giornale* in 1711, with a diagram, from a rough sketch, of his hammer-action. He calls the inventor Cristofali, which form of the name was generally followed, but an autograph and the inscriptions upon the pianofortes of his make are decisive evidence in favour of the real name being Cristofori.[5]

The complete text of Maffei's article, in the original language, with an indifferent English translation, is to be found in Rimbault's *The Pianoforte* (Cocks, London, 1860)—the faults

[1] Letters to Moscheles, p. 96.

[2] 'Cossi io mi ritrovo l'orghano di carta, et l'instrumento Pian e Forte con l'orghano di sotto. . . .'

[3] 'L'altezza vostra sappia che mi ritrovo dell'suo che io recuperato da questi Preti l'horgano di carta, l'istrumento Piane e Forte con . . . organo disotto, un altro istrumento di dua registri et il Piane e Forte, quello che adoprava il Ser. Sig. Duca Alfonso buona memoria. . . .

[4] This large number, as it seems to us, was not then remarkable for a prince to have: a hundred years later Prince Ferdinand dei Medici owned at least forty. See Appendix C, p. lxii. to Puliti's *Cenni Storici della vita del Ser^mo Ferdinando dei Medici* Florence, 1874.

[5] This has been adopted in Florence on the memorial stone. [See CRISTOFORI, vol. i. pp. 636-7.]

of translation being most obvious in the technical terms. There is no doubt about Cristofori having made these instruments under the patronage of Prince Ferdinand, who had brought him from Padua some time about 1690. [See CRISTOFORI.]

We owe a debt of gratitude to Maffei for his record of the invention, which he reproduced in the collection of his works entitled *Rime e Prose*, 1719. The reprint has been the cause of a misconception of the date of the invention, through want of reference to the earlier publication, which was anonymous. An accurate German translation was made at the time by Koenig, and published in Mattheson's *Musikalische Kritik*, vol. iii. p. 340 (Hamburg, 1725). This early translation has been reprinted by Dr. Oscar Paul in his *Geschichte des Klaviers*, p. 105 (Leipzig, 1868), and may be referred to with confidence by those who know German and do not know Italian.

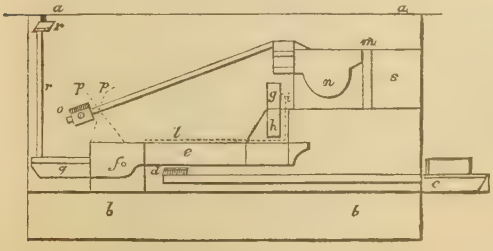


FIG. 1.

a is the string; *b* the key-bottom; *c* the first lever, or key. There is a pad, *d*, upon the key, to raise a second lever, *e*, which is pivoted upon *f*. *g* is the hopper—Cristofori's *linguetta mobile*—which, controlled by the springs *i* and *l*, effects the escape, or immediate drop, of the hammer from the strings after a blow has been struck, although the key is still kept down by the finger. The hopper is centred at *h*. *m* is a rack or comb on the beam, *s*, where the butt, *n*, of the hammer, *o*, is centred. In a state of rest the hammer is supported by a cross, or fork, *p*, of silk thread. On the depression of the key, *c*, the tail, *q*, of the second lever, *e*, draws away the damper, *r*, from the strings, leaving them free to vibrate.

We reproduce the diagram of Cristofori's action as the kernel of this part of our subject, the action being the equivalent to the violinist's bow; as the instrument itself is the equivalent of the violin, though stopped by a mechanical construction instead of the fingers of the player's left hand. We follow Maffei's lettering of the parts; a lettering which will be adhered to throughout.

The reader will observe the smallness of the hammer-head and the absence of what is called a 'check,' to arrest the hammer in its rebound; and also of any control but springs over the forward movement, or escapement, of the hopper. To admit of this machinery—so much more complicated than the simple action of the harpsichord—being taken out, Cristofori inverted the tuning-pin block (technically the 'wrest-plank'), and attached the wires to the tuning-pins ('wrest-pins'), at their lower ends, as in the harp. Being obliged to use heavier strings, which exerted a greater pulling force or tension, to withstand the impact of his hammers, he found it necessary to remove the pins to which the further ends of the strings were attached (the 'hitch-pins'), from their old place on the sound-board of the harpsichord, to a stiff rail of wood ('string-block') built round the angle-side and narrow end of the case. Without this alteration his instruments could not have stood in tune and would soon have collapsed.

Two pianofortes of Cristofori's make are fortunately still existing. The earlier one, dated 1720, belonged to Signora Ernesta Mocenni Martelli of Florence (now in the Metropolitan Museum,

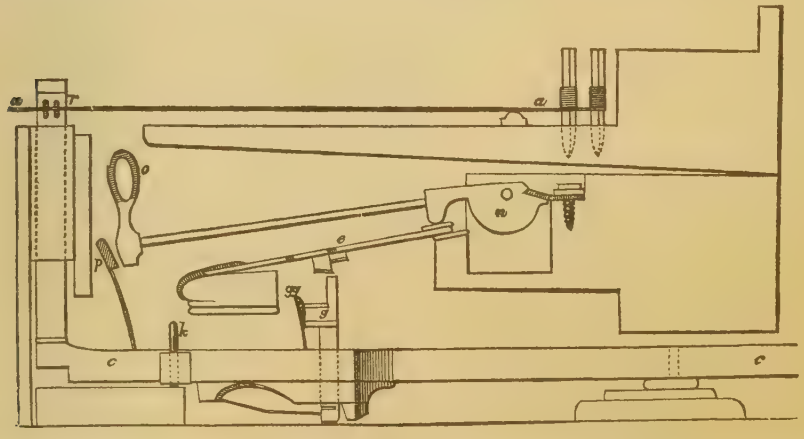


FIG. 2.

On further comparing the two diagrams we observe in No. 2 first the extension of the lever or key, *c*; the transformation of the second lever, *e*, into what is technically an 'underhammer,' removing the hopper, *g*, from direct attack upon the butt, *n*, a change in the wrong direction, but probably necessitated by the want of a regulating button and screw to the hopper. Other modifications will be noticed; one is a pin, *k*, passing through the back part of the key (replacing the piece of whalebone behind the key; see drawing of Zumpe's action, p. 721), a step towards the front pin, since used to steady the lateral motion. The damper, *r*, now lies upon the strings, dropping, wedge-fashion, between the two unisons. But the great improvement upon the first action is the substitution of the check, *p*—Cristofori's *paramartello*, which graduates the rebound of the hammer according to the blow—for the mere support of the silk threads which formerly received it when it fell.

New York), and is described by Leto Puliti, with illustrations of the action, in the essay referred to on p. 716, note 4. The second, dated 1726, is in the museum of the eminent collectors and musicologists, the Signori Kraus of Florence, figured in the article 'Pianoforte' in the *Encyc. Brit.*, 10th ed. It happens to be more perfect than that of Signora Martelli, because the hammerheads remain in their original condition, as may be seen by comparing Fig. 1 with Fig. 2, which represents the action of the latter.

Both instruments, the 1720 and the 1726, have the overdampers and check, the latter the mechanical completion of the action. That of 1720 has been restored by Sig. Ponsicchi, a pianoforte maker, who has himself given, in *Il Pianoforte, sua origine e sviluppo (con tavole)*, Florence, 1876, a valuable contribution to the literature of the instrument. Both pianofortes are bichord, and have white natural keys, but the compass differs, the earlier having four and a half octaves, C to F, and the later only four octaves, C to C, the old normal compass equivalent to the human voice.

Cristofori died in 1731, aged sixty-six, and in 1730, the year before his death, his assistant, Giovanni Ferrini, made a pianoforte which has become famous through Burney's reference to it. It was bought by Elisabetta Farnese, Queen of Spain; and by her bequeathed to the singer Farinelli, who inscribed upon it in letters of gold, 'Raffaello d' Urbino,' and esteemed it more highly than any other in his collection of keyed instruments. Burney played upon it in 1771. There were other pupils or followers of Cristofori; we hear of Geronimo of Florence, and Gherardi of Padua, but an end soon came to pianoforte making in Italy; possibly, as suggested by Puliti, from the difficulty felt by clavicembalists of acquiring the touch, and which made them decry the new instrument—or from the imperfection of the means for escapement. Be this as it may, the fruits of the invention were to be gathered and garnered elsewhere; but the invention itself remains with Italy.

The idea suggested by the vague character of the Estense 'piano e forte,' that there were perhaps attempts to construct a hammer action before Cristofori, we find strengthened by the known fact that two men in two different countries outside Italy were endeavouring, at the very time of his success, to produce a similar invention to his. The names of Marius and Schroeter, the former a French harpsichord-maker, the latter a German musician, have been put forward to claim the credit of the absolute invention on the strength of certain experiments in that direction. Marius, in February 1716, submitted, perhaps a pianoforte, and certainly four models for actions of 'clavecins à maillets,' or hammer harpsichords, the description and engravings of which were published, nineteen years later, in Nos. 172, 173, and 174 of *Machines et Inventions approuvées par L'Académie Royale des Sciences, Tome Troisième. Depuis 1713 jusqu'en 1719. A Paris* MDCCXXXV, and are to be found *in extenso* in the works of Rimbault and Puliti. Both overstriking and understriking apparatus had occurred to Marius, and his drawings included the alteration of an upright harpsichord, and the addition of a register of hammers to an horizontal one—rude contrivances of which no subsequent use was or could be made. His object in introducing hammers was an economical one—to save the expense and trouble of constantly requilling the harpsichord. Schroeter must be dismissed less summarily, owing to the frequently repeated statement that he was the actual inventor of the pianoforte; reasserted perhaps for the last time, but with a fervid advocacy in which the bias of patriotism is conspicuous, by Dr. Oscar Paul in his *Geschichte des Klaviers*, p. 82. But had Schroeter not been a man of good education and some literary power, his name would not have been remembered; it must be distinctly understood that he was a musician, not an instrument-maker; and he never made a pianoforte or had one made for him, or he would have told us so. He claimed to have devised two models of hammer-actions between 1717 and 1721, which he afterwards neglected, but years afterwards, in 1738, being vexed that his name was not connected with the rising success of the pianoforte, he addressed a letter to Mizler which was printed in the *Neu-eröffnete musikalische Bibliothek* (Leipzig, 1736-54, vol. iii. pp. 474-6). He repeated his claim, with a drawing of one of his actions (then first published), in 1763, in Marpurg's *Kritische Briefe über Tonkunst* (Berlin, 1764, vol. iii. p. 85), showing, although Gottfried Silbermann had been dead ten years, and Cristofori thirty-two, the animus to which we owe these naïve and interesting communications. The particulars of Schroeter's life must be relegated to a separate notice. [See SCHROETER.] It will suffice here to state that in 1715, when Schroeter was only sixteen years old, being entrusted with good pupils in Dresden, he found that their study upon the expressive clavichord was thrown away when they came to show off before their friends upon so different an instrument as the inexpressive harpsichord. Shortly after this, there came to Dresden the great dulcimer virtuoso, Pantaleone Hebenstreit, whose performances astonished Schroeter, and at the same time convinced him that it was by hammers only that the harpsichord could be made expressive. At this time, like Marius, he could hardly have known that pianofortes had not only been invented, but had for some years been made in Italy, although the intercourse prevailing between that country and Dresden might have brought the knowledge to him. But the inferiority of Schroeter's action

CRISTOFORI PIANOFORTE

One of the two known instruments made by the Italian inventor. Preserved in the Crosby Brown Collection of Musical Instruments, now in the possession of the Metropolitan Museum of Art, New York City, by whose kind permission it is herewith reproduced.

to Cristofori's at once exonerates him from plagiarism; and the same applies also to Marius, whose ideas were of even less value mechanically than Schroeter's.

Schroeter gives us no description of his overstriking 'Pantaleon': we may conclude that he suspected the difficulties, not to this day surmounted, of an action in which the hammers are placed above the strings. Of the understriking action, his 'Pianoforte,' he has given us full particulars and a drawing here reproduced—

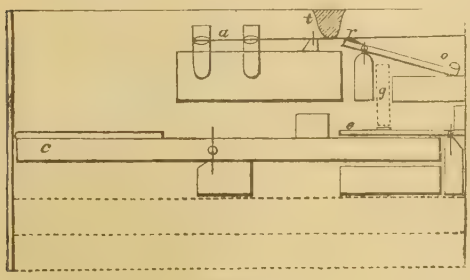


FIG. 3.

a is the string; *c* is the key; *e*, a second lever; *g*, a jack to raise the hammer; *o*, the hammer itself, clothed at the tail, *r*, to serve for a damper. The play, or space, between the jack and the hammer-shank permitted, as in the early square-piano action of Zumpe (which may have been partly derived from Schroeter's idea), the rebound, or escapement, of the hammer.

For his second drawing, a later fancy of no practical value, it is sufficient to refer to Paul or Puliti.

But no sustained tone was possible, owing to the position of the damper, which resumed its place the moment the hammer fell. The rapid repetition of a note, after the old fashion of harps, mandolines, and dulcimers, would have been the only expedient to prolong it. Marius's defect was the opposite one; he had no dampers whatever. But Schroeter had the great merit of perceiving the future use of iron as a resisting power in pianofortes; he invented a *widerstandseisen*, or resisting iron, a bar of metal here marked *t*, which was placed transversely over the wrest-plank, rested firmly upon the strings, and formed the straight bridge. We do not know to whose piano this was applied, and it can hardly have been a part of his original conception. It is more likely to have occurred to him from observation of the defects in pianofortes, as did his scheme of stringing by proceeding from one string to a note in the bass, to four strings to a note in the treble; graduated with two and three unisons of so many notes each, between.

The allusions in Schroeter's letter to an 'ingenious man at Dresden' ('ein anderer sinnreicher Mann') point to GOTTFRIED SILBERMANN, who, in the second half of the 18th century, was generally considered to be the inventor of the pianoforte. As late as 1780 De la Borde (*Essai sur la Musique ancienne et moderne*) said that 'The Clavecin Pianoforte was invented about twenty years ago at Freyberg in Saxony by M. Silbermann. From Saxony the invention penetrated to London, whence we obtain nearly all those that are sold in Paris.' It has been hitherto accepted in Germany and elsewhere that Silbermann adopted Schroeter's idea, and made it practicable; employing in fact Schroeter's action, with some improvement. Welcker von Gontershausen, *Der Clavierbau* (Frankfort, 1870), says, p. 171, 'The Silbermanns always used the action invented by Schroeter.' It is right, however, to warn the inquirer who may meet with Welcker's books, that they are not, either in text or engravings, always to be depended on.

We must now revert to Koenig's translation of Maffei's account of Cristofori's invention, published at Hamburg in 1725, an invention recorded and attributed exclusively to its author in Walther's *Musikalisches Lexicon* (Leipzig, 1732). It was thus early made public in Germany, and we think we shall now be able to show that Gottfried Silbermann followed Cristofori rather than Schroeter when he began to make pianofortes. He is said[1] to have made two as early as 1726 (the year after Mattheson's publication of Koenig's translation), and to have shown them[2] to J. S. Bach, who condemned them for the weakness of their trebles and their heavy touch. This adverse judgment so much annoyed Silbermann that for some years he made, or at least showed, no more; but ultimately he gained Bach's unlimited praise, though it does not appear that the great composer ever had a pianoforte of his own (Spitta, *Bach*, Engl. tr. ii. 46). Some time after this he seems to have made an instrument for the Prince of Schwarzburg-Rudolstadt, which Schroeter happened to see in 1753; but, before that, two had been made, admitted to be copies of it, by Lenker of Rudolstadt, and had met with great praise. We may therefore assume the success of the original. In connection with this it is not surprising that Frederick the Great (especially when we remember that he had C. P. E. Bach, who owned a most beautiful Silbermann clavichord, in his service) should have acquired and placed in the music-room in the Stadtschloss at Potsdam, a pianoforte by that maker. (See SILBERMANN.) He is indeed said to have had more,[3] but no musical anecdote is better

[1] Adlung, *Musica Mechanica*, ii. 116f.

[2] Perhaps in 1733 or 1736, when Bach was in Dresden (see *History of the Pianoforte*, by A. J. Hipkins, p. 102).

[3] We quote from Forkel: 'The King . . . urged Bach (then known as the Old Bach) to try his Silbermann Fortepianos then standing in various rooms of the palace.' A footnote adds—'The pianofortes of the Freyberg Silbermann pleased the King so much, that he made up his mind to buy them all. He got fifteen of them together. They must now (1802) be all standing about, of no use, in different corners of the palace.' Recent search has failed to discover these instruments. Fifteen was a large number for Silbermann to have made and had by him, and it must be remembered that Forkel wrote at second hand, and long after the event, although we have the statement of an eye-witness, W. Friedemann, Bach's eldest son. Gerber's *Lexicon*, published 1792, art. 'Silbermann,' states that the King of Prussia had one

known than the visit of J. S. Bach, and his eldest son, to Potsdam in May 1747; his warm and almost unceremonious reception by the King, and the extempore performances which took place, in which we may be sure that the pianoforte would not be neglected. In 1773, our own Burney (*Tour*, ii. 145) published an account of his visit to Potsdam. In the Neues Palais there he saw a Silbermann pianoforte; in other rooms he may have seen the Tschudi harpsichords of 1766. The pianoforte had not yet prevailed over the harpsichord, these London instruments being of later date. But what is of supreme interest is that the same piano which Burney saw is still in Frederick's music-room (1880). True, the instrument bears no inscription or date, but since everything in the room remains as it was at the time of the King's death, there is no reason to doubt its genuineness; and it has the whole weight of local tradition in its favour. A recent examination, made for the writer through the kind permission of Count Seckendorff by Herr Bechstein, the well-known pianoforte-maker of Berlin, reveals the Cristofori action! There can be no doubt about it. Here is Herr Bechstein's drawing, and a comparison of it with that of Cristofori's action (Fig. 2) is at once convincing.

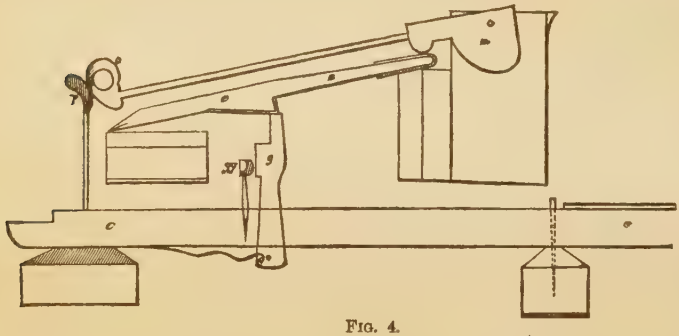


Fig. 4.

It will be observed that Herr Bechstein, as frequently happens in drawing pianoforte actions, has omitted the damper, but that is of no consequence. A sketch of the external appearance of the instrument has been kindly supplied from the same source.

The instrument is placed upon an elaborate stand having an extra leg at the angle side, thus reminding us of Mozart's grand piano, by Walter, at Salzburg. The case is of oak; the strings contain $1\frac{1}{2}$ octave of brass wire, not overspun, in the bass; the compass is nearly five octaves (F–E), and the keys are covered with ebony for the natural notes, and with ivory for the sharps. Before leaving the only recorded instances of the great J. S. Bach's connection with the pianoforte, we may remark that the special character of the instrument does not seem to have struck him; there can be no doubt of his having shared the opinion of his son Emanuel, who regarded the pianoforte as only 'fit for rondos,' and always expressed his preference for the clavichord. It was by the youngest brother and pupil of Emanuel, John Christian, known as the 'London Bach,' that a decided preference was first shown for the pianoforte over the clavichord and harpsichord.

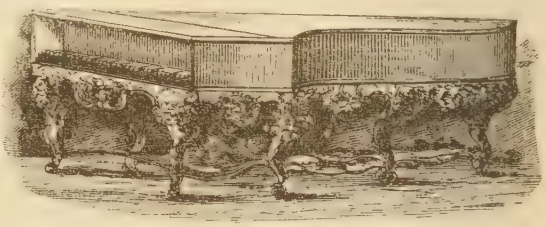


Fig. 5.

The pianofortes to which we have hitherto alluded were all, like harpsichords, of the 'wing' or 'tail' shape (English, *Grand piano*; German, *Flügel*; French, *Piano à queue*; Ital. *Piano a coda*). The distinguished organ-builder, C. E. Frederici of Gera (1712-1779), is reputed to have been the first to make a pianoforte in the clavichord or oblong shape (English, *Square piano*; German, *tafelförmiges Piano*; French, *Piano carré*; Ital. *Pianoforte a tavolino*). Fischhof (*Versuch einer Geschichte des Clavierbaues*, Vienna, 1853, p. 16) gives the date of this invention as 1760, but this is possibly too late. Frederici named his square piano 'Fortbien,' perhaps a pun upon Forte Biano, in which form he may often have heard the Italian name pronounced by German lips. No writer has described one of these, or appears to have seen one. He may have contrived the action as an improvement on the idea which Schroeter first published in Marpurg in 1764, and Zumpe introduced here in 1765-66. From comparison of dates and other circumstances, we are, however, inclined to conclude that Zumpe did not imitate Frederici, but that the latter may rather have used that rudimentary German action

pianoforte made for him, before Bach's visit, and this pleasing him he ordered others for Berlin. Mooser's *Silbermann der Orgelbauer* (Strasburg, 1857) affirms that they were six in number, and that one more was acquired after Silbermann's death. Burney saw only one at Potsdam, and that not five-and-twenty years after Bach's visit. In 1881 the writer examined the instruments, one of which is in each of the Potsdam palaces associated with Frederick,—the Stadtschloss, Sans Souci, and the Neues Palais.

which Stein in the next decade improved for grand pianos by the addition of a mechanical escapement.[1] This action of a centred hammer with movable axis, the blow caused by contact of the hammer-tail with a back-touch, and without escapement, exists in a drawing of a patent of Sebastien Erard's dating as late as 1801,[2] which shows how general this action had been. M. Mahillon has kindly communicated to the writer that there is still a square piano existing with this action, belonging to M. Gosselin, of Brussels. The style of the furniture of the case and the fragments of painting remaining would make this instrument French, and place the date, according to these authorities, without doubt in the reign of Louis Quinze. It has five stops, to raise the dampers (now unfortunately gone) in two sections, to bring on a 'Pianozug' in two sections, or, apparently, as a whole. [See SORDINI.] The natural keys are black. Now J. Andreas Stein worked in Paris about 1758, and later J. Heinrich Silbermann of Strasburg made pianos which were sent to Paris and highly thought of. We regret that we have no further historical evidence to offer about this action, so interesting as the foundation of the celebrated 'Deutsche Mechanik' of the Viennese grand pianos.

JOHANNES ZUMPE[3] is introduced by Burney, in Rees's *Cyclopædia* (1819, article 'Harpsichord'), as a German who had long worked for the harpsichord-maker Shudi, and was the first to construct small pianos of the shape and size of the virginal. He goes on to say that there was such a demand for Zumpe's square pianos but was supplied with one of them, and there was nearly as great a call for them in France as in England. Pohlmann, another German, fabricated for those whom Zumpe was unable to supply. There are instruments by both these makers still existing; the oldest Zumpe piano known is dated 1766, was formerly Sir George Smart's, and is now owned by Messrs. Broadwood. No number has been found in it; yet it can hardly be the first of Zumpe's make, since he would not have been so bold as to begin with dividing his black notes and thus have eighteen keys in the octave, as he has in this case. The late Mr. Taphouse of Oxford had one with the usual chromatic scale of thirteen in the octave, inscribed 'Johannes Zumpe, Londini, Fecit 1767, Princes Street, Hanover Square,' and with XVIIII stamped on the back of the name-board. Allowing Zumpe to have been a year or two in business before he made this number, he would not have started before 1765.[4] The action which Zumpe invented or adopted was simple and facile, having reference to the published model of Schroeter in Marpurg, 1764, in its artless escapement. It became the norm for nearly all square piano actions during forty years. The writer of the article 'Pianoforte' in the fourth edition of the *Encyclopædia Britannica* (1810) claims the invention of Zumpe's action for the Rev. WILLIAM MASON, composer, poet, and writer on church music, and the intimate friend of the poet Gray. Born in 1724, Mason died in 1797, and was therefore, inventor or not, a witness to the introduction of the pianoforte into England, and to its

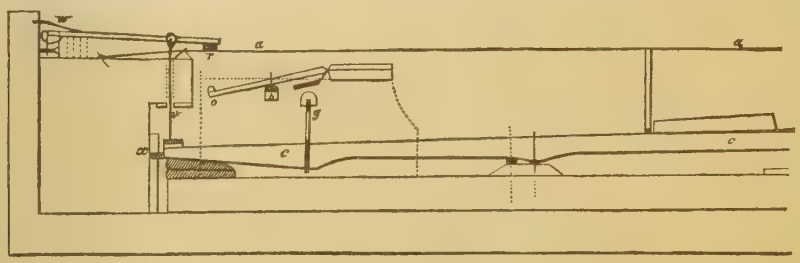


FIG. 6.

In the key, *c*, is fixed the jack, *g*, a wire with a leather stud on the top, known by the workmen as the 'old man's head.' This raises the hammer, *o*; the damper, *r*, is lifted by a whalebone jack, *v*, called the 'mopstick,' placed near the end of the key, and is brought back to its place by the whalebone spring, *w*; a third piece of whalebone, *x*, projecting from the end of the key, works in a groove, and serves exactly as in the clavichord to keep the key steady, there being no front key-pin. The two balance-rail key-pins shown in the drawing belong to two keys, the natural and sharp, and indicate the different balancing desiderated in all keyboards by the different lengths of the natural and sharp keys. The dampers were divided into treble and bass sections, raised bodily by two drawstops when not required, there being as yet no pedal.

that there was scarcely a house in the kingdom where a keyed instrument had ever had admission development to a certain grade of perfection—that namely of pure wooden construction. The Encyclopædia writer cannot be considered as an authority, although in this case he may have got his information on the point direct from Mason. Apart from such conjecture we

[1] It must be remarked that Welcker von Gontershausen, whose technical works (published 1856 and 1870, the earlier much the better) on the construction of the Pianoforte are worthy of praise, is not always to be depended upon when the question is historical. He attributes this rudimentary action, of which he gives drawings, to Schroeter and the Silbermanns—apparently without foundation.

[2] Erard's claim to improvement was that the travelling distance of the hammer could be regulated by a springing back-touch, by which the depth of front-touch was made to depend upon the strength expended by the player.

[3] It has been suggested that Zumpe may have been an altered name from Zumpt, to suit English habits of pronunciation, as the contemporary Shudi was corrupted from Tschudi, Kirkman from Kirchmann, etc.

[4] Mr. Williamson of Guildford had, in 1879, a square piano by Zumpe & Buntebart, dated 1769. In 1776 the firm was Zumpe & Mayer—the instruments remaining the same, almost clavichords, with hammer actions, and nearly five octaves compass, G-F.

have only sure evidence that Mason was one of Zumpe's early patrons.[1]

Zumpe's or Mason's action, drawn from the instrument of 1766, is shown in Fig. 6.

Square pianos were occasionally fitted with drawers for music, and were sometimes made to look like tables: the writer has seen a table piano, in style of furniture about 1780, but which bore on a label the name and date, Zumpe, 1760. This cannot be accepted as authentic, but the action is of so much interest that it must be described, as publication may be the means of ultimately identifying its origin. The instrument belongs to Mr. Herbert Bowman, and the diagram is from a careful drawing by Mr. Robert Maitland.

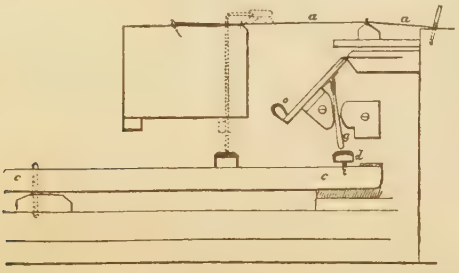
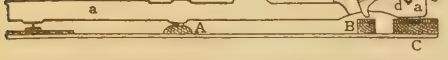


FIG. 7.

Here the pad *d*, upon the key *c*, is regulated in height by a screw, and when raised lifts the jack *g*, which is attached by a leather hinge to the hammer *a*. The damper is conjectural; but Mr. Maitland has probably indicated it correctly. The special feature is the fact of the vicarious space for an escapement being below the jack instead of above it, as in Zumpe's 'old man's head.'

[Shortly before his death, Mr. A. J. Hipkins, the writer of this article, became possessed of a very remarkable little Viennese piano, not dated or named, but judged by the style of ornamentation to be of about the date 1760. It has single strings from B, to G; and double strings from A♭ to *f*.''' It is the 'old man's head' form of escapement, and a curious underdamping arrangement, with double-forked flannel. There



A. Block in the key balance rail; B is the hammer rest; C is the key rest; D is a fixed block which catches the hammer butt, causing the hammer head to strike the string when the key is depressed—a set off; *a* is the key; *b* is the hammer butt; *c* is the hammer head covered with leather; *d* is a guide to keep the hammer from shifting laterally—made of wire; *e* is the damper arm; *f*, damper head; *g*, damper rest (along a wire); *h*, hinge of damper; *i*, pivot of the hammer butt. Not shown in the figure is a mute, actuated by a lever moved by the knee. There are only three moving parts—key, hammer, damper.

is a knee-lever on the right, which, pressing down those dampers away from the strings, produces exactly the same effect as the modern sustaining pedal, and on the left-hand side is another lever, which applies a bar with flannel from above, and so mutes the tone. There are black naturals, and the arrangement of the strings is almost identical with that of the clavichord. It was left to Mr. Hipkins by Mrs. Rudolf Lehmann, who got it from Italy. It is so similar in many respects to the action of Stein (see below) that it is tempting to believe it to be by him.]

In 1759 John Christian Bach arrived in London. According to Burney, who is, however, careless about chronological sequence, the first pianoforte seen in England was made in Rome by Father Wood, an English monk. It remained unique for several years until copied by an instrument-maker named Plenius. 'After Bach's arrival,' says Burney (Rees's *Cyclopædia*, 1819, article 'Harpsichord'), 'all the harpsichord makers in this country tried their mechanical powers on pianofortes, but the first attempts were always on the large size.' From a previous sentence we learn that Backers, a harpsichord-maker of the second rank, constructed several pianofortes, 'but the tone, with all the delicacy of Schroeter's touch, lost the spirit of the harpsichord and gained nothing in sweetness.' Now Schroeter the pianist (not he who has been already mentioned) came to London in 1772.

James Shudi Broadwood, writing in the *Gentleman's Magazine* in 1812, attributes the *invention* of the grand piano in 1772 to a Dutchman, Americus Baccers (accurately Backers[2]); and again, in his 'MS. Notes and Observations' (written 1838; printed for private circulation 1862) he repeats this statement about Backers, but with a later date—about 1776. This probably alludes to the pianoforte of which the nameboard is referred to in footnote 2, at that time still existing. The earlier date is nearer the mark, but the 'invention' must be interpreted as meaning a new action, an improvement on that of Cristofori (which may have been transmitted through Silbermann), or rather on Cristofori's first idea, by the contrivance of the regulating button and screw which rendered his direct action certain, and was ultimately known as the 'English action'—as Backers's was always called abroad. Henry Fowler Broadwood (1811-1893), in a footnote to his father's statement in the 'MS. notes,' communicates the family tradition that his grandfather, John Broadwood, with his apprentice, Robert Stodart, assisted Backers to bring this action to perfection—a word which he may use unreservedly, as more

[1] Mason appears to have first possessed a pianoforte in 1755. Writing from Hanover to the poet Gray he says:—'Oh, Mr. Gray! I bought at Hamburg such a pianoforte and so cheap! It is a harpsichord too of two unisons, and the jacks serve as mutes when the pianoforte stop is played, by the cleverest mechanism imaginable,—won't you buy my Kirkman?' (meaning his harpsichord by that maker). Gray, writing to Mason in May 1767, after the death of Mrs. Mason, says:—'You will tell me what to do with your Zumpe, which has amused me much here. If you would have it sent down I had better commit it to its maker, who will tune it and pack it up. Dr. Long has bought the fellow to it. The base is not quite of a piece with the treble, and the higher notes are somewhat dry and sticky. The rest discourses very eloquent music.' Mason had married in the autumn of 1765. It is possible that he bought his Zumpe then, or if not, in the course of the ensuing year, 1766. (*The Correspondence of Thomas Gray and William Mason*, London 1853, pp. 33 and 381.)

[2] Burney, in 1773, praised Backers's pianofortes. We have seen a nameboard inscribed 'Americus Backers, Inventor et Fecit, Jermyn Street, London, 1776.'

than a hundred years have passed by and the direct 'English action' has not yet been superseded. It has met all the demands of the far-advanced *technique* of the present day: Chopin preferred it to any other, whether made by Pleyel in Paris or Broadwood in London, and some of the most eminent living pianists might be quoted as practical witnesses to its efficacy. The earliest diagram of it is that attached to Robert Stodart's patent of 1777, for a combined pianoforte and harpsichord, in which we first encounter the designation 'grand' applied to a pianoforte. We give it here, with a diagram of Messrs. Broadwood's grand action of the present time—the dampers omitted in both cases.

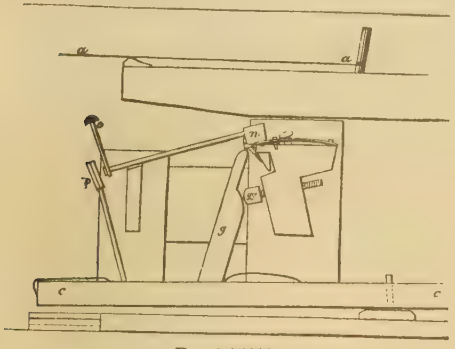


Fig. 8 (1777).

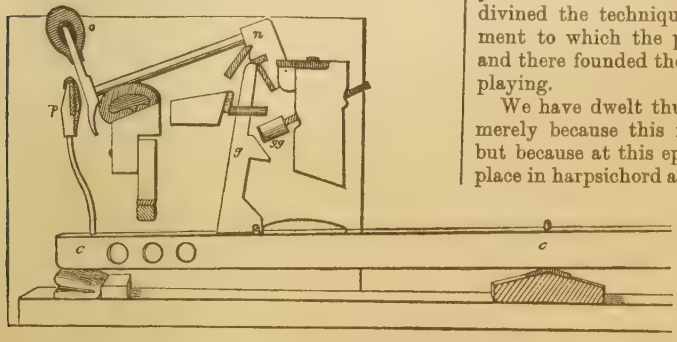


Fig. 9 (1880).

The differences in the two cases are in the proportions and form of the parts; the principle is the same in both, the only addition in the present action—and that not essential—being a strip of felt beneath the butt of the hammer, to assist the promptness of the checking. The differences of both from that of Cristofori are evident and important. The second lever or underhammer is done away with, and the jack, *g*, now acts directly in a notch of the butt, *n*. The regulating button and screw controlling the escapement are at *gg*. Simplicity and security are combined.

The earliest public notice of a pianoforte in England is in the year 1767, when a Covent Garden playbill[1] chronicles its first appearance in an orchestra, under date of May 16, as an accompanying instrument. After Act 1 of the 'Beggar's Opera' the bill announces that 'Miss Brickler will sing a favourite song from "Judith," accompanied by Mr. Dibdin, on a new instrument call'd Piano Forte.' As a solo instrument it appears to have been used for the first time in London on June 2, 1768, at the Thatched House, by John Christian Bach.[2] In 1770, Mr. Burney, nephew of Dr. Burney, was appointed 'to the pianoforte' at Drury Lane. We do not know what pianos they were, or of whose make. They may have been by Backers, but to have had his new action we should have to put back Mr. Broadwood's earliest date.

During the period ending with 1770, the first division to be observed in the history of the pianoforte, there had been no composition devoted to and proper to the instrument; and there could have been little or no real pianoforte-playing. The new instrument was too unimportant as compared with the harpsichord, and in its then condition presented to the touch differences too essential, and difficulties too obstinate, to permit of the perception of those remarkable attributes upon which the highest style in writing and treatment was ultimately to be based. The earliest piece which we have met with naming the pianoforte, and that only generally, is 'Duetto für zwey Claviere, zwey Fortepiano oder zwey Flügel,' by Müthel, Riga, 1771.[3] There is an undated work by John Christian Bach naming the instrument, which may possibly be equally early in date. The first real pianoforte music was published in London in 1773. This was the famous op. 2 of Muzio Clementi (three Sonatas), composed three years before, when he was only eighteen years old. In these pieces the young composer divined the technique and instrumental treatment to which the pianoforte was responsive, and there founded the true school of pianoforte-playing.

We have dwelt thus long upon London, not merely because this is an English Dictionary, but because at this epoch London held the first place in harpsichord and pianoforte making. In the decade 1765-75 there can be no doubt about the importance given to the square piano by Zumpe, and the final start given to the grand piano by Backers; soon to be the means of success to Broadwood and to Stodart, who had helped him in his invention. The great harpsichord makers, Jacob Kirkman and Burkhard Shudi,[4] had at this time brought their noble instruments to the highest point of development and excellence; and the harpsichord was now endowed with a storehouse of noble compositions, from which the pianoforte, having as yet none of its own, had for a time to

[1] In Messrs. Broadwood's possession.

[2] Pohl's *Haydn in London*.

[3] Emanuel Bach possibly wrote 'pianoforte' upon his title-pages before this. Gray, writing to Mason in 1763, says:—'Send for six lessons for the pianoforte or harpsichord of Carlo Bach, not the Opera Bach, but his brother' (*Correspondence*, p. 314).

[4] Shudi had his name properly written, Tschudi, on the Potsdam harpsichords.

borrow. We can understand how little these eminent makers, having realised fortune and done their work in life, would care for the new instrument and its improvement. It would be to them as annoying as the Sonatas and Symphonies of Beethoven doubtless were to the aged Haydn. But with J. C. Bach, Schroeter, and Clementi on the one side, and Backers, Stodart, and Broadwood on the other, the triumph of the piano was but a question of a few years. In the most conservative institution of the country, the King's band, the harpsichord was replaced by the pianoforte in 1795. It would appear that Backers on his deathbed desired to commit the care of his invention to his friend, John Broadwood; but Broadwood devoted his attention to the improvement or rather the reconstruction of the Square piano, which he made public in 1780,[1] and patented in 1783, allowing Stodart to go on with the grand piano with which he soon made considerable reputation. Excepting as to the action, Zumpe's instrument had been merely a clavichord with a second bridge. Broadwood boldly transferred the wrest-plank with its tuning-pins to the back of the case, and straightened the keys, which had hitherto been twisted hither and thither to accommodate an imperfect scale. Besides these radical improvements he substituted a brass damper, acting under the string, for the 'mopstick-damper' which had acted above it; and for Zumpe's treble and bass 'hand-stops,' which did away with either half of the dampers when not required, he patented (in 1783) two pedals, the one to remove the dampers altogether, the other to produce a pianissimo or sordine, by dropping a piece of cloth upon the strings near the curved bridge on the belly. This was the earliest adaptation of pedals to a pianoforte. [But compare the passage in square brackets on p. 722.] Last of all in this patent he included a double sound-board and sound-post, which he imagined to be the 'most essential part' of his improvements (see Patent No. 1379); but neither in his hands nor those of others has this notion of resonance box and cavity, in analogy to the violin and the guitar, been brought to practical value. Having accomplished this, and being stimulated by Stodart's success, and advised by Clementi, who then played on Broadwood's instruments, as to the deficiencies of the Grand piano, Broadwood began to consider seriously the charge confided to him by Backers, and resolved to improve the Grand instrument. The difficulty in this case being the equalisation of the tension or drawing-power of the strings, he sought the advice of scientific men, and guided by Dr. Gray of the British Museum, and Cavallo, who calculated the tension by a monochord (publishing the result in 1788), Broadwood divided the bridge upon the sound-board, that is, made a separate bridge for the bass strings, an improvement which in the absence of a patent was at once adopted by all makers. As Stodart continued to use the undivided bridge (like a harpsichord) as late as 1788,[2] Broadwood's improvement can hardly have been introduced before that time.

Meantime the Zumpe square action was not to remain unimproved. Broadwood had already in 1780 transformed the instrument, and in 1786 the action met with improvement from John Geib, a workman (probably a German), said to have been in the employ of Longman & Broderip, the predecessors of Clementi & Collard in Cheapside. He took out a patent (London, No. 1571) for a new hopper and underhammer; both modifications of Cristofori's. He regulated his hopper in two ways, by piercing the blade with the 'set-off' or regulating screw already invented by Backers, and by turning this screw down upon the key. Both expedients are still in use. Tradition says that Longman & Broderip first used a modification of this patent, known by workmen as the 'grasshopper,' with whom for a long while it was unpopular from its supposed susceptibility to atmospheric changes, and consequent need of constant attention.

Mozart, with all his genius and charm of cantilena, on the importance of which he dwelt by precept no less than by example, was yet not a pianoforte-player in the sense that Clementi was; his technique, as we know from Beethoven (through Czerny's report), was that of the harpsichord, to which in his early days he had been accustomed. Herr Saust, who heard Mozart play, told the writer that Mozart had no remarkable execution on the instrument, and that he would not have compared, as a virtuoso, with Dussek for instance. And he must have met, at first, with very imperfect instruments, such as those by Spaeth, an organ-builder of Ratisbon, mentioned in his letters. Being at Augsburg in October 1777, he was introduced to the pianos of Stein, also an organ-builder and a good musician. Stein's newly contrived pianoforte escapement appears to have charmed Mozart. In a letter to his father he refers to the evenness of its touch,[3] saying that the action 'never *blocks*, and never fails to sound—as is sometimes the case with other pianos. On the other hand, it never sounds too long, and the machine pressed by the knee [to act as a forte pedal] is prompt to raise the dampers, or, on discontinuing the pressure ever so little, is as prompt to

[1] Messrs. Broadwood have a Square Piano of John Broadwood's dated with that year.

[2] This Grand Piano by Stodart was made for the Prince of Wales, who gave it to Mr. Weltjé, in whose house (at Hammersmith) and family it remained in 1880, a really powerful instrument. The earliest known date of a Broadwood Grand is 1781. No. 40 was made in 1786. But Abraham Kirkman was in the running with a Grand in 1780, and Messrs. Broadwood own a Square by Jacobus and Abraham Kirckmann, dated 1772, on the Zumpe model, with three stops, two dampers, and a sourdine.

[3] Much more like the harpsichord in fluency than the English escapement, which Mozart did not know then, if ever.

let them down upon the strings again.'[1] Herr C. F. Pohl of Vienna, the accomplished bibliographer of Mozart and Haydn, kindly made inquiries in Vienna as to the existence of any piano by Stein. There is not one, and Herr Streicher, the pianoforte-maker, Stein's descendant, can give no information. In the Library of the Gesellschaft der Musikfreunde, of which Pohl was the accurate and obliging custodian, there is a small pamphlet entitled *Kurze Bemerkungen über das Spielen, Stimmen und Erhalten des Fortepiano, welcher von den Geschwister Stein in Wien verfertiget werden* (the 'Geschwister Stein' rectified in ink to 'welche von Nanette Streicher geborne Stein'), Vienna, 1801, from which a small engraving of Stein's escapement is here reproduced (Fig. 10).

It will be observed that this escapement differs from Cristofori's and the English action in the fact that the axis of the hammer changes its position with the rising of the key, the hopper (*auslöser*) *g* becoming a fixture at the back of the key. From this difference a radical change of touch took place ; and an extreme lightness became the characteristic of the Viennese action as developed by ANDREAS STREICHER,

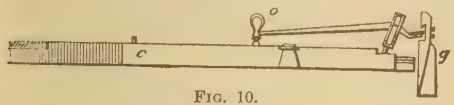


FIG. 10.

Stein's son-in-law, who, in 1794, improved and finally established the great renown of the Viennese pianofortes.[2] The following illustra-

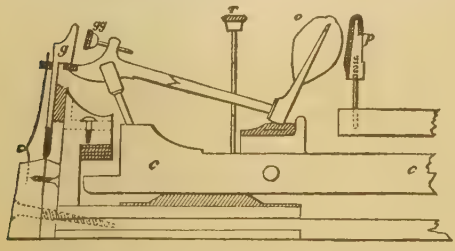


FIG. 11.

r is the damper. It must not be overlooked that Stein, who had not himself invented the knee-pedal, did, in 1789, invent a shifting foot pedal, by means of which the keyboard moved, and the three unisons were reduced to a single string—*spinettchen*, little spinet, as he named this 'una corda.'[3]

tion of Streicher's Viennese action is from the *Atlas zum Lehrbuch des Pianofortebaues* by Blüthner and Gretschel, Leipzig, and shows the damping as well as the escapement.

Returning to Mozart, his Concert Grand in the Mozarteum at Salzburg, shown in Fig. 12, is a small 5-octave instrument, with black natural keys and white sharps, made by Anton Walter. who became in the end Mozart's favourite maker, as Schanz was Haydn's. According to Schönfeld (*Jahrbuch der Tonkunst von Wien und Prag*, 1796) the pianos of Schanz were weaker and sweeter than those of Walter ; the touch also easier, and the keyfall still less. But both Walter and Schanz were mere copyists of Stein. They made square pianos also in the 'English' form, most likely imitations of the English instruments, which at that time had a very wide market.

Paris was supplied chiefly with English pianos until Sebastien Erard made, in 1777, the first French one, a Square, copied, according to Fétis, from one of English make. [See vol. i. p. 787*a*.] For some years he appears to have continued on these lines ; indeed it was not till after he had been driven to London, by the French Revolution, and had gone back again—according to the same authority, in 1796—that he accomplished the making of a grand piano. His London patent for such a piano was, however, dated 1794, and its action is allied to an early German action (not Schroeter's model) improved upon by Stein. Erard appears to have been early bent upon constructing a grand action for himself, but while the perfecting of the Double Action harp remained his chief problem, the century went out with the English and Viennese actions pre-eminent ; the radical differences of which, and the effect of those differences on pianoforte-playing, Hummel, in his Pianoforte School, subsequently explained from his point of view. Extension of compass had now set in, and will be found recorded in detail in the article KEYBOARD.

We have referred to the difficulty which presented itself to Cristofori at the outset of the Pianoforte, owing to the necessity of stringing with thicker wire than before, to resist the blow of the hammers, and of strengthening the case to bear the greater tension of the thicker strings, which forced him to shift the hitch-pins from the sound-board to a separate strong rail. The gap between the wrest-plank and the sound-board, through which the hammers of the grand piano rose to strike the strings, was the first to be strengthened by metal, as a material at once stronger than wood and very economical of space. This was effected by steel arches, a contrivance which has remained in universal employment, but of the author of which there is no record. There are three in Stodart's Grand of 1788 previously referred to ; no doubt earlier examples exist, and to know their date is desirable. Schroeter had suggested a transverse bar across the instrument ; but it is not known if the experiment was made at that time. The first real use of

[1] Letter, Oct. 17, 1777.

[2] Stein's son seems to have founded the Vienna business, as shown in the following extracts from a *Musikalische Monatschrift*, edited by F. X. Glöggl (Linz, Oct. 1803, p. 99) : 'The clavier instruments which have been made by Andreas Stein at Vienna are to be properly understood as Forti Piano, meaning such as respond to every possible degree of strength or softness of tone when played with more or less pressure, or rather stroke of the fingers on the keys' ; and 'the action in all parts is as simple as possible and at the same time extraordinarily durable. It is original throughout, that is, entirely the invention of the deceased organ-builder and instrument-maker, Stein of Augsburg (father of the present maker), who, with the rarest love of art, has devoted the greatest part of his active life to its completion.' This communication, from C. F. Pohl, is an historical proof of the pedigree of the Viennese action.

[3] Walton, a London maker, had shifted the hammers, leaving the keyboard stationary, two years earlier, viz. 1787. (Patent No. 1607.)

metal longitudinal bracing was suggested in 1799 by Joseph Smith (Patent 2345, London); it was to be under the sound-board and to replace

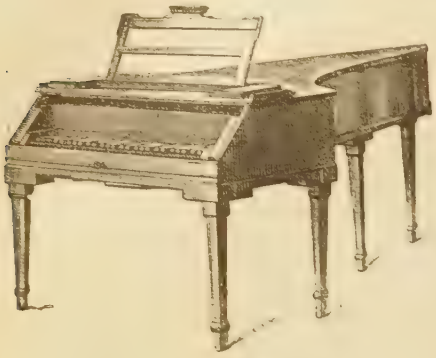


Fig. 12.

the wooden braces, and thus provide space for the introduction of a mechanically-played tambourine! But for the patent office we might not have known of Joseph Smith's invention, as nothing came of it. The first to use iron or steel in the form of bracing or tension bars placed above the strings—a method now universally adopted—was James Shudi Broadwood, who, in 1804, having carried the compass of the grand piano up to *f*"", found that the wrest-plank was so much weakened by this extension that the treble sank in pitch more rapidly than the rest of the instrument. Accordingly in 1808, in three grand pianos, he applied steel tension-bars above the strings to remedy the inequality. This experiment is recorded in Messrs. Broadwood's work-books of that date, and the experiment was repeated in 1818, the metal bars being then four in number in place of three. In Messrs. Broadwood's International Exhibition book, 1862, p. 29, we learn that the mode of fixing these bars was at first defective, the wood giving way to the thrust of the bars. It is certain that they did not use tension bars at this time constantly, for the grand piano which was presented to Beethoven by James and Thomas Broadwood in 1817 (see vol. i. p. 252) had no tension bars, and moreover only went up to *c*"". (Six octaves C-C.)

Sebastien Erard's patent in 1808 (No. 3170) records an ingenious step towards a successful repetition action, viz. the 'double escapement': and an improvement which afterwards proved to be of great importance, viz. the upward bearing of the bridge next the tuning-pins by substituting for the pinned wooden bridge, metal studs or agraffes drilled with holes for the passage of the strings, and separately fixed for each note. The same patent includes what is now known as the 'céleste' piano pedal, in which the hammer strikes a piece of leather (now always felt) interposed between it and the strings.

A very important step in the enlargement and improvement of the Square piano appears to have been made in France by Petzold,[1] who in 1806, in the Paris Exhibition of the products of National Industry, exhibited a Square piano with an extended sound-board, an improvement at first not much noticed, though afterwards developed with great success, and probably independently, by the Collards and Broadwoods of that time. Pape introduced the lever and notch principle of the English Grand action into the Square piano action in 1817.

About this time, in the very first years of the 19th century, an entirely new form of pianoforte was invented, the Upright, with the strings descending below the keyboard. There had been upright harpsichords (see Clavicytherium) and upright grands (the latter patented by John Landreth in 1787), but these were merely horizontal instruments turned up on end, with the necessary modification of the action to adapt it to the position. The oldest upright grand piano is at Brussels. It was made by Frederici of Gera, in Saxony, in 1745. This was the very time when Silbermann was successfully reproducing the Florentine Cristofori's pianofortes at Dresden, which were horizontal grand pianos. Frederici, however, made no use of Cristofori's action. Neither did he avail himself of a model of Schroeter's, said to be at that time known in Saxony. M. Victor Mahillon, who discovered the Frederici instrument and transferred it to the Museum he so ably directs, derives the action from the German striking clocks, and with good reasons. Frederici is also credited with the invention of the square piano, an adaptation of the clavichord.

The earliest mention of an upright grand piano in Messrs. Broadwood's books occurs in 1789, when one 'in a cabinett case' was sold. It was, however, by another maker. The first upright grand piano made and sent out by this firm was to the same customer, in 1799. Some years before, in 1795, William Stodart had patented an upright grand pianoforte with a new mechanism, in the form of a bookcase. He gained a considerable reputation by, and sale for, this instrument. In 1800 Isaac Hawkins patented (No. 2446) a perpendicular pianoforte from 3 to 4 feet in height, descending to within a few inches of the floor, to give the instrument a more 'convenient and elegant shape than any heretofore made.' The bold step of inverting the wrest-plank or tuning-pin block, which in the Upright Grand was at the bottom near the keys, but in the Cabinet was at the top, was due to Isaac Hawkins, as in his specification we find his wrest-plank fixed diagonally in the sides of the case, the bass end near the top,

[1] Guillaume Lebrecht Petzold, born, according to Fetis, in 1784, at Lichtenhayn, Saxony, was apprenticed to Wenzky, Dresden, in 1798, and worked for Walther, Vienna, from 1803 to 1805. In 1806 he joined Pfeiffer in Paris, a connection which lasted till 1814. According to Welcker, Petzold invented the crank lever action since much used by different makers.

6 feet 3 inches high, to preserve length for the bass strings, the treble end lower 4 feet 3 inches from the bottom, leaving an angular space above which might be utilised for bookshelves. His patent (taken out for his son, John Isaac Hawkins, the inventor,[1] who was at that time living at Philadelphia, U.S.A.) includes two other important ideas: the use of coiled strings for the bass, and a *sostinente*, obtained by reiteration of hammers set in motion by a roller. Hawkins's piano, called a 'portable grand,' was played upon in public at the Franklin Institute, Philadelphia, in 1802. In 1802 Thomas Loud (Patent No. 2591) gave a diagonal shape to this upright piano by sloping the strings in an angular direction, portability being the 'leading intention and feature.' James Broadwood claims to have given a sketch for a CABINET piano (*Some Notes*, etc., p. 9) in 1804 to William Southwell, who in 1807 patented (No. 3029) a damper action to the instrument there called by that name.[2] From this tall instrument the lower upright or COTTAGE piano followed almost immediately. ROBERT WORNUM 'the younger' patented (No. 3419) one diagonally strung in 1811, and in 1813 made a vertical one, naming it 'Harmonic.' In the year 1815 Ignace Pleyel, founder of the house of Pleyel, Wolff et Cie., employed HENRY PAPE, an ingenious mechanician, to organise the introduction of the construction of these instruments in Paris (Pape, *Sur les Inventions*, etc.; Paris, 1845), from which beginning arose the important manufacture of French cottage pianos. WILLIAM FREDERICK COLLARD, who about 1800 had with Muzio Clementi taken up the business of Longman & Broderip, in 1811 essayed an oblique pianoforte (Patent No. 3481) by turning a square one 'upwards on its side.' William Southwell had patented a Square thus turned up in 1798. Nearly all improvements in the pianoforte have been of slow and patient elaboration, the introduction of metal in framing, and Erard's special action being prominent examples. Wornum's excellent cottage action was no exception to this general experience, for he did not complete it till 1828 (Patent No. 5678). Camille Pleyel recognised its value, and through his introduction it became generally used in France, so that at last it was known in England as the 'French' action. But Wornum's merit as the inventor of this 'crank' action (the first idea of which is in the 'Upright Grand' of Landreth, patented 1787) needs now no vindication, and Southwell's 'sticker' action, long the favourite in England, is giving way and will probably be in time entirely superseded by it. In France and Germany Wornum's principle universally prevails.

His piccolo piano, a low upright pianoforte, was introduced in 1829. The novelty consisted first in its small size, and then in the application of a new action invented by Robert Wornum and patented three years before. Though the strings were placed vertically, the height of the piccolo piano did not exceed 40 inches. The facile touch gained by the new mechanism soon attracted the attention of the musical public, and with its long-since-proved durability has made it a favourite model of action for the manufacturers of the present day both here and abroad. The 'piccolo' was finished to stand out in the room away from the wall; its original price was 36 guineas.

We may now look back a hundred years, in the first half of which the pianoforte had really no independent existence as a keyed instrument; but between 1770 and 1820 we find the grand piano complete so far as its construction in wood permitted, and a constellation of remarkable players that included Clementi and Dussek, Cramer and Field, Hummel and Ries. Weber in Germany had initiated the Romantic school in pianoforte music; Kalkbrenner in Paris was forwarding technical discipline; and above all, Beethoven, whose early eminence as a pianist has been to a large extent overshadowed by his sublime genius as a composer, was in the latter years of this epoch engaged in completing that series of masterpieces for the pianoforte that have not only enabled it to rival the orchestra in the wealth of its possessions, but have by their own immortality ensured it an existence as a musical instrument which no change of fashion can affect. The further development of technique, essential to the interpretation of Beethoven, attained its highest perfection between 1820 and 1850, and was based upon conditions rendered possible by the introduction of iron as an essential constituent in the framing of grand pianos, and in a certain degree of that of the other kinds also. Gradation of power was the great desideratum of the player; and the possibilities of this were intimately connected with the freedom of the wrist, which had previously been disallowed, and with the discovery, made almost instinctively, that to give elasticity to the fingers, they should be raised in order to descend and not be drawn inwards as was the case with the old Bach touch. [See PIANOFORTE-PLAYING.] This change of practice involved a blow by the hammer which the indifferent Berlin wire of that time could not stand. Thicker wire produced greater strain on the framing which the wooden cases were not strong enough to resist. The use also of two metals in the stringing, brass and iron, led to unequal changes in the tuning, and another problem, 'compensation,' received even more attention than 'resistance' had done. To solve this a young Scotch tuner, named Allen, employed at Stodart's, set himself; and with the fervour proverbial in the youth of his country, he soon succeeded in

[1] See Hipkins's *History of the Pianoforte* (1896), p. 111.
[2] He had patented an 'Irish damper action' in 1794, and made a cabinet piano as early as 1802. W. H. G. F.

producing a complete and satisfactory upper framing of hollow tubes in combination with plates of iron and brass, bound together by stout wooden crossbars, the whole intended to bear the pull of the strings, and to meet, by give-and-take, the variations in the length of the wires, due to alteration of temperature. The patent (No. 4431) was taken out by William Allen and James Thom (who supplied the necessary technical knowledge of pianoforte-making); it is dated Jan. 15, 1820, and the exclusive right to use it was acquired by Messrs. Stodart to the great advantage of their business. The accompanying diagram of a Stodart pianoforte with Allen's framing shows the aim and completeness of this remarkable invention, from the inventor's point of view.

FIG. 13.

But tension soon asserted itself as more important than compensation, and a rigid counterpoise to it by means of metal still presented itself as the problem for solution to James Broadwood, who had, years before, initiated the idea; and we learn from Henry Fowler Broadwood (*Times*, May 10, 1851) that Samuel Herve, a workman employed by his father, invented in 1821 the fixed string-plate, in that year first applied to a Square piano of Broadwood's. From 1822 to 1827 James Broadwood tried various combinations of the string-plate and iron bars, and in the latter year permanently adopted a system of solid metal bracing (Patent No. 5485). The iron bars, not having been patented, had been adopted by other makers, and in 1825 Pierre Erard had in his turn patented a means of fixing the iron bars to the wooden braces beneath the sound-board by bolts passing through holes cut in the sound-board (Patent No. 5065). He had patented a system of fixed iron bars in Paris in 1822. He could not do so in London, being barred by Stodart's (Thom and Allen's) patent. Stodart refrained from opposing the Broadwoods when James Shudi Broadwood took out his patent for string-plate and bars in 1827. The writer had this information from Mr. Joseph Ries, who died in 1882. There is no mention of a string-plate in this patent, but a proposition is made to strengthen the case by plating it with sheet iron, which, however, came to nothing.

The William Allen who had invented Stodart's compensating framing did not rest satisfied with his first success, but invented, and in 1831 patented (No. 6140), a cast-iron frame to combine string-plate, iron bars, and wrest-plank in one casting. Wooden bars were let into the wrest-plank to receive the ordinary tuning-pins, which would not conveniently work in metal. This important invention did not find the acceptance which it deserved, and the compound metal and wood framing continued to be preferred in Europe under the idea that it was beneficial to the tone. But Allen's proposal of one casting had been anticipated in America by Alpheus Babcock of Boston, U.S., who in 1825 patented a cast-iron frame for a Square piano. The object of this frame, like that of Allen's first patent, was compensation. It failed, but Babcock's single casting laid the foundation of a system of construction which has been largely and successfully developed in America. Besides Allen and Babcock, who in those days of imperfect communication are hardly likely to have known of each other's attempts,[1] Conrad Meyer of Philadelphia claims to have invented the metal frame in a single casting in 1832. Whether Meyer was aware of the previous efforts of Allen and Babcock or not, he has the merit of having made a good Square piano on this plan of construction in 1833. The frame of it is represented below.

FIG. 14.

This instrument, which the writer saw and tried at Paris in 1878, was exhibited when first made at the Franklin Institute, Philadelphia, and was sold; but Messrs. Meyer bought it back in 1867, and exhibited it in the Centennial Exhibition in 1876, and again, as mentioned, in the Universal Exhibition of Paris in 1878. JONAS CHICKERING of Boston in 1837 improved the single casting by including in it the pin-bridge, and damper socket-rail, a construction which he patented in 1840. Chickering subsequently devised a complete frame for grand pianos in one casting, and exhibited two so made at the Great Exhibition of 1851. On the same occasion Lichtenthal of St. Petersburg exhibited two grand pianos 'overstrung,' that is, with the longest bass spun-strings[2] stretched obliquely over the longest unspun ones, a method which is now very well known and extensively adopted, but the advantages of which have hitherto been impaired by inequality

[1] See Hipkins's *History of the Pianoforte*, p. 15.

[2] 'Spun, or overspun, strings' are surrounded with an external coil of fine wire, to add to their weight and power of tone

in the scale. The invention of overstringing has had more than one claimant, amongst others the ingenious HENRY PAPE. We have found no earlier date for it than 1835, when THEOBALD BOEHM, well known in connection with the flute, contrived an overstrung square, and an overstrung cottage piano, and had them made in London by Gerock of Cornhill. In the next year, 1836, John Godwin patented (No. 7021) overstrung square and cottage pianos. Whether he acquired Boehm's invention or not, we do not know.

Great use of iron was made by Dr. Steward of Handsworth near Birmingham in a novel upright pianoforte which he called the Euphonicon, and brought out in London in 1844. His patent (No. 9023), which is dated July 1841, includes a complete metal framing, and separate sound-boards, three in number. The instruments were of elegant appearance, and the long strings, in harp-like form, were exposed to view.[1] Though unsuccessful, the Euphonicon should not be forgotten. There is one in the Victoria and Albert Museum in the musical instrument collection.

To return to America. In 1853 Jonas Chickering combined the overstringing with a metal frame in one casting, in a square piano which he did not live to see completed, but which was finished by his sons. This combination was taken up by Messrs. Steinway & Sons of New York, and further improved in 1859 by the addition of an 'agraffe' (or metal stud) bridge; they then, by dividing the overstringing into two crossings, produced a double overstrung scale. In the same year this firm patented in America a grand piano with fan-shaped overstrung scale in one casting, a diagram of which will show the arrangement of iron-work and bridges (Fig. 15). This system of Messrs. Steinway's has been adopted by some of the foremost makers in Germany, which it may be mentioned is the native country of the firm. [See STEINWAY.]

Henry Fowler Broadwood's special concert-grand iron framing, with diagonal tension-bar and transverse suspension-bar, was invented by him in 1847, and has been used by his firm ever since. He objected to single castings, preferring a combination of cast and wrought iron, wedged up at the points of abutment, into a thoroughly solid structure. His plan gets rid of some of the iron bars, which he believed to be more or less inimical to carrying and equality of tone. The difference between this and his father's or Erard's scale is great; and it only approaches the American—which it preceded in grand pianos—in the fact that the framing is independent of the wooden structure of the instrument. A comparison of the diagram (Fig. 16) with Steinway's (Fig. 15) makes this difference obvious (the diagonal bar is lettered *u*, the suspension-bar *t*). The iron

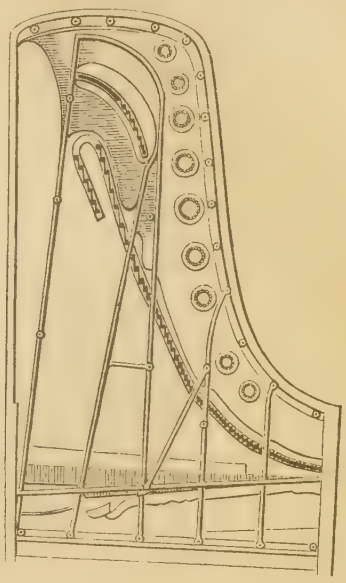


FIG. 15.

bars are flanged to preserve them from twisting under the high tension adopted, the wire for the treble notes being now thicker than that for the bass formerly was. Allen's metal

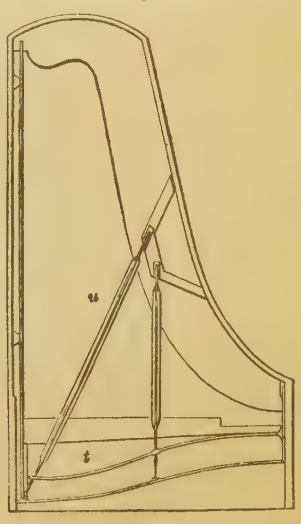


FIG. 16.

wrest-plank remained for more than twenty years in abeyance, although single plates of metal, allowing room for the pin-holes in the wooden block, had been used from time to time.[2] H. Wölfel of Paris brought out about

[1] In the harp shape Dr. Steward had been anticipated by Mussard of Lausanne. We have seen a piano so made by him in 1819.

[2] An independent iron wrest-plate, attached to the wooden wrest-plank, was proposed by J. C. Schwieso, a harp-maker in London, who

1854 a metal wrest-plank with mechanical screw-pins, an idea for tuning often tried, but always unsuccessfully. Wölfel's next idea was to use boxwood plugs in the pin-holes, so that the pins should not touch the metal. The difficulty was at last met by H. F. Broadwood. In his invention the tuning-pin screws accurately into the thick metal wrestpin-piece, and through it into the wooden wrest-plank or pin-block, the great length of the pin and clinging of the wood producing sufficient friction to counteract the pull of the string. The wrestpin-piece was introduced by the firm in the grand pianos exhibited in 1862, and years have proved the efficiency of the invention.

Returning to the action, we have seen the steps first taken by Sebastien Erard towards the attainment of double escapement, whereby power is regained over the hammer before the key returns to its equilibrium. He had grown old before the full accomplishment of his idea, and his famous 'Repetition action' was patented in London in 1821 (Patent No. 4631) by Pierre Erard, his nephew. The action is shown in this diagram, which we will describe as far as possible in untechnical language.

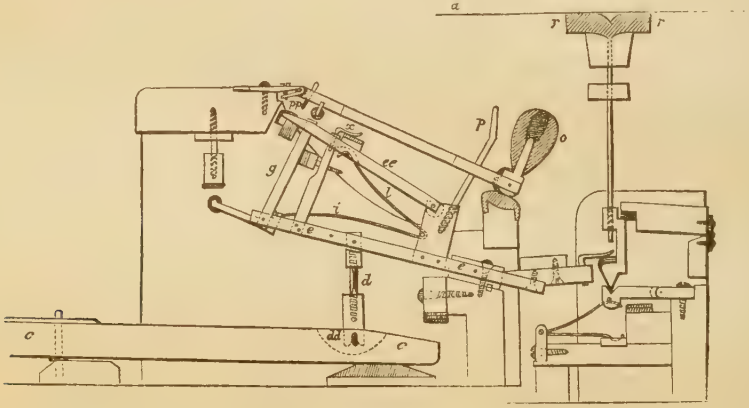


FIG. 17.

c is the key; *d* is a pilot, centred at *dd* to give the blow, by means of a carrier, *e*, holding the hopper, *g*, which delivers the blow to the hammer, *o*, by the thrust of the hopper, which escapes by forward movement after contact with a projection from the hammer covered with leather, answering to the notch of the English action. This escapement is controlled at *x*; a double spring, *kl*, pushes up a hinged lever, *ee*, the rise of which is checked at *pp*, and causes the second or double escapement; a little stirrup at the shoulder of the hammer, known as the 'repetition,' pressing down *ee* at the point, and by this depression permitting *g* to go back into its place, and be ready for a second blow, before the key has been materially raised. The check, *p*, is in this action not behind the hammer, but before it, fixed into the carrier, *e*, which also, as the key is put down, brings down the under damper.

Although at once adopted by Hummel and other pianists of note, including Liszt, then a boy, Erard's action was slow to obtain recognition. It did not gain a satisfactory position until Thalberg, after 1830, had identified his admirable playing with its specialities. In 1835 Pierre Erard obtained an extension of his patent on the ground of the loss sustained in working it. Then 'repetition' became the pianoforte-maker's dominant idea in this country and elsewhere, each according to his knowledge and ability contriving a repetition action to call his own, though generally a modification of an existing one. Names that have come prominently forward in connection with these experiments, are BLÜTHNER in Germany, PLEYEL and Kriegelstein in Paris, Southwell the younger, Ramsay and Kind (under Broadwood's patronage at different times), COLLARD, HOPKINSON, and BRINSMEAD in London. Other repetition actions are the simplified copies of Erard's used by HERZ in Paris and by STEINWAY in New York, the latter lately adopted by BECHSTEIN of Berlin, in place of Kriegelstein's.

Further improvement of the Square piano, in the application of metal to resist tension, etc., followed closely upon that of the Grand; and in America the Square outstripped the Grand by being first experimented on for the iron framing, the cross stringing, etc., which, through the talent and energy of the Meyers, Chickerings, and Steinways, have given a distinctive character to the American manufacture. The Americans brought their Squares almost to the size and power of their Grands, and make them still; and with the same tendency as in Europe, to their being superseded entirely by the smaller Grands and Uprights.

Beyond the broad summary of inventions in instrument and action which we have sketched, it is impracticable in our space to go further into detail; it would, moreover, be a task of great difficulty, owing to the multiplicity of facts needing to be sifted, and the fact that a writer on this subject must always be influenced by education in taste and use. We may, how-

took out a patent (No. 6069) for it in 1831. Schwieso's tuning-pin pierced the wrest-plate and was tapped at the upper end; the immobility of the pin, to which the string was attached at the lower end (as in a harp, or Cristofori's first pianos), being ensured by friction collars and washers. We do not know if this wrest-plate answered, or was ever tried in a pianoforte. Schwieso adapted it for use in harps, violins, and guitars.

ever, be permitted to refer to the services of James Stewart (particularly in connection with Messrs. Collard's pianos) and to Henry Pape of Paris, who tried more ingenious experiments in pianofortes than any other maker, although the majority of them are of doubtful utility. It is to him that we owe the use of felt for hammers (much improved, however, by H. F. Broadwood, who first substituted sheep's wool for Pape's rabbit's hair). William Stodart invented a continuous bridge for upward bearing in 1822; and the 'harmonic bar' in the treble, as a bar of alternating pressure has been called, from the peculiar *timbre* obtained by its use,[1] was the invention of Pierre Erard about 1838, according to Dr. Paul. The main object of this bar was to consolidate the wrest-plank in the treble, a screw tapped into the plank and drawing it upwards alternating with a screw tapped in the bar pressing it downwards. In 1843 A. Bord of Paris invented a different bar independent of the wrest-plank, which served as a bridge of upward bearing and abolished the treble wrest-plank bridge. From its simplicity and cheapness this has found favour, with some modifications, in Germany (where it is known as the Capo tasto, or d'astro, bar) and elsewhere.[2] There was a revival of W. F. Collard's idea, patented in 1821, of utilising the back draught of the wires, between the belly bridge and the hitch-pins, for sympathetic vibration, by means of what he called (Patent No. 4542) a 'bridge of reverberation.' This re-appears, in idea, in Messrs. Steinway's 'Duplex Scale'; but Blüthner of Leipzig has gone further in employing independent sympathetic strings of half length in his 'Aliquot' piano. By this he adds the octave harmonic throughout three octaves, and thus produces something of the shifting soft pedal *timbre*: the *forte* or damper pedal in the ordinary pianoforte is, however, an incomparably more efficient flood-gate to these sympathetic, or more properly, Æolian reinforcements.

The last inventions we have to mention concern the pedals, and are due to M. Montal, a blind Parisian pianoforte-maker, who, in 1862, exhibited in London (1) a 'Pédale d'expression,' diminishing the range of the hammers instead of shifting them, an expedient now employed by American and German makers, and (2) a 'Pédale de prolongement,' a third pedal, by using which a note or notes pressed down before the pedal is applied may be prolonged after the fingers have quitted the keys.[3] This pedal has been of late years re-introduced in Paris, Stuttgart, and New York. Reference to Pedal will show the radical change that took place between 1830 and 1850 in 'instrumenting' the pianoforte, giving it what we may call colour of tone, divined by Beethoven, and perfected by Chopin and Liszt. By these parallel advances in technique and instrument the masterpieces composed for the pianoforte by Beethoven have since 1850 found their fullest exposition.

It cannot be too emphatically urged that pianoforte-makers, to excel truly, must ever be individual in their productions. They should be guided by care of proportions in every detail, and in equality of tension as far as the scale will admit; and by a fine discrimination of the proper striking-place or point of attack upon the strings. The highly complex nature of the instrument offers inexhaustible facilities for choice in modification of these conditions, which, combined with tradition in working, an important factor, may be taken as the distinctive note of personality in a maker. But we must not forget that there is also a national taste in choice of tone which has an unmistakable influence.

A table of dates, down to the middle of the 19th century, will be found a useful conclusion to this article. [The various experiments of more recent date are not here recorded, as it is difficult to say how many of them may find permanent acceptance.]

1598	Piano e Forte. Name of a keyed instrument at Modena.
1709	Cristofori had made four pianofortes in Florence.
1716	Marius submitted models of pianofortes to the Academy in Paris.
1721	Schroeter submitted two models of pianoforte actions to the Court at Dresden.
1726	Gottfried Silbermann, of Freiberg, showed two pianofortes to John Sebastian Bach.
1731	Cristofori died.
1738	Schroeter wrote to Mizler, claiming to have invented the pianoforte.
1739	An upright grand pianoforte invented and made by Domenico del Mela da Gagliano, with a special action, not copied from Cristofori, though with some similarity in the butt, and not at all like Frederici's, which originated the 'sticker' principle.[4]
1745	Christian Ernst Frederici of Gera invented upright grand.
1747	J. S. Bach played on a Silbermann pianoforte before Frederick the Great.
1753	Gottfried Silbermann died.
1753-80	Frederici of Gera made the first square pianoforte.
1759	John Christian Bach came to London.
1762	Date of oldest Zumpe square piano-known.[5]
1764	Schroeter published in Marpurg's work his claim to have invented the pianoforte.
1767	A 'new instrument called Piano Forte' announced at Covent Garden.
1768	J. C. Bach played a solo on the pianoforte in London.
1770	Muzio Clementi composed pianoforte music.
1771	Backers exhibited his invention 'original Forte Piano,' at the Thatched House in London.[6]
1772	The pianist J. S. Schroeter (not the organist) came to London.
1772	Backers about this time invented the English Direct Action.
1773	A grand piano, by Americus Backers, was at Pistoia in 1897, where it was wrongly described as dated '1713.'
1774	John Broadwood made a Zumpe model square piano.[7]
1775	Kirkman's first record of a square piano (see vol. ii. p. 580).
1777	Mozart played on Stein's pianofortes at Augsburg.
1777	Stodart adopted the name 'grand' pianoforte.
1777	Seb. Erard made the first square piano in France.
1780	John Broadwood re-constructed the square piano.
1780	Kirkman's record of a grand piano (see vol. ii. p. 580).
1782	Mozart and Clementi played upon the pianoforte before the Emperor at Vienna.
1783	John Broadwood patented loud and soft pedals.
1786	Geib patented the square 'grasshopper' action.
1787	John Landreth patented the 'upright' grand piano.

[1] In the original application of this invention a third screw pressed upon the bridge.

[2] The Capo Tasto bar recalls Schroeter's 'Widerstandseisen,' but was not taken from it.

[3] From the Report of M. Fétis on the Paris Exhibition of 1855, it appears that the first idea of this pedal had occurred to Xavier Boisselot of Marseilles, who had shown in the 'Exposition Nationale,' 1844, a piano 'à sons soutenus à volonté.'

[4] Reported to A. J. Hipkins by Signor Cesare Ponsicchi.

[5] Fétis says that he began his studies on a Zumpe pf. of this date. (*Report of the Great Exhibition*, 1851.)

[6] C. F. Pohl, *Mozart and Haydn in London*, p. 128.

[7] In the possession of the firm.

1787	Walton patented a soft pedal with shifting hammers.
1788	John Broadwood about this time made a new scale grand piano, dividing the curved bridge.
1789	Stein, of Augsburg, invented a soft pedal with shifting action.
1790	John Broadwood made the first piano with five and a half octaves.
1794	William Southwell invented the 'Irish' damper.
1794	Andreas Streicher perfected the Viennese grand action.
1794	John Broadwood made the first piano with six octaves.
1796	Seb. Erard made his first grand piano in Paris.
1798	Wm. Southwell patented a square piano turned up.
1800	Clementi, in partnership with Collard, began about this time to make pianos.
1800	Isaac Hawkins patented an upright pianoforte for his son Dr. John Isaac Hawkins, of Bordertown, New Jersey, U.S.A.
1802	Thomas Loud patented a diagonal upright pianoforte.
1807	William Southwell patented the cabinet pianoforte.
1808	James Broadwood first applied iron bars to a grand piano.
1808	Seb. Erard patented the upward bearing and the 'céleste' pedal.
1811	Robert Wornum made the first cottage pianoforte.
1820	William Allen invented and brought out at Stodart's a compensating grand piano with metal tubes and plates.
1821	Seb. Erard patented his double escapement action.
1821	S. Herve invented the fixed string-plate (brought out at Broadwood's).
1822	James Broadwood adapted iron bars to the string-plate.
1824	Liszt came out in Paris on an Erard grand piano. Seven octaves, C-C.
1825	P. Erard patented bolts to iron bars.
1825	Alphaeus Babcock patented in America a cast-iron frame square piano.
1826	R. Wornum patented the crank action, improved 1828.
1827	James Broadwood patented iron bars and string-plate combined in a grand piano.
1827	James Stewart patented stringing without 'eyes' to the strings (in Messrs. Collard's pianos).
1831	W. Allen patented in London a complete cast-iron frame piano.
1833	Conrad Meyer patented in America a cast-iron frame square piano.
1835	Boehm had over-strung pianos made in London.
1838	P. Erard introduced the 'Harmonic bar.'
1840	Jonas Chickering patented in America a cast-iron frame with damper socket (square piano).
1843	A. Bord of Paris invented the 'Capo tasto' bar.
1847	H. F. Broadwood invented his 'Iron' grand pianoforte.
1851	Jonas Chickering exhibited in London grand pianos with frames in one casting.
1851	Lichtenthal, of St. Petersburg, exhibited in London overstrung grand pianos.
1853	Chickering & Son combined cast frame and over-stringing in a square piano.
1854	H. Wölfel, of Paris, invented an iron wrest-plank with mechanical screw-pins.
1859	Steinway & Sons patented in America a cast frame overstrung grand piano, and double overstrung square piano.
1862	Montal, of Paris, exhibited in London a third pedal for prolonging sounds after the fingers have quitted the keys.
1862	H. F. Broadwood patented the metal pin-piece or wrest-plank with screw tuning-pins (not mechanical).

A. J. H.

PIANOFORTE-PLAYING. The art of playing the pianoforte, as distinguished from the earlier instruments with keys and strings, consisted largely at first in the task of uniting the special characteristics of the two older instruments. On the clavichord, the notes could be varied in force and emphasis by the pressure of the finger, the parts of a fugue could be clearly differentiated, and deep expression could be conveyed. But the 'disembodied spirit,' to which its tone has often been compared, was incapable of speaking to more than two or three hearers at once, so exceedingly attenuated was the tone of the instrument; and in very staccato passages there is little of the sparkling brilliance of the harpsichord. On the harpsichord the most perfect staccato was easily obtained, and as the touch was unalterable, there was absolute evenness of tone as long as no mechanical change was made. All dynamic changes must be made, as in playing the organ, by the application of some mechanical device, never by the finger. Harpsichord players, accustomed to use the swell pedal in order to increase the sound, would naturally and readily make use of the far easier resources that were provided in the piano, with its infinitely varying degrees of tone. The possibility of getting increase of tone by pressure of the finger, a pressure that could be applied to any single note or chord, made it no longer necessary to overload the music with those ornaments by which the older composers had obtained a kind of spurious emphasis from the harpsichord. Thus the pattern of the melodies naturally became simpler, and more was left to the player in the way of bringing out the salient features of the melody. C. P. E. Bach led the readers of his *Versuch über das wahre Art den Clavier zu spielen* to aim at the cultivation of a real *cantabile* style, and seems to have been the first to speak of 'singing' on the keyed instrument. In his works we find innumerable instances of a melody played simultaneously with its subordinate accompaniment, a musical effect which was only possible on the harpsichord when two manuals were employed. The pianoforte soon began to acquire special ornaments of its own; in Haydn's famous variations in F minor, the arpeggio figure in the major part of the theme implies gradation of tone as an essential feature, and this is one of the earliest compositions which could not be played with any degree of success on the harpsichord. On the other hand, Mozart's fantasia in G minor includes no effect that cannot be realised on the earlier instrument, and even the earliest sonatas of Beethoven can be performed satisfactorily on the harpsichord.

In the earliest days of technique, when only the three long fingers of the hand were usually employed (see FINGERING, vol. ii. p. 44*a*), a gliding touch was aimed at, and this gentle pressure suited the clavichord perfectly. With the development of the harpsichord it became necessary to acquire a crisper touch, for all notes—even those played with *legato* effect, must be taken up sharply, or the quill would not be in a position to pluck its string again. Sebastian Bach's fingers are said to have 'bent over the keyboard in such a manner that they stood with their points in a downward, vertical line, each finger at every moment ready for action. In taking a finger off a key, he drew it gently inwards, only moving the end joint.' The thumb was, as it were, set at liberty, so that it was now recognised as a practical member of the hand, instead of a useless appendage, which it seems to have been considered in earlier ages. It could be used in the natural position, but it was forbidden to pass it under the other fingers unless it was absolutely necessary. At the same time, great laxity was permitted in part-playing, where the interweaving of the different voices often makes it necessary not only for the thumb, but for the other fingers,

to pass over or under the rest. In the early pianos, the cantabile touch which again seemed desirable was best obtained by a smooth progression, such as was insisted on by Emanuel Bach, who allowed the passage of the second finger over the third. Both Cramer and Clementi devoted their main attention, so far as regarded technique, to the attainment of perfect evenness in all the fingers, substituting, in fact, a living for a mechanical equality of tone. In Clementi's famous 'Gradus' there is hardly any other point striven after than complete equality of tone, combined with velocity, and the power of giving due importance to the melody as distinguished from the accompaniment. The author's boldness of invention is in structural form rather than technical innovation, and it was enough for him that the player should possess ten exactly evenly-balanced fingers, and should be able to give due emphasis to prominent parts. Of course the difficulty of many of the studies is extreme, even in the present day; but a player, perfectly equipped in the school of Clementi, would often find himself at a loss in playing Beethoven, and would have to acquire new powers for an adequate presentation of the music of Schumann or Chopin. It was Clementi who started that system of strengthening the weak fingers of the hand by holding down some of the fingers, while playing repeated notes with the others. From Kalkbrenner's merely mechanical plan of keeping down four adjacent notes while one finger is actively exercised, to some of Brahms's 51 'Uebungen,' this system has never failed to commend itself to students of technique; but there is a danger in its use, for the force necessary to work the weak finger may be got by a kind of muscular reaction from the fingers that are pressing down the held notes, rather than from the weak finger itself; a far better form of the exercise is to lay the fingers in repose upon the keys, and, while the single finger is playing its repeated notes, to watch that the other fingers never leave their keys, and never depress them.

The divergence of styles between the 'Vienna' School (that of Mozart), and that of Clementi, was in part caused by the difference in the make of the pianos employed. The Viennese action had a remarkably easy mechanism, and was best suited to a rapid style and to the execution of arpeggios. The 'English' pianos preferred by Clementi—to whom many of the most important improvements in them were due—were more sonorous in tone, the hammer had a deeper fall, and it was altogether better adapted to the larger forms of music and to brilliant execution.

Neither in Cramer nor Clementi is great force required; the hand is never raised to an excessive height, or brought down upon the keys with any such power as was required in the subsequent period of technique. The use of the sustaining pedal, too, was comparatively rare with them, and they and their contemporaries were fully conscious of the loss of clearness caused by its excessive use. They, like all the older masters, were very particular as to the position of the performer's body; the old German writers, such as C. P. E. Bach, Marpurg, Türk, and others, recommended the player to sit exactly in the middle of the keyboard. Dussek inclined a little to the left, because of the difficulty of giving action and power to the left hand, while Kalkbrenner, having regard to the extension of the instrument in an upward direction, took up his seat a little to the right of the middle. In the matter of the position of the hand there were many different theories, even in the earlier days; Clementi was of opinion that the upper part of the hand, from the knuckles to the wrist, should present such a surface that a piece of money might be placed there, to prove that the fingers alone were engaged in the execution. Dussek directs that the hands should lean rather towards the thumbs, so that the third and fourth fingers may not be placed too much sideways; and Hummel says they should lean rather to the outside, so as to give the thumb more liberty on the black keys when required. Kalkbrenner again was an advocate of playing octaves or sixths with a loose wrist, while Moscheles kept the forearm and wrist quite stiff, in order to gain lightness and facility. In the introduction written by Fétis to the *Méthode des Méthodes*, he points out the danger of a tired wrist becoming so enfeebled as to cause the hand to form an angle with the arm, and thus to clog the articulations of the fingers. Hummel recommended the hand to be placed so that the thumb and little finger formed a line parallel to that of the keyboard, and stated that Mozart held his hands in this way. All these authorities agree as to the general rule that the elbows should be slightly in advance of the body, and that from the elbow to the second joint of the fingers should be a level, horizontal line.

In regard to fingering, the masters of the first period were divided as to whether fingering should or should not be what is called 'symmetrical'; that is to say, whether a fingering adopted for a figure ascending on each degree of the scale should be repeated exactly all the way up, regardless of black notes, or whether the rule that the thumb should never be placed on black notes was to hold good. Dussek was a great stickler for this rule, which of course increases the difficulty of making certain of the repetitions, as against the freer way of putting the same fingers on the corresponding notes wherever they occur. Dussek even went so far as to direct that in certain passages where the same figure is repeated in a higher octave than that in which it started, a different fingering should be employed, instead of devising some method

which should at least allow the symmetrical use of the same fingers on the same notes.

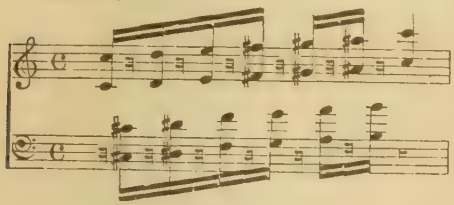
The Vienna school, with its strong tendency towards superficiality, reached its climax in Hummel, who, deriving his method from Mozart, made all kinds of technical discoveries (see vol. ii. pp. 443-4), some of which were considered hardly legitimate by the more conservative teachers of his time. His method, or 'Pianoforte School,' was in some sort the basis of that of Czerny, whose system was calculated to give the pupil the utmost velocity, smoothness, and brilliance; Moscheles carried on technique to a point slightly more advanced, but both he and Hummel can be disregarded by the student of modern pianoforte-playing.

With the ever-increasing admiration for the music of Beethoven, the aims of the technical experts were turned in the direction of sonority rather than elegance or velocity of execution. He himself, with his splendid equipment as a performer, was said to have given the pianoforte a soul, and ever greater and greater were the demands he made upon the instrument. From the desire on the part of performers to excel in the public interpretation of his works, arose, beyond question, the tendency towards a merely muscular force, and as a result, a great increase in the resisting power of the pianoforte. With him, and with the best of those that came after him, technique was regarded as means to an end, not as the end in itself. Weber, with his bold treatment of the left hand, his love of wide-spread chords, and Schubert, whose technique, though occasionally showing the influence of the superficial Viennese school, yet follows Beethoven in his happiest moments, each added something to the resources of the instrument, though neither made any special study of technique, nor published any 'method.'

Thalberg's wonderful power of singing on the pianoforte is historically interesting as having so much impressed Mendelssohn as to incite him to imitate it, and it is at least possible that not only the E minor prelude, where a favourite device of Thalberg's is deliberately imitated, but a great number of the 'Songs without Words' were more or less consciously influenced by Thalberg's ideal cantabile. Concerning Mendelssohn's own technique, see *ante*, p. 161. Before following the main stream of technical development from the requirements of Beethoven's sonatas to the achievements of Liszt and his followers, we must consider in the next place the works of Schumann and Chopin, both of whom realised, as none of their predecessors had done, the artistic value of that evanescent tone of the piano which was at first considered the chief defect of the instrument. Both turned the sustaining pedal to richer account, and got new effects from its use; and both loved a dreamy, poetical, indefinite form of melody, and a style of ornamentation to which the word 'ethereal' is suitably applied. Schumann's own experiments, made in order to obtain absolute equality of the fingers, resulted in an injury that prevented his playing in public, so that for his own technique we must depend upon his compositions and upon the playing of his illustrious wife. It is evident that her wonderful sonority of tone, the exquisite gradation of her touch, and the quiet brilliance of her playing in ornamental passages, were the practical realisation of Schumann's own ideals; and if all his little innovations in the way of technique (such as those at the close of the 'Papillons,' the end of the piece called 'Paganini,' in the 'Carnaval,' and other places) have not been accepted as part of the regular repertory of technical devices, yet enough was left to enrich the resources of the instrument very materially. Like the older players, Clara Schumann sat on a comparatively low seat, kept the forearm perfectly horizontal, and got the tone purely by pressure of the finger, not by anything that could be called a 'blow' on the key.

One peculiarity in the technique of Chopin may be usefully studied by comparing his work with that of John Field, to which in form and style it owes so much. The passages of embroidery in which both delight require, in Field's case, that perfect equality of finger at which, as we have seen, the earlier writers aimed; in Chopin, the essential weakness of the human hand is turned to beautiful account, for his passages are often devised in such a manner that the weak finger of the hand has to play the note which is to be comparatively unimportant. In the concertos and studies the natural conformation of the hand is kept before the composer's eye, and, as a consequence, his difficulties are always of a kind that is grateful to the player, however intricate they may sound.

Liszt's technique seemed to embrace every merit that was characteristic of all his predecessors, and while he proceeded mainly along the lines laid down by Chopin, he translated, one may almost say, Chopin's technique, which, like his quiet style of playing, was after all only thoroughly effective in a comparatively small room, into a language fit for the largest concert-halls. Schumann and Chopin had the quality that is called 'intimacy'; and it sometimes seems as if many of their most individual works could only be properly interpreted to a very small circle of sympathetic hearers; with Liszt everything was brilliant, showy, surprising, and eminently for the public. In point of technique, he used, or allowed his pupils to use, a far higher seat than had been generally used before, so that the forearm, instead of being held horizontally, sloped down towards the hand. This gave, beyond any doubt, a great increase of force to the blow upon the keys; and in Liszt's own hands tone was never sacrificed to power, nor was it ever possible to

say that he went beyond the limits of musical beauty even in the loudest passages. Still he undoubtedly did institute the methods of obtaining great tone, which afterwards were so misused by many of his pupils; he carried further the principle of turning the inherent weakness of the hand into a beauty, and if it is true of Chopin, it is ten times truer of Liszt, that his passages sound far harder than they are. He exhausted the possibilities of the keyboard in many directions, and carried to an extreme point such devices as that which is sometimes called 'blind octaves,' a device which is hardly a compliment to the musical sense of the average hearer. It can be made less objectionable than it is by nature, if care is taken to make the thumbs more prominent than the outsides of the octaves, but it must always sound rather a makeshift, and to introduce it into the works of the older composers is surely nothing short of blasphemy.

The sustaining pedal, which in the hands of Schumann and Chopin is used very often as if it were a veil enfolding their melodies in a luminous haze, is frequently used by Liszt as a means of setting the hands free for other things; and a special kind of brilliance was attained by him in rapid ornamental passages in the higher octaves of the piano, by holding the fingers almost stiffly, and not allowing them to move with much independence, and by throwing the hand, as it were, at the passage where it begins. It was Liszt's followers, rather than himself, who formed the habit of exerting undue force in order to get all available volume of tone from the piano. If Rubinstein and Tausig, among the older men of their generation, never produced tones that were not beautiful, others injured their power of playing in a cantabile style by exerting strength in a way that was not scientifically correct. A glance at the table on p. 265 of vol. ii. will show the excessive amount of resistance which the pianoforte-makers were compelled to provide in order to stand the attacks of the pianists of the seventies. It will be seen that in the present day the resistance of the keys has returned to nearly as small an amount as it was in 1817. This reaction is due to the general recognition of the fact that the most sonorous tone is not produced by uncontrolled violence; the laws of muscular control have been gradually realised even by musicians, and as a consequence a beautifully round tone

is nowadays not an unusual possession with modern players, even in their loudest passages. Down to the last quarter of the 19th century, as far as 1880, if not later, this tendency showed no diminution, and the concertos and show pieces of that time make it clearly manifest that the pianists relied for their effect upon producing a loud tone at any cost of quality. Even the earlier pianoforte works of Brahms, down to the date of the two Rhapsodies, op. 79, and the second concerto, op. 83, show traces of this ultra-virile ideal of playing; and his contribution towards the technique of the instrument was mainly in the direction of attaining perfect independence of finger, not merely the physical independence for which the earlier men had striven, but such mental independence that one finger should be able to play three even notes against two even notes in another part of the hand, while two more parts were going on in the other hand, neither of them corresponding with either finger of the first. In his later works, from op. 116 to the end, the peculiar qualities of pianoforte tone are more carefully considered than in his earlier compositions, against which one of the commonest reproaches was that they were not suited to the pianoforte. One of the first examples of this consideration for the characteristics of the pianoforte is the intermezzo in A flat from op. 76, which would lose all its meaning and point if it were played on any other instrument. The 'evanescent' tone of the instrument is definitely required throughout, and in all the later sets of pieces there are passages which show that Brahms demanded from his interpreters something far more than the storm and stress which appealed to him in his earlier life.

Exactly where the reaction against the school of the piano-thumpers began, it would not be easy to say; but while Mme. Schumann was alive, the quiet and truly musical style had never passed away even in Germany, where thumping had its home. The influence of men like Sgambati and Buonamici in Italy, Saint-Saëns in France, and Tchaikovsky in Russia, encouraged the quieter style of playing, and after the enormous vogue of Paderewski's style, pianists began again to devote themselves to the production of tone rather than of noise, and of muscular control rather than of mere force. A far lower seat was adopted, the forearm was again held in a horizontal line, instead of slanting downwards towards the keys, and the wrist once again came into play. The technical teaching of Leschetizky, and in an even greater degree that of Deppe, went to encourage an absolute mastery of many gradations of tone, and a scientific system of tone-production. In the Schumann and Deppe schools, moreover, close attention is paid to the management of both pedals, and in general to minute details of technique. It is of course impossible to foresee

what will be the next stage of development of pianoforte-playing, but it may be taken for granted that no return will be made to the heavy touch of the piano in fashion in the latter part of the 19th century, and that delicacy of tone-gradation will hold an ever higher place in the regard of practical musicians. M.

PIANO-VIOLIN (Fr. *Violin Quatuor*; Germ. *Geigenwerk*). Schroeter, the German claimant to the invention of the pianoforte, refers in an autobiographical sketch[1] to a 'Geigenwerk,' that is fiddle-work, from Nuremberg, which partly solved the problem of a keyed instrument capable of more expression than the clavichord; but the trouble of working the treadles—like a weaver's, as he said—was too great a drawback to its use. It is figured in Praetorius's *Theatrum Instrumentorum*, 1620. This must have been the 'Nürnbergisch Gambenwerk' of Hans Haydn, organist to the church of St. Sebald, who made, about 1610, a harpsichord-shaped instrument, strung with catgut. The strings were beneath the sound-board, and were acted upon by rollers covered with rosined parchment. The rollers were set in motion by a wheel, and by pressure of keys came in contact with the strings. The tone was capable of increase and diminution, and resembled in *timbre* that of the Viola da Gamba —whence the name 'Gambenwerk.' The original idea exists in the Hurdy Gurdy.

A tolerably long list of similar experiments in France, Germany, and even Russia, is to be found in Welcker's *Der Clavierbau* (Frankfort, 1870), p. 163, etc. It appears that Chladni much favoured the idea of a piano-violin, and under his auspices one was made in 1795 by von Mayer of Görlitz. The form was that of a grand piano; each key acted upon a catgut string, and as many hairs as there are in a violin bow were adjusted in a frame for each string, a pedal setting them in motion. All these attempts, however, failed to produce a useful instrument, from the impossibility of playing with rapidity: slow movements alone being insufficient to satisfy either player or hearer.

At last, in 1865, Hubert Cyrille Baudet introduced one in Paris capable of rapid articulation, and named it 'Piano Quatuor,' patenting it in England as 'Piano-Violin.' The principle of Baudet's invention is very simple, although the wheel-machinery he employs is complex. The strings are of wire, as in a pianoforte, but of greater relative thickness, there being one only to each note. The strings are vertical; and attached to a nodal, or nearly nodal, point of each, is a piece of stiff catgut, projecting in front more than an inch. A roller, covered with fine linen and slightly rosined, is made to turn by means of treadles with great rapidity, just above the catgut ties, but not touching them until the keys are put down, when they rise into contact with the roller. Motion is then communicated through the ties to the wires, and their musical vibration is excited. The steel string by its vibrating length and tension determines the pitch; the catgut tie gives it the colour of tone or *timbre*; and the impression on the ear is that of the tone of a violin. Still we miss the attack of the bow, which gives life to the real quartet. A. J. H.

[1] See Dr. Oscar Paul's *Geschichte des Claviers*, Leipzig, 1866.

PIATTI (plates), the Italian equivalent for Cymbals. It is the term by which the cymbals are usually designated in a score. 'Senza piatti' indicates that the bass-drum is to be played alone without the cymbals. V. DE P.

PIATTI, Alfredo Carlo, born at Bergamo, Jan. 8, 1822, died at Crocetta di Nozzo—about four miles from Bergamo—at the residence of his son-in-law, Count Carlo Lochis, on July 18, 1901. His father, Antonio Piatti, born at Bergamo in 1801, was a violinist of some repute, who held the post of leader in the orchestra of his native town. Piatti began in his extreme youth to study the instrument which was destined to make him famous. Given the option —at the age of five—of choosing between the professions of violoncellist and cobbler, he decided in favour of the first, and was promptly sent to his great-uncle Zanetti to receive instruction. Though an old man at the time, Zanetti was an accomplished violoncellist, and a patient teacher. He made it a rule to seat his diminutive pupil in a chair placed upon a table, and it was in this elevated position that the precocious child easily mastered those ordinary difficulties, which severely tax most students. After two years' study his great-uncle, considering his pupil sufficiently advanced, applied for, and obtained permission for him to play in the theatre orchestra. The only return he received for the serious physical effort of the engagement—which lasted three months—was a present of ten francs from the Impresario, half of which was retained by his great-uncle. Before the commencement of the following season, Zanetti died, and the youthful Alfredo was elected his successor in the orchestra. Mayr (see that name), who was at that time the Maestro di Cappella, took a particular fancy to the young artist, and warmly appreciated his genius. On one occasion, during a three days' festival which was being held by four orchestras in the neighbouring village of Caravaggio, Mayr singled Piatti out to play an incidental solo, which, by rights should have fallen to Merighi, an experienced artist and professor at the Milan Conservatoire. This episode piqued the elder virtuoso, and when in 1832—at the age of ten —Piatti sought to become a scholar at that institution, Merighi was the only professor who opposed his admittance. Eventually his scruples were overcome by the boy's finished performance of one of his (Merighi's) own compositions, and as a result Piatti was granted a five years' scholarship. At the age of fifteen and a half, having accomplished his time of study, he re-

turned to Bergamo, but previous to his departure, made his public début as a soloist. This took place on Sept. 21, 1837, at a Conservatoire concert. He performed a concerto of his own composition, and received the instrument upon which he played as a prize. At Bergamo Piatti resumed his post in the orchestra, played nightly at the opera, and accompanied his father to every neighbouring village where a likely opportunity for playing a solo presented itself. After a time these local excursions took a wider range. He gave a concert at Turin; went as far as Vienna to perform a Romberg concerto at the Kärnthnerthor Theatre, and, his engagement at the Bergamo Theatre coming to an end owing to a misunderstanding, gave concerts in various towns in and about Italy. At Pesth he fell ill, and having no reserve funds, was reduced to selling his violoncello. Fortunately a friend from Bergamo heard of his difficulties, and came and assisted him to return to his native town. The journey necessitated a stoppage at Munich, and it was here that Piatti made the acquaintance of Liszt. He explained his circumstances to the great pianist, and was at once invited by him to play at a concert he was giving for the poor of the town. A violoncello was generously lent by Herr Menter, and Piatti played with great success, being recalled three times, and finally embraced by Liszt before the audience. Encouraged by Liszt to go to Paris, he arrived in the French capital in 1844. Borrowing a violoncello from a friendly amateur he gave a concert, and played at some private receptions. He also came in contact with Habeneck, received a present of an Amati violoncello from Liszt, and composed his 'Chant Religieux,' and 'Sonnambula.' In the same year he played in Germany, and during a visit to Ems, wrote his 'Souvenir d'Ems.' In 1844 also occurred Piatti's first visit to England. Upon his arrival in London he at once obtained an engagement in the opera orchestra; played at a private party given by Dr. Billing (the operatic medical adviser), and at length made his début before an English audience at the Annual Grand Morning Concert given by Mrs. Anderson at Her Majesty's Theatre on May 31, 1844. The critics ranked him at once as an artist of extraordinary excellence, and Piatti himself was well pleased with the impression he had made. It was at this same concert that (as Piatti was wont to tell the story in after years) a 'little fat boy with ruddy cheeks and a short jacket all over buttons, stepped on the platform and played the violin.' This was Joseph Joachim, whose name in after years was so closely associated with that of Piatti. His next appearance was at Herr Döhler's matinée at the Hanover Square Rooms. Then he played for Signor Brizzi at his concert on June 21, and on June 24, performed a Fantasia by Kummer at the Philharmonic. Notwithstanding that Mendelssohn played Beethoven's PF. Concerto in G at the same concert, and was placed on the programme immediately before Piatti, the young violoncellist obtained an unqualified success. The *Times* spoke of him as 'a masterly player. In tone, which foreign artists generally lack, he is equal to Lindley in his best days; his execution is rapid, diversified, and certain, and a false note never by any chance is to be heard.' During his six weeks' stay in London, Piatti played at eight concerts, but though his appearances were limited, his faultless qualities speedily gained him renown. After touring in the provinces, Scotland, and Ireland, in the autumn, with Sivori, Döhler, Lablache, and Belletti, he returned to Milan. The journey was accomplished under great difficulties, owing to the low condition of his finances, for notwithstanding the artistic success of his first visit to England, the personal gains were *nil*. Fortunately Madame Castellan made him a present of £10, and this sum just enabled him to return to his native country. From the end of 1844 to the latter part of the year 1845, he toured in Russia with Herr Döhler. One outcome of his visit was the composition of his 'Mazurka Sentimentale' (op. 6), the 'Air Baskyr,'—suggested to him by a man who occasionally played upon a bagpipe under his window at St. Petersburg,—and the 'Fantaisie Russe.' The last named was not heard in public until 1860, when it was performed at a concert of the Musical Union. Piatti's second visit to England took place in 1846. A number of concert engagements were offered him immediately, as also his vacated post in the opera orchestra. He was heard again at Mrs. Anderson's Annual Concert; made his début as a quartet player at the benefit concert of the director of the Musical Union at Willis's Rooms; performed in Jullien's Concerts d'Été at Covent Garden, in an orchestra which numbered Sainton, Ernst, Sivori, and Vieuxtemps among the first violins; and on May 4, 1847, played at the private matinée given by the Beethoven Quartet Society on the occasion of Mendelssohn's last visit to England. The great composer was a staunch admirer of Piatti's noble genius, and one of his last remarks on leaving England was: 'I must write a concerto for Piatti.' The first movement of this composition is said to have been completed, but it has not been discovered. During the autumn of 1850 Piatti frequently played solos at the National Concerts, which were held at Her Majesty's under the direction of Balfe, and at the Sacred Harmonic Society's opening concert of the season, Dec. 5, 1851, he replaced Lindley, on his retirement. On April 28, 1852, Piatti introduced Sterndale Bennett's Sonata Duo in A minor, at a concert given by the Quartet Association at Willis's Rooms, and on May 2, 1853, gave the first performance of Molique's

Concerto, composed for and dedicated to him, at a Philharmonic concert. Sullivan also wrote a concerto for the gifted violoncellist, who performed it in public for the first time, at the Crystal Palace in 1866. On the establishment of the Popular Concerts Piatti was engaged, his long association with them beginning on Jan. 3, 1859, and ending with his retirement in 1898. Besides Piatti's active work as a soloist, he developed his powers of composition under Molique, and wrote several works of high merit for his instrument. In his own estimation the most important of these were his six sonatas for violoncello and piano, which were composed for the Popular Concerts. The first of these was written at Cadenabbia and played by Madame Haas and himself on Jan. 5, 1885, at a Monday 'Pop.' The second, which was composed in 1886 during the convalescence which followed the injuries he received in a carriage accident, was played by the composer and Miss Agnes Zimmermann on Monday, April 4, 1886; the third appeared in 1889; the fourth in 1893, and the fifth and sixth, which remain unpublished, were written in 1896. His 'Thème varié' was introduced by himself at the Jubilee concert of the Philharmonic Society on July 14, 1862, and his 'Bergamasca,' founded upon the rhythm of a dance appertaining to his native town, was produced in a like manner at the last Popular Concert of the season on March 30, 1885. His two Concertos, and Concertino for violoncello and orchestra were composed for, and played at the Crystal Palace Concerts, and his 'Fantasia Romantica' for the Hallé concert at Birmingham. His last composition, completed at the end of the year 1900, is the 'Danza Moresca,' for violoncello and piano. This he played to a party of friends at his daughter's house, on New Year's Day, 1901, with all his accustomed brilliance. Besides his original compositions Piatti employed his genius in collecting and editing classical solos of past centuries, which, but for his preservation, would have remained in oblivion.

As an artist Signor Piatti gained an unsurpassable reputation. His absolute command of technical difficulties, combined with his purity of tone, faultless intonation, exquisite delicacy, and perfect phrasing of *cantabile* passages, brought him the homage not only of the public, but also of his fellow-artists. Just as Joachim has directly or indirectly taught the great host of contemporary violinists, so did Piatti's genius influence all living violoncellists,—Hausmann, Becker, Whitehouse, Ludwig—each and all paid him a pupil's homage at one time and another. The reverential esteem which was felt towards him in England was never more apparent than on the occasion of the 'Joachim-Piatti Jubilee,' when a reception was organised by Sir George Grove and Dr. A. C. Mackenzie to celebrate the 50th anniversary of the English début of the great *virtuosi* in 1844. The committee included most of the prominent musicians of the day; and a host of friends and admirers assembled at the Grafton Galleries on March 22, 1894, to witness the presentation of an illuminated address, signed by the President and committee. In his own country Signor Piatti's appearances were perforce rare owing to his popularity in England, but the admiration of his fellow-countrymen was none the less ardent. When—after an absence of eighteen years—he played at a concert given to raise funds to defray the expenses of a monument to Donizetti at Bergamo (Oct. 18, 1893) he was received with wild enthusiasm. The warmth of the reception was enhanced by the presentation of the grade of Commendatore in the order of the Crown of Italy, which was conferred upon him by King Umberto. Apart from the admiration which his colossal gifts attracted, the illustrious artist's lovable disposition made him a boon companion and cherished friend. Genial, kindly, and simple-minded, Piatti could invest the least interesting of his many anecdotes with an inimitable humour peculiarly his own. He was a keen bibliophile, a remarkable connoisseur of fiddles and violoncellos. For the last twenty years of his life he resided at No. 15 Northwick Terrace, but after the purchase of his property—called Villa Piatti—near Cadenabbia on the Lake of Como, he retired to his Italian home after the strenuous labours of the London musical season, returning to Northwick Terrace in the autumn. The last months of his life were passed at the residence of his daughter, Countess Lochis, in the peaceful companionship of his nearest relatives. Although his splendid mental capacity remained unclouded, yet from the summer of 1900 his friends observed how his small frame grew more frail, and how every exertion became more difficult. Finally, the disease of the heart from which he was suffering caused him to pass gently away just before midnight on Thursday, July 18, 1901. After his death the professors and students of the Bergamo school of music kept solemn watch by the body until it was laid in its last resting-place in the private chapel of the Lochis family. The funeral, which took place on July 22, was a public one. The Prefect, the Mayor, members of Parliament, representatives of the leading Musical Societies attended, and notwithstanding the tempestuous weather hundreds of townsfolk and people from the neighbouring provinces came to do homage to their great countryman. Four professors played the Andante from Schubert's Quartet in D minor, according to Piatti's express wish, and a week later visited the Lochis chapel again, and made a compact to perform the Quartet annually on the anniversary of the master's death. Signor Piatti's wife, Mary Ann Lucey Welsh, only daughter of Mr. Thomas Welsh, the eminent professor of

singing, only survived her husband for a few months. The marriage took place at Wolchester, near Stroud, in 1856, but the union was not a happy one and ended in a mutual separation. The only surviving daughter of the marriage became the wife of Count Lochis, who died in 1899, leaving the widowed Countess with two children Marchesita and Alfredo, who was named after his grandfather.—Morton Latham, *Alfredo Piatti*; Pratt, *People of the Period*; Mason Clarke, *Dictionary of Fiddlers*; Fétis, *Biog. des Mus.*; *Musical Times*, August 1901, with portrait; *Athenæum*, March 31, 1894, and contemporary dates; *Times*, July 20, 1901; *Graphic*, July 27, 1904, with portrait. O. R. and E. H-A.

PUBLISHED COMPOSITIONS

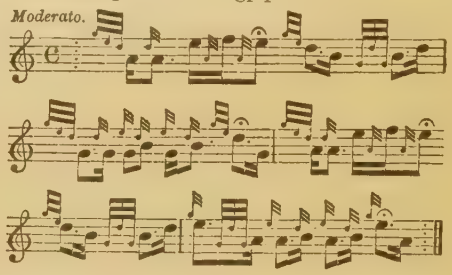
Concerto, op. 8, V'cl. and PF., Mainz, 1863; Nocturne, op. 2, V'cl. PF., Mainz, 1863; Sicilians, V'cl. and PF., Mainz, 1863; Dodici Capricci per il Violoncello, Berlin, 1875; Concerto, V'cl. and Orchestra, Berlin, 1872; Concerto, V'cl. and Orchestra, Leipzig, 1877; Fantasia Romanesca, Berlin, 1885; Serenata, for two V'cls. and PF., London, 1890; Romanza per violino; Bergamasca; Chant Religieux; Souvenir d'Ems; Mazurka Sentimentale, op. 6; Air Baskyr, op. 8, Fantaisie Russe; Danza Moresca and numerous songs with violoncello obbligato.

TRANSCRIPTIONS AND ARRANGEMENTS

Sei Lezioni per la Viola d' Amore (d' Attilio Ariosti) ridotti per il violoncello da Piatti; Six Sonatas by Boccherini, also Sonatas of Locatelli; Veracini, and Porpora; Kummer's Violoncello Method; 1st Sonata of Marcello; Mendelssohn's Lieder ohne Worte; Three melodies of Schubert; Variations of Christopher Simpson.

PIBGORN, or PIB-CORN (according to Stainer and Barrett's *Dictionary of Musical Terms* from 'pib' or 'piob' meaning pipe, and 'corn,' horn), a small instrument of the beating reed type, with cylindrical tube and expanding bell. Its use was mainly among the Welsh and other Celtic peoples. The tube was often of elder or other hollow wood, but sometimes of the shin-bone of a sheep or deer, a natural horn being used for the bell. The writer has been favoured by the Rev. F. W. Galpin with the following description of one in his possession. 'My pib-corn is in total length 1 foot $8\frac{1}{2}$ inches. The tube (of deer bone) is $6\frac{1}{2}$ inches long with a single beating reed (as given in Daines Barrington's description). It has the scale of F major, from *f'* to *f''*, and it is pierced with six holes in front, and one for the thumb behind.' (See BARRINGTON, DAINES, and HORNPIPE.) D. J. B.

PIBROCH (Gaelic, *Piobaireachd*, a 'pipe-tune'). A series of variations for the bagpipe, founded on a theme called the *urlar*. Pibrochs are the highest form of bagpipe music, and are often very difficult to execute properly. The variations, generally three or four in number, increase in difficulty and speed, until the composition concludes with a *creanluidh*, or quick movement. Like all bagpipe music, pibrochs are written in a peculiar scale, and it is impossible to note them down correctly for any other instrument, particularly owing to the presence of an extra note between F and F♯, a peculiarity which is also found in the Alpenhorn. [See BAGPIPE and RANZ DES VACHES.] Pibrochs are generally of a warlike character, including marches and dirges; they often bear the names of various historical and legendary events. Thus 'The Raid of Kilchrist' is ascribed to Macdonald of Glengarry's piper, who composed and performed this pibroch in the year 1603, during the burning of a church with its whole congregation; and the specimen of which a portion is given below—'Failte Phroinsa,' the Prince's Salute—was composed by John MacIntyre, piper to Menzies of Menzies, on the landing of the Pretender in 1715. It must not, however, be supposed that the music is always contemporary with the events which the pibrochs commemorate; for although many of them are undoubtedly of considerable antiquity, yet the names of old pibrochs which have been lost are often transferred to new compositions. There are not many collections of Highland music, but the best are those by Patrick Macdonald (of Kilmore), Donald Macdonald, and Mackay. [The last collection, by Angus Mackay, containing sixty pibrochs, was published in 1838, and was followed by a collection made by William Ross, piper to Queen Victoria, issued in 1869, revised editions in 1876 and 1896. The largest collection is that of Major-General Thomson, published under the title of Ceol Mor, in 1900. W. H. G. F.] The following is the first part of the *urlar* of a pibroch, and is interesting, as showing the 'warblers' or grace-notes in which good pipers excel. It must be remembered that the note represented by F is rather sharper in the bagpipe.



The name Pibroch is used by Mackenzie in the title of a piece for violin and orchestra. W. B. S.

PICCINNI, NICCOLA, was born at Bari, in the kingdom of Naples, Jan. 16, 1728. Except for the circumstances which brought him into rivalry with Gluck, and the violent warfare waged between the partisans of the two masters, he is little remembered now; yet he was for a considerable time the most popular of Italian operatic composers.

The son of a musician, he was at first intended by his father for the Church, but, as usual, the attempt to repress a strong natural inclination only resulted in confirming and strengthening it. He picked up by ear all the themes he heard, and learned to play them in secret, while the mere sight of a clavichord was enough to make him tremble with emotion. At length, at the instance of the Bishop of

Bari, he was sent to the Conservatorio of San Onofrio, then presided over by Leo. He went there at the age of fourteen, and was at first instructed by a *maestrino*, a kind of pupil-teacher, who by his dry dogmatic lessons and severity only succeeded in disgusting the gifted boy, who showed on his part a disposition to throw aside all control. Leo averted this by taking him for his own pupil, and Durante (who, at Leo's death, resumed his previous mastership of San Onofrio) had also an especial affection for the young student. 'The others are my pupils,' he was wont to say; 'this one is my son.'

Piccinni quitted the Conservatorio in 1754, after twelve years of study, and made his début as a composer with the opera 'Le Donne dispettose,' at the Florentine theatre at Naples, in 1755. The success of this piece was remarkable, as Logroscino's comic operas had so monopolised the stage that it was difficult for any others to obtain a hearing. Equally fortunate were 'Le Gelosie' and 'Il Curioso del proprio danno,' both in the light comic style, while 'Zenobia' (San Carlo, 1756), and 'Alessandro nelle Indie' (Rome, 1758), not only pleased the public, but showed advance in power, the last-named opera containing an overture which was greatly admired. Piccinni married, in 1756, Vincenza Sibilla, his pupil, who, to great personal charms, united that of a beautiful and touching voice. Her husband would not allow her to appear on the stage. She was, however, an exquisite singer in private circles, and Piccinni, with a wide experience of *prime donne*, said he never heard his own airs so perfectly rendered as by her.

It was at Rome, in 1760, that he produced 'La Cecchina, ossia la Buona Figliuola,' perhaps the most popular *opera buffa* that ever existed, which for years had a most extraordinary vogue. It was performed on every stage in Italy, and on most stages in Europe, and everywhere was received with the same enthusiasm. At Rome it was played not only at all the principal theatres, but at the most insignificant, even that of the *Burattini*, or marionnettes, and all classes of people were equally delighted with it. Fashions were all *alla Cecchina*: inns, shops, villas, wines—in fact, all things that could be named—were called after her. Nor was more weighty appreciation wanting. 'Sarà qualche ragazzo o qualche ragazzata' ('probably some boy or boy's work'), said Jommelli, importuned on his return to Italy from Stuttgart with perpetual praises of 'La Cecchina' and its author. He went, however, to hear the work performed, and his *dictum* to the amateurs who crowded round him at the end to know his opinion, was 'Ascoltate la sentenza d' Jommelli: questo è inventore' ('Hear the opinion of Jommelli: this is an inventor'). It is difficult now to account for the immense preference given to 'La Cecchina' over other works of the time, although the airs it contains are lively, as well as graceful and pleasing. In the next year another triumph was won by 'L' Olimpiade,' previously set by Leo, Pergolesi, Galuppi, and Jommelli, but never so successfully as by Piccinni. Among his other improvements on existing operatic forms must be mentioned his extension of the Duet, hitherto treated in a conventional, undramatic way, and the variety and importance he gave to the Finale. His fame was equalled by his industry. In the year 1761 alone he wrote six operas, three serious and three comic. In 1773 a rival appeared in the person of Anfossi, sometime Piccinni's pupil, and who owed to him his first theatrical engagement. He was very far inferior to Piccinni, but his 'Incognita perseguitata' had a popular success, as had two or three weak operas that followed it. The inconstant Roman public forsook its old favourite; an opera of Piccinni's was hissed by Anfossi's partisans, and withdrawn. This so affected the composer's sensitive nature that, returning to Naples, he fell seriously ill, and was in danger for many months. On his recovery he decided not to return to Rome. In 1774 he had given at Naples a second "'Alessandro nelle Indie,' superior to the first; he now wrote an *opera buffa*, 'I viaggiatori,' which had at Naples almost the success of 'La Cecchina' at Rome.

In 1776 he yielded to invitations and powerful inducements held out to him to go to Paris, where, with his family, he arrived in December, on a promised salary of 6000 francs, with travelling expenses. He knew not a word of the French language, but Marmontel undertook to be his instructor, and to make such changes in several operas of Quinault as should adapt them for modern music. For some time he passed every morning with Piccinni, explained a scene to him, taught him to repeat it, marked by signs the quantity of each word and each syllable, and then left him to work. The next morning Piccinni sang over to him what he had composed. His first French opera, 'Roland' (produced Jan. 27, 1778), was completed after a year's labour of this kind.

He had not long begun it when the famous feud arose, already alluded to, between his admirers and those of Gluck. This great man had brought about a revolution in French serious opera, worthy in its way to be compared to the political and social revolution which followed soon after. He had freed the tragic lyrical stage from a mass of uncouth antediluvian conventionality, and had substituted for it a new and living form of Art. Like all innovators, he had enemies, and those who had been disgusted by the uncompromising fury of his partisans ranged themselves under Piccinni's banner. A war of pamphlets and other writings raged unabated for years. It divided society; the subject was

unsafe. Men met each other for the first time with the question, almost implying a challenge, 'Sir, are you Gluckist or Piccinnist?'

Poor Piccinni, quiet and peaceable, a stranger to intrigue, kept at a distance from all the turmoil, which was such that on the night of the first performance of 'Roland,' fears were entertained for his personal safety. To the general surprise, he was brought home in triumph to his family. The opera had had a complete success, especial enthusiasm being elicited by the pretty ballet airs,—a curious fact, as Piccinni had no sympathy with dancing, and disliked having to write dance music.

He was in favour with Marie Antoinette, and gave her two singing-lessons a week at Versailles. The satisfaction of teaching so distinguished a pupil was supposed to be its own sufficient reward; at any rate he received no other payment, not even his travelling expenses.

He was appointed Director of a *troupe* of Italian singers engaged to give performances on alternate nights at the Grand Opera, and in this capacity produced 'Le finte Gemelle' (June 11, 1778); 'La buona Figliuola' (Dec. 7, 1778); 'La buona Figliuola maritata' (April 15, 1779); 'Il Vago disprezzato' (May 16, 1779). The idea now occurred to the principal director to get two operas on the same subject from the famous rivals, and 'Iphigénie en Tauride' was fixed on. The poetical version given to Piccinni to set was so bad, that after composing the first two acts he took it to Ginguené, who to a great extent rewrote the book. Meanwhile the manager, violating a promise made to Piccinni to the contrary, had Gluck's 'Iphigénie' performed first, which met with the brilliant success it deserved. Piccinni in the meantime (Feb. 22, 1780) produced 'Atys,' a grand opera, superior to 'Roland'; some numbers of which, especially the 'Chorus of Dreams,' were for many years very popular at concerts; and 'Adèle de Ponthieu,' a lyric tragedy (Oct. 27, 1781). His 'Iphigénie' (produced Jan. 23, 1781) contained many beauties. It had small chance of succeeding after Gluck's, but was fairly well received in spite of the untoward incident which marred its second representation. No sooner had Mlle. Laguerre, the Iphigénie of the evening, appeared on the scene, than it became painfully evident that she was intoxicated. She got through the part without breaking down, but the luckless composer heard Sophie Arnould's *bon mot* going from mouth to mouth, 'C'est Iphigénie en Champagne.' The opera had, however, seventeen consecutive performances.

Gluck had left Paris in 1780, but a new rival now appeared in Sacchini, whose 'Renaud' (Feb. 28, 1783) had considerable success. 'Didon,' reckoned Piccinni's best French opera, was first produced, by command, before the Court at Fontainebleau (Oct. 16, 1783), and afterwards at the Grand Opéra, where it kept the boards till Feb. 8, 1826—its 250th representation. At the same time the smaller works of 'Le Dormeur éveillé' and 'Le Faux Lord' were being performed by the Italian company, and were very popular. About this time a school for singing was established in Paris, of which Piccinni was appointed principal master, and which showed the results of his training in an excellent performance of 'Roland' by the pupils. But the tide of fortune seemed now to turn against him. 'Lucette' and 'Le Mensonge Officieux' failed in 1786 and 1787. 'Diane et Endymion' and 'Pénélope' had met with the same fate in 1784 and 1785 respectively. He was not, however, embittered by these reverses. When Sacchini died, of vexation and disappointment, Piccinni pronounced his funeral oration, full of delicate and discriminating praise of all that was best in his works. When Gluck died, in 1787, Piccinni was anxious to found, by subscription, an annual concert in memory of the great man 'to whom,' he wrote, 'the lyrical theatre is as much indebted as is the French stage to the great Corneille.' From lack of support the proposal was not carried out.

'Clytemnestra,' a serious opera, failed to obtain a representation, and when the Revolution broke out in 1789, and he lost his pension, he returned to Naples. Here he was well received by the king, who gave him another pension. Some of his old works were performed, as well as an oratorio, 'Jonathan' (1792) and a new *opera buffa*, 'La Serva onorata.' But he got into trouble owing to the marriage of one of his daughters with a young Frenchman of avowed Liberal opinions, was denounced as a Jacobin, disgraced at Court, and his next opera purposely hooted down. An engagement to compose two operas at Venice gave him the opportunity of absenting himself, but when, at the end of some months, he was foolish enough to return to Naples, he was immediately placed by the first minister, Acton, in a kind of arrest, and forbidden to leave his house. There he remained, in misery and indigence, for four years. He had previously heard that all the property he had left in France was lost, that a friend for whom he had become security was bankrupt, and that all his scores had been sold to pay this man's debts. He now supported himself and beguiled the time by composing music to several Psalms, translated into Italian by Saverio Mattei. The convents and churches for which these were written became possessors of the original scores, as he was too poor to have them copied.

The treaty of peace with the French Republic brought hope for him. The ambassador, Canclaux, procured for him the means of communicating with his friends in Paris, and David, the famous singer, got him an offer of an engagement at Venice. With some difficulty a passport was procured for him by Garet, successor to

Canclaux, and Lachèze, secretary of legation, who also furnished him with the means of going, he being absolutely penniless. At Rome he was fêted by the French Fine Arts Commission, and persuaded to go direct to Paris, where he arrived on Dec. 3, 1798. The annual distribution of prizes in the Conservatoire occurred next day, and Piccinni was invited to be present. He was conducted on to the stage, and presented to the public amid deafening applause. 5000 fr. were granted him for his immediate necessities, as well as a small pension. This was, however, most irregularly paid, and when some months later his family arrived, in utter destitution, from Naples, whence they had had to fly in the wake of the French army, poor Piccinni found himself again in almost desperate circumstances. His troubles brought on an attack of paralysis, from which he did not recover for some months. Many melancholy MS. letters of his are extant, showing to what a miserable state he was reduced. Some are addressed to Bonaparte, praying that his pension might be paid, for the sake of the many dependent on him. Bonaparte showed him kindness, and paid him twenty-five louis for a military march. A sixth inspector's place was created for him in the Conservatoire, but he was now again prostrated by severe illness, aggravated by the treatment of surgeons who bled him recklessly. He rallied, however, and went to Passy, in the hope of recovering his strength, but fresh domestic anxieties pursued him, and he succumbed on May 7, 1800. He was buried in the common cemetery (which has since been sold), and a stone was placed over him by friends.

His place in the Conservatoire was given to Monsigny, on condition that half the salary attached to it should be paid to Mme. Piccinni during her life, she, in return, instructing four pupils of the Conservatoire in singing.

Piccinni was a good husband and father, and a man of most mild and amiable temper. Where art was concerned, he could be firm. Unlike many other composers he would never yield to the caprices of imperious *prime donne*, by altering his music to suit their fancies.

His Paris scores are much more fully orchestrated than those of his earlier Italian works, and show in this the influence both of the French and the German spirit. He was, however, opposed to innovation. It is interesting to read, in Ginguené's life of him, his views on this question. His strictures on elaborate accompaniments, over-orchestration, profuse modulation, etc., are, with a mere difference of degree, the very same as those we hear at this day from writers who represent the conservative side of Art.

That he should ever have been opposed, on equal terms, to Gluck, seems now incredible. Yet by numbers of contemporaries—critical and cultivated—he was reckoned Gluck's equal, and his superior by not a few. But his art was of a kind that adapts itself to its age; Gluck's the art to which the age has, in time, to adapt itself. Novelty brings such an unavoidable shock, that originality may find itself, for the time, in opposition to 'good taste,' and the *vero* be less readily accepted than the *ben trovato*. Piccinni was no discoverer, but an accomplished and successful cultivator in the field of Art.

A complete list of his very numerous works is to be found in the *Rivista Musicale Italiana*, vol. viii. p. 75; in the *Quellen-Lexikon* the names of eighty-five operas are given, as well as three oratorios, a mass, and some psalms.

Piccinni left two sons, the second of whom, Ludovico, born at Naples in 1766, learned music from his father and followed it as a career. He followed his father to Paris in 1782, and after a chequered career (he was appointed capellmeister at Stockholm in 1796) died in Paris, July 31, 1827. He wrote many operas, but they are dismissed by Fétis as works of no value. Certainly none of them have survived. The elder son, Giuseppe, is known only through his natural son, Louis Alexandre (born at Paris, Sept. 10, 1779, died there, April 24, 1850), a composer of more than 200 pieces for the stage, as well as of twenty-five comic operas, of which a list is given by Fétis. F. A. M.

PICCO, an Italian peasant (advertised as 'the Sardinian minstrel') who appeared in London in 1856—first at Covent Garden, Feb. 21, and afterwards very often during the season—and performed with immense execution and 'astonishing facility, to say nothing of delicacy, taste, and feeling,' upon a 'tibia,' or whistle, as described in the following article. He was then twenty-five years of age, and of very prepossessing appearance, and had been blind from his birth. His tone is described as 'between that of a flageolet and a flauto piccolo; at times somewhat shrill, at others as soft and suave as possible.'. Like Gusikow, he was evidently a born genius, and we regret that we can obtain no information as to what happened to him before or after his appearance here. G.

PICCO PIPE. A small and unimportant member of the family of *flûtes à bec*. It owes whatever musical significance it may possess to the efforts of the single exceptional player named in the preceding article. It is stated that this performer was able to produce from it a compass of three octaves. The only other importance which it displays is due to its extreme simplicity. Perhaps no wind instrument ever constructed exhibits such limited mechanism. It consists, as usually made, of a box-wood tube $3\frac{1}{2}$ inches long. Of this $1\frac{1}{2}$ inches are occupied by a mouthpiece, common to it and to the penny whistle, the flageolet, the *flûte à bec*, and the diapason

pipe of the organ. The remaining two inches form all the modulative apparatus required. This consists of three lateral holes ; two in front, one at the back, for the thumb and two first fingers of either hand and an expanded bell, spreading to $\frac{7}{8}$ of an inch in diameter. It is obvious that some additional device is necessary to complete even the simplest and most rudimentary diatonic scale. This is furnished by first using it as a stopped pipe ; the bell being blocked, wholly or partially, by the palm of the hand, twelve semitones being so produced ; then as an open pipe, giving eight consecutive notes ; and lastly, by overblowing on the first harmonic of a stopped pipe (the 12th), obtaining again with a stopped bell six more semitones. Besides these, some intermediate sounds are indicated by half stopping holes, or by forcing the wind, according as the vibrations have to be slackened or accelerated.

The compass is usually twenty-six semitones, and is made to commence with *b*, rising to *c‴*. The lowest note is only to be obtained by covering the bell with the palm of the hand and closing all the holes. At *b′* the open scale commences, and at *g″* the harmonic. It is obvious that this notation is at best only approximative, and at least an octave lower than the real sounds emitted. Probably C is the fundamental note of the instrument, depressed somewhat by the irregular form of the sounding tube. It is just possible that this primitive contrivance may throw light on some of the three- and four-holed flutes of antiquity. [See FLUTE.] W. H. S.

PICCOLELLIS, GIOVANNI DI, author of a scholarly publication entitled, *Liutai Antichi e Moderni. Note critico-biografiche* (Florence, 1885 : Successori le Monnier), and a supplemental volume, *Liutai Antichi e Moderni. Genealogia degli Amati e dei Guarnieri secondo i documenti ultimamente ritrovati negli atti e stati d' anime delle antiche parrocchie dei SS. Faustino e Giovita e di S. Donato di Cremona. Note aggiunte alla prima edizione sui Liutai pubblicata in Firenze nell anno MDCCLXXXV.* (Florence, 1886 : Successori le Monnier). This work, which is a masterpiece of the finest modern Italian typography, is embellished with twenty-four exquisitely executed photogravure plates of the violins of the greatest masters. The letterpress, which is worthy of the illustrations, gives exhaustive information concerning the bow-instruments of Europe, the Brescian, and Cremonese schools, together with laborious analyses, and classified biographies of the Italian, French, German, and English schools of violin-making. The work is one which forms a valuable edition to the literature of the violin. A discourse which was read by the author before the Florentine Academy of Music on April 29, 1888, and published under title, *Della Autenticità e pregio di taluni Strumenti ad arco appartenti al R. Istituto Musicale di Firenze* (Florence, 1889 : Galleti e Cocci), is an interesting argument on the authorship of several bow-instruments, preserved in the museum of the Conservatorio, some of which appear to be hitherto unascribed. The remarks on Cremona varnish are interesting and pertinent, and are followed by an interesting discussion on a violin and viola attributed to Stradivarius, and a violoncello assigned to Nicola Amati.—Heron-Allen, *De Fidiculis Bibliographia* ; Matthew, *The Literature of Music.* E. H-A.

PICCOLO (*i.e.* Italian for 'little'), an abbreviation for FLAUTO PICCOLO, usually applied to the Octave Flute, otherwise called OTTAVINO, from its tonal relation to the larger flutes, in D, E♭ and F, compared with which it stands one octave higher in pitch. The Piccolo in D is the one in general use in the orchestra, those in E♭ and F being used almost exclusively in military bands. The instrument in D, or 'concert piccolo,' sounds the notes as written, and therefore by writers who define the pitch of instruments by the method of notation adopted, rather than by their characteristic scales, it is sometimes referred to as being in C, and by analogy the instruments in E♭ and F as being in D♭ and E♭ respectively. The Piccolo as usually made is a small flute of conical bore with six keys, the extra keys by which the compass of the Concert flute is extended downwards to *c♯′* and *c′*, and sometimes to *b*, and *b♭*, being very seldom used on the octave instrument. Piccolos with the Boehm fingering are, however, also made, both with the conical and the cylindrical bore. (See FLUTE, and FINGERING, WIND INSTRUMENTS.) Its compass is from *d‴* within the treble stave to at least *a⁗* (two octaves and five notes), but a good player can produce *b♭⁗* and even *c⁗*. It is customary to write for it an octave lower than the sound really produced. D. J. B.

It is, with the exception of the higher harmonic notes of the violin, by far the most acute instrument used in orchestral music ; its sounds being much more powerful and piercing than the corresponding notes developed by a string. On the other hand, its lowest octave is feeble and devoid of character.

The piccolo appears to have been a favourite with composers, and especially with Berlioz ; whose account of its musical value is so exhaustive as to render others unnecessary. He points out its use by Gluck ; by Beethoven in the Storm of the Pastoral Symphony, to reproduce the whistling of the wind ; by Weber in the drinking-song of 'Der Freischütz,' and by others. [The instrument is also prominently used, with fine effect, in the finale of the Choral Symphony, in the martial movement in 6–8 time, and in the last of Brahms's variations on a theme of Haydn.] Berlioz advocates, very justly, the orchestral use of the so-called E♭ piccolo, sounding the minor ninth above the violins, which in the key of E♭ would be playing in its best

key, that of D major. His remarks upon the Tierce flute, giving E♭ for C, and usually called the flute in F, and on the tenth piccolo in E♭ unisonous with the clarinet in E♭ alt, but commonly named piccolo in F, deserve careful study. W. H. S.

PICCOLO VIOLINO ALLA FRANCESE. Among the thirty-six musical instruments employed by Claudio Monteverde in the orchestra of his opera 'Orfeo' (see p. 438), published in 1609, and reissued in 1615, the score includes, *Piccoli Violini alla Francese*. This title, written by an Italian, has caused a slight confusion as to the nationality of the *violin proper*, and at the same time given credence to a conjecture that the violin was a French invention. Naturally the correctness of the surmise rests upon the kind of instrument Monteverde intended to designate by the appellation *Piccolo Violino*. The directions given in the published score of 'Orfeo' indicate that the composer introduced several instruments into the orchestra solely for the purpose of imparting greater dramatic power and contrast than had hitherto been attained. Bearing this in mind,—also the facts that Monteverde was himself an Italian, that he lived in his native country where violins were being made by Gasparo da Salò more than forty years previous to the composition of 'Orfeo,' and that no French violin-maker or violinist is on record at this date,—it is more than probable that the *Piccoli Violini alla Francese* indicated, were none other than the POCHETTE (see that name, also KIT), which 17th-century French dandies and dancing-masters were accustomed to carry in their pockets to madrigal parties and lessons. —Heron-Allen, *Violin-making as it was and is*; Hart, *The Violin*; Dubourg, *The Violin*; L. Grillet, *Les Ancêtres du Violon*; Vidal, *Les Instruments à archet*; J. Hullah, *The History of Modern Music*. E. H-A.

PICCOLOMINI, MARIETTA, born 1834[1] at Siena, of the well-known Tuscan family. Being passionately fond of music she determined to become a public singer; and in spite of opposition from her family, studied under Signora Mazzarelli and Signor Pietro Romani, both of Florence, and made her début in 1852 at La Pergola as Lucrezia Borgia; she afterwards played at Rome, Siena, Bologna, etc., and in 1855 at the Carignan Theatre, Turin, as Violetta in 'La Traviata,' on its production there, and was highly successful. She made her début in London at Her Majesty's Theatre, May 24, 1856, in the same opera, then produced for the first time in England. She immediately became the fashion, partly on account of her charming little figure, and clever, realistic acting—especially in the last act, where she introduced a consumptive cough; and partly perhaps on account of the plot of the opera, which excited much indignation and a warm newspaper controversy.[2] She next played Maria, in the 'Figlia,' and Norma, with fair success. Whatever might be the merits of her acting, of her singing there were many adverse opinions; for instance, Chorley writes, 'Her voice was weak and limited, a mezzo-soprano hardly one octave and a half in compass. She was not sure in her intonation, she had no execution. . . . Her best appearance was in "La Traviata."' He admits that Mlle. Piccolomini 'had the great gift of speaking Italian with a beautiful easy finished pronunciation, such as few have possessed, and so for a while she prevailed where less appetising pretenders to favour had failed.' She afterwards played at the Théâtre des Italiens, Paris. Mlle. Piccolomini reappeared for the seasons of 1857 and 1858 at Her Majesty's, and added to her repertory Adina ('L' Elisir') (described by Mr. Henry Morley[3] as one of her best-acted parts), Zerlina and Susanna of Mozart; Arline in the Italian version of 'The Bohemian Girl'; Lucia, in 'Luisa Miller,' on the production of that opera, June 8, 1858; and 'La Serva Padrona' of Paisiello, July 5, 1858.[4] She then went to America, and made a great success. In 1859 she played for a short time at Drury Lane with diminished effect, and for a few nights in 1860 at Her Majesty's, and took farewell of the stage, April 30, as Almina, in the second performance of a new opera of that name by Campana, and in a duet from 'I Martiri' with Giuglini. Soon after this she married the Marchese Gaetani della Fargia. She nevertheless returned to the stage for four nights in 1863, and generously gave her services in aid of the benefit organised at Drury Lane for her old manager Lumley, having travelled to England for that express purpose. A testimonial was set on foot for her in 1884, when she was reported to be in reduced circumstances (*Daily News*, March 21, 1884). She died in Florence in Dec. 1899. A. C.

PICHEL, or PICHL, WENZEL, good violinist and prolific composer, born Sept. 25, 1741, at Bechin, Tabor, Bohemia. Having received a good education, general and musical, he went to Prague to study philosophy and theology at the university, and counterpoint under Segert. Here he formed a friendship with Dittersdorf, who engaged him as first violin in the band of the Bishop of Grosswardein. Having spent two years as Musikdirector to Count Louis von Hartig in Prague, he entered the orchestra of the Court Theatre at Vienna, and was sent thence, on the recommendation of the Empress, to Milan, as compositore di musica to the Archduke Ferdinand. He now took as much pains in perfecting himself by intercourse with Nardini, as he had

[1] Pougin, Paloschi, and Mendel give 1836 as the date.

[2] The original play, 'La Dame aux Camélias,' was formerly forbidden on the English stage; but Mme. Modjeska played in a modified version at the Court Theatre in 1880, and it has been frequently given by Sarah Bernhardt, Eleanora Duse, and others.

[3] *Recollections of an Old Playgoer*.

[4] Having sung the music previously at Benedict's annual concert, June 21, at the same theatre.

previously done in the case of Dittersdorf. He visited all the principal cities of Italy, and was elected a member of the Filarmonici, both of Bologna and Mantua. The occupation of Milan by the French in 1796 drove the Archduke back to Vienna, and Pichel not only accompanied him, but remained in his service till his death on Jan. 23, 1805, in spite of an offer twice renewed of the post of Imperial Capellmeister at St. Petersburg. Pichel's industry was extraordinary, and that his compositions were popular is proved by the fact that a large part of them were published in Paris, London, Amsterdam, Berlin, Offenbach, and Vienna. He sent a complete list in 1803 to Dlabacz, the Bohemian lexicographer, who inserted it in his *Allgem. hist. Künstler-Lexicon für Böhmen* (Prague, 1815). An abstract of the extraordinary catalogue is given by Fétis and Gerber. The works —nearly 700 in number—include 88 symphonies; 13 serenatas; violin-concertos and solos; duets, trios, quartets, and quintets for strings; concertos for various wind instruments; sonatas, etc., for PF.; 14 masses, and many church works of various kinds; 25 operas to German, Latin, French, and Italian librettos; and 'Sei Ariette,' words by Metastasio, op. 42 (Vienna, Eder). For Prince Esterhazy he composed 148 pieces for the baryton in several parts; and in addition to all wrote a Bohemian translation of Mozart's 'Zauberflöte.' C. F. P.

PIECE (Ital. *pezzo*; Fr. *pièce, morceau*; Germ. *Stück*). This word, which in the 17th and 18th centuries was used generally for a literary composition (for examples see the criticisms in the *Spectator*, vols. 4 and 5, on 'Paradise Lost,' which is constantly spoken of as 'that sublime piece'), and in later times for a dramatic work, has since the end of the 18th century been applied to instrumental musical compositions as a general and untechnical term. The earliest application of the word in this sense is to the component parts of a suite, which are called pieces (compare the French 'Suite de pièces'). It is not as a rule applied to movements of sonatas or symphonies, unless such movements are isolated from their surroundings, and played alone: nor is it applied to the symphonies or sonatas taken as a whole. An exception to this rule is found in the direction at the beginning of Beethoven's Sonata, op. 27, No. 2—'Si deve suonare tutto questo pezzo (the first movement) delicatissimamente e senza sordini.' It is not used of vocal music, except in the cases of portions of operas, such as finales, etc. for many voices, to which the name 'Concerted piece,' 'Pezzo concertante,' is not infrequently given. M.

PIENO, 'full.' Examples of the use of this direction may be found in Handel's organ concerto, where 'Organo pieno' denotes that the organ part is to be played with full harmonies, as well as what is now called 'full,' *i.e.* with the full force of the stops. M.

PIERNÉ, Henry Constant Gabriel, born at Metz, August 16, 1863, studied at the Paris Conservatoire, winning the first medal for solfège in 1874, the first prize for piano in 1879, for organ in 1882, and for counterpoint and fugue in 1881; he gained the Prix de Rome in 1882 with his 'Edith.' He succeeded César Franck as organist of Sainte Clotilde in 1890. His dramatic works are as follows: 'Les Elfes'; 'Le Collier de Saphirs' (a wordless play); 'Le Docteur Blanc' (Menus-Plaisirs, 1893); incidental music to 'Izeyl' (Renaissance, 1894); 'Salomé' (Comédie-Parisienne), and 'La Princesse Lointaine' (Renaissance, 1895); 'La Coupe enchantée' (in one act; Opéra-Comique, Dec. 26, 1895); 'Vendée,' grand opera (Lyons, March 17, 1897); music for 'La Samaritaine' (Renaissance, 1897); 'La Fille de Tabarin,' in three acts (Opéra-Comique, Feb. 20, 1901). He has also written a choral work, 'Pandora'; a symphonic poem, with chorus, 'L'An Mil' (1898); his 'Nuit de Noël,' an 'épisode lyrique,' was given at the Concerts de l'Opéra, Dec. 8, 1895; and his 'Croisade des Enfants' received honourable mention in the competition of the Ville de Paris in 1905. He has also written numerous songs and instrumental pieces, two of which, his 'Marche des petits soldats de plomb,' and 'Sérénade,' have had much success in France and England. His op. 39, a 'concertstück' for harp and orchestra, was given at the Queen's Hall in 1905. G. F.

PIERRE, Constant Victor Désiré, born in Paris, August 24, 1855, played the bassoon in various orchestras, and in 1900 was appointed assistant secretary in the Paris Conservatoire. He is editor of the *Monde musical*, and author of the following books: *Les Noëls populaires* (1886); *La Marseillaise et ses variantes* (1887); *Histoire de l'orchestre de l'Opéra de Paris* (1889); *La Facture des Instruments à l'Exposition de 1889* (1890); *Les Facteurs d'Instruments de Musique, les luthiers et la facture instrumentale* (1893); *Le Magasin de décors de l'Opéra 1781-1894* (1894); *L'École de Chant de l'Opéra 1672-1807* (1895); *B. Sarette et les origines du Conservatoire*, etc. (1895); *Les anciennes écoles de déclamation dramatique* (1896); *Notes inédites sur la musique de la Chapelle royale, 1352-1790* (1899); and *Le Conservatoire national de musique et de déclamation* (1900). In the year last mentioned his book on *Le Concert spirituel, 1725-1790* (1900) was crowned by the Institut. Many articles by him are in the Parisian reviews. G. F.

PIERSON (originally PEARSON), Henry Hugo, was born at Oxford on April 12, 1815. He was the son of the Rev. Dr. Pearson, of St. John's College, afterwards Chaplain to George IV., and Dean of Salisbury. He was sent to Harrow School, where he gave proof of the possession of no common abilities, gaining the Governors' prize for Latin hexameters.

From Harrow he proceeded to Trinity College, Cambridge, intending, at that time, to take a medical degree. His genius, however, developed so rapidly as to make it evident that music was his destined career. He received his first instruction from Attwood, and was also indebted to Arthur Corfe. His first musical publication was a series of six songs entitled 'Thoughts of Melody'—the words by Byron—written while an undergraduate at Cambridge.

Mr. Pearson went to Germany for the first time in 1839, and studied under C. H. Rink, Tomaschek, and Reissiger. At Leipzig he had much intercourse with Mendelssohn, and during his residence in Germany also became acquainted with Meyerbeer, Spohr, and Schumann. Schumann reviewed the above-mentioned six songs most favourably in the *Neue Zeitschrift für Musik*. In 1844 Pearson was elected to the Reid Professorship of Music in the university of Edinburgh, in succession to Sir Henry Bishop; but this post he very soon resigned, and returned to Germany, which from that time he virtually adopted as his country, changing his name from Henry Hugh Pearson to that given above. He had married Caroline Leonhardt, a lady distinguished by varied gifts and literary productions; and the sympathy thenceforward accorded to his genius in continental society was undoubtedly more congenial to his feelings than the slight appreciation he received from English critics.

His first important work [after an early attempt, 'Der Elfensieg' ('The Elves and the Earth King'), given at Brünn in 1845] was the opera 'Leila,' which was brought out at Hamburg with great success in Feb. 1848. From this opera may be instanced a striking song for bass voice, 'Thy heart, O man, is like the sea.' Much of his music at this time was published under the *nom de plume* of 'Edgar Mansfeldt.'

In 1852 appeared his best work, the oratorio 'Jerusalem.' This [although not composed expressly for the Norwich Festival] was performed there on Sept. 23 in that year with remarkable effect. The overture, the airs 'Of the rock that begat thee' and 'O that my head were waters,' the air and chorus 'What are these,' the quintet 'Blessed are the dead,' and the chorus 'The Eternal God is thy refuge,' are some of the most interesting numbers. [The success of the work was marred by a foolish attempt to pit Dr. Bexfield's 'Israel Restored' against it; the controversy, fomented by the critics of the time, was a great mistake from every point of view; and it had hardly died down when the oratorio was repeated at Exeter Hall on May 18, 1853, by the Harmonic Union; it was given again in 1862, at Würzburg.] An elaborate criticism of 'Jerusalem,' from the pen of G. A. Macfarren, was published in the *Musical Times* of Sept. 1, 1852.

Pierson's next work was the music to the second part of Goethe's 'Faust,' composed in 1854, which added greatly to his reputation in Germany. It was repeatedly performed at Hamburg, and a selection from it, including the noble chorus 'Sound, immortal harp,' was given at the Norwich Festival of 1857. In acknowledgment of the merit of this composition, the author received the Gold Medal for Art and Science from Leopold I., King of the Belgians, who accepted the dedication of the pianoforte score. It was performed several times at Frankfort and other places, on successive anniversaries of Goethe's birthday. Pierson was requested to write for the Norwich Festival of 1869, and offered a selection from a second oratorio, 'Hezekiah.' This work, unfortunately, was never completed; but several numbers were performed on the above-named occasion in Sept. 1869. 'Contarini,' an opera in five acts, produced at Hamburg in April 1872, was Pierson's last work on a large scale; another opera, 'Fenice,' was given posthumously at Dessau in 1883.

To the works already mentioned, however, must be added a very large number of songs, written at different dates, and bearing, on the whole, more than any other of his works, the stamp of his characteristic style and delicate invention. As good examples may be cited 'Deep in my soul,' 'Thekla's Lament,' and 'All my heart's thine own.' His spirited part-song 'Ye mariners of England' was constantly performed. He left a vast number of works in manuscript, including several overtures, three of which—those to 'Macbeth,' 'As You Like It,' and 'Romeo and Juliet,' have been performed at the Crystal Palace Concerts.

He died at Leipzig, Jan. 28, 1873, and lies buried in the churchyard of Sonning, Berks. His death called forth remarkable tributes from the German musical press, showing the high estimation in which he was held there. A Leipzig journal published on the day after his death, after speaking of him as a 'great artist, whose strivings were ever after the noblest ends,' continues as follows: 'Holding no musical appointment, and consequently without influence; highly educated, but, after the fashion of true genius, somewhat of a recluse, and withal unpractical, he did not know how to make his glorious works valued. He showed himself seldom, though his appearance was poetic and imposing; and he was such a player on both organ and pianoforte as is rarely met with.' [The above estimate of Pierson's powers, from the pen of the composer's brother, has hardly obtained general acceptance; for his comparative failure in his native land, the inordinate Mendelssohn-worship of his day has been often assigned as a reason, and Pierson was one of the few who even then discerned that master's weak points. Beside this, how-

ever, there is in his more ambitious work a singular lack of continuity of style, which is more than enough for the lack of appreciation from which his music has suffered. See the *History of the Norwich Festivals* (1896), p. 135.] H. P.

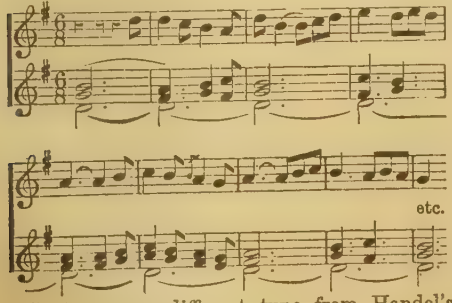
PIETEREZ, Adrian, born at Bruges, early in the 15th century, is the earliest known organ-builder in Belgium. He built an instrument in 1455 at Delft, which is still in the new church; but it has been so often restored that nothing remains of his work. V. de P.

PIETOSO, 'pitiful' or 'compassionate.' As a musical direction it indicates that the passage to which it refers is to be performed in a sympathetic style, with much feeling. Although the term appears in Brossard's Dictionary, where it is defined as 'd'une manière capable d'exciter de la pitié ou de la compassion,' it is not to be found in Beethoven's works, and the 'romantic' composers, in whose music it might be expected to occur frequently, seem to prefer other terms to indicate the same intention. 'Con duolo' is Weber's favourite equivalent, and most composers find 'espressivo' sufficiently definite. M.

PIETRO IL GRANDE. 'A new grand historical opera'; words by Desmond Ryan and Maggioni, music by Jullien. Produced at Covent Garden, August 17, 1852. G.

PIFFERO is really the Italian form of the English word *Fife*, and the German *Pfeife*. In the *Dizionario della Musica* it is described as a small flute with six finger-holes and no keys. But the term is also commonly used to denote a rude kind of oboe, or a bagpipe with an inflated sheepskin for reservoir, common in Italy, and formerly to be seen about the streets of London, the players being termed Pifferari. [See Pastoral Symphony, *ante*, p. 651.]

Spohr, in his *Autobiography* (Dec. 5, 1816), quotes a tune which he says was played all over Rome at that season by Neapolitan pipers, one playing the melody on a sort of 'coarse powerful oboe,' the other the accompaniment on a bagpipe sounding like three clarinets at once. We give a few bars as a specimen.



It is a very different tune from Handel's 'Pastoral Symphony.' W. H. S.

PIGOTT, or PIGGOTT, Francis, Mus.B., appears to have been organist of St. John's College, Oxford, and was appointed, Jan. 18, 1686, organist of Magdalen College, Oxford, which office he resigned in 1687. He was chosen, May 25, 1688, first organist of the Temple Church. On Dec. 11, 1695, he was sworn organist extraordinary of the Chapel Royal, and on March 24, 1697, on the death of Dr. Child, organist in ordinary. He graduated at Cambridge in 1698. He composed some anthems, now forgotten, and contributed to the 'Choice Collection of Ayres for the harpsichord, by Blow, F. Piggott, etc.,' 1700, and died May 15, 1704. He was succeeded as organist of the Temple by his son, J. Pigott, who became possessed of a large fortune on the death of his relation, Dr. John Pelling, rector of St. Anne's, Soho, and died in 1726. The Francis Pigott, jun., who held the appointment of organist at St. George's Chapel, Windsor, and Eton College, up to 1756 (from some date not yet ascertained) was probably a grandson of the original Francis Pigott. W. H. H.

PILGRIME VON MEKKA, DIE. A comic opera, translated from Dancourt's 'Rencontre imprévue,' set to music by Gluck, produced at Schönbrunn in French in 1764, in German in 1766, and revived, 1780. It was produced in German at Vienna in 1776, and in Paris, as 'Les Foux de Medina,' in 1790. One air in it, 'Unser dummer Pöbel meint,' Mozart has rescued from oblivion by writing a set of variations upon it (Köchel, No. 455). He improvised them at Madame Lange's concert, March 22, 1783, in Gluck's presence. G.

PILKINGTON, Francis, was probably of the Lancashire family, though his parentage cannot be traced, nor is the date of his birth known. His father and brother were in the service of the Earl of Derby, and Francis no doubt came to Chester through the influence of the same nobleman, as the Stanleys were persons of great consequence in the city. He took his degree of Mus.B. from Lincoln College, Oxford, in 1595, and the Graces for his degree call him 'Pilkinton,' and state that he had studied music for sixteen years, and that his exercise was to consist of a 'Choral song in six parts.'

He appears for the first time on the Chester Cathedral Treasurer's books as a Singing-man or Conduct—or, as Pilkington styles himself, a 'Chaunter'—at Midsummer, 1602.

Bateson was already at Chester, and must have been preparing his first book for publication, which came out in 1604. This was speedily followed, perhaps in friendly emulation, by Pilkington's first compositions.

'The First Booke of Songs or Ayres of 4 parts; with Tableture for the Lute or Orpherian, with the Viol de Gamba. Newly composed by Francis Pilkington, Bachelor of Musicke, and Lutenist: and one of the Cathedrall Church of Christ, in the Citie of Chester. [Folio.] *London, printed by T. Este, dwelling in Aldersgate-streete, and are ther to be sould*, 1605.'

It is dedicated 'To the Right Honourable

William Earl of Darby, Lord Stanley, Lord Strange of Knocking, and of the Isle of Man, and Knight of The Most Noble Order of the Garter'; and in the preface Pilkington says: 'I must confess my selfe many waies obliged to your Lordship's familie, not onely, for that my Father and brother received many Graces of your Honour's noble father whom they followed, but that myself had the like of your most honourable Brother even from the first notice he chanced to take of me.'

The book contains twenty-one vocal pieces and a 'Pavin for the Lute and Bass Viol.' Of these Nos. 1, 6, 7 and 15 were reprinted by Thomas Oliphant and No. 16 by John Hullah. The whole work has been recently reprinted, with a biographical memoir, in the Old English Edition by Mr. G. E. P. Arkwright (Nos. xviii., xix., and xx.). About 1612 Pilkington became a Minor Canon. His ordination is not in the Bishop's Registry, but his admission to priest's orders is shown by the following extract from the baptismal entries of Holy Trinity Church, Chester. '1614. 23 Decemb. Elizabeth dau. to Rich. Knee Sayler. Baptized by Mr. Francis Pilkington curat of this church beinge made a full minister by Geo. Lloyd bushop of Chester 18 of December beinge the first child he baptized.' In 1613 he issued his second work:—

'The First Set of Madrigals and Pastorals of 3, 4, and 5 parts. Newly composed by Francis Pilkington, Batchelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. [4to.] *London, Printed for M. L., J. B., and T. S., the assignees of William Barley*, 1613.'

It is dedicated 'To the Right Worshipfull Sir Thomas Smith, of Hough, in the County of Chester.' Pilkington says, 'It is unworthy, yet in regard of the many and manifold favours which I have received at your hands, and your exquisite skill both in theorique and practique of that excellent art, I doe presume to send it to your patronage and protection.' He dates the preface, with pardonable pride, 'from my own mansion in the monastery, Chester, the 25th day of September 1612.' The contents consist of six pieces for three voices, nine for four voices, and seven for five voices. The words of No. 11, 'Have I found her?' were afterwards set by Bateson.

On the other hand, No. 21, 'When Oriana walkt to take the ayre,' is a setting of the same words as Bateson's Madrigal for the 'Triumphs of Oriana'; the only difference being in the concluding lines, where the couplet—

> Thus sang the Nymphs and Shepherds of Diana:
> In Heaven lives fair Oriana.

shows that Pilkington had written this after the death of Elizabeth.

In 1614 appeared 'The Teares or Lamentacions of a Sorrowfull Soule,' compiled by 'Sir William Leighton, Knight, one of His Majesty's Honourable Band of Gentleman Pensioners.' To this work Pilkington contributed a 'song' or anthem in four parts, 'Hidden O Lorde'; and another in five parts, 'High, Mighty God.' Probably Sir William Leighton was a relative of the Thomas Leighton whom Pilkington had commemorated in an elegy in his first work, 1605.

And now we come to Pilkington's last work:—

'The Second set of Madrigals and Pastorals of 3, 4, 5, and 6 parts; apt for Violls and Voyces: newly composed by Francis Pilkington, Batchelar of Musicke, and Lutenist, and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester.' 4to. *London: Printed by Thomas Snodham for M. L. and A. B.*, 1624.

It is dedicated

'To the Right Worshipfull and worthy of much honour Sir Peter Leigh of Lyme, Knight.'

And the quaint preface commences thus:—

> Of him that shall demand of me, why I presume to send this print of my (now aged) *muse* to seeke patronage under your worth, my answer shall be this: ask the little sparks why they dare flie upwards to the glorious Sunne, or the small Riverets and Brookes, why they with a hastie boldnesse strive to be engulphed into the bosom of the vaste ocean. . . .

and ends—

> It will infinitely refresh my weary steppes: and (happily) yet enlive my fainting spirits, that I may lagge on, yet one journey more (if not in the middest) yet in the Rereward of these many expert and able servants of this Souveraigne Queen to doe her and you some further service.

The work consists of six madrigals for three voices, six for four voices, eight for five voices, five for six voices, a 'Fancie for the Violls' only, and 'a Pavin made for the orpharion, by the Right Honourable William, Earle of Darbie, and by him consented to be in my bookes placed.' There are also two laudatory poems by William Webbe and Henry Harpur. The latter (who had been a chorister and afterwards became chapter clerk) gives the following remarkable and bold estimate of British musicians, which time has fully justified:—

> . . . and must the matchless excellencies
> Of Bird, Bull, Dowland, Morley, and the rest
> Of our rare artists (who now dim the light
> Of other lands) be only in Request?

Although he hoped to 'lagge on one journey more' Pilkington never, so far as we know, published anything further. He became Precentor in 1623, and held this office until his death in 1638. It seems probable that he was buried in his native place, for his name does not occur in the old Cathedral (St. Oswald's) register of burials. His will is not entered in the Chester Probate Court.

There is a little lute music by him in the British Museum (Add. MS. 31,392), and in the Cambridge University Library (Dd. ii. 11).

As he speaks of his 'now aged muse' in 1624, it is probable that Pilkington came to Chester when fairly old, and he seems to have been married, and to have had a large family, judging from the Treasurer's books, which mention the following members of the family:—

ZACHARIAS. A chorister for several years, ending 1612.

THOMAS.[1] Chorister from 1612 to 1618. In 1625 he appears again as 6th Conduct. In 1627 we find him and Francis still filling their respective positions, and another

THOMAS as Third Chorister.

Lastly we find that at his death in 1638 Francis Pilkington's place as Minor Canon was filled by a JOHN PILKINGTON, who had been previously appointed a Conduct.

Cathedral Treasurer's accounts and other Chester information. Memoir by Mr. G. E. P. Arkwright in Old English Edition. J. C. B.

PINAFORE, H.M.S. A comic opera in two acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Opera-Comique, Strand, May 25, 1878, and one of the most successful of the series of Gilbert-and-Sullivan operas. In London it was performed by two companies simultaneously, and in America no piece is ever remembered to have had such an extraordinary and long-continued reception. It is said to have been on the stage at four theatres at once, in New York alone, for months together. G.

PINCÉ (Fr. plucked or pinched). 1. The term is used to describe stringed instruments that are not bowed, such as the lute, mandoline, guitar, zither, as well as the harp; the *pizzicato* of the instrument of the violin family is also called 'pincé' by some writers. 2. The French equivalent for MORDENT (see *ante*, pp. 258-60). M.

PINELLO DI GHERARDI, GIOVANNI BATTISTA, was born at Genoa about 1540. On the title-page of his first-known publication in 1571 he is described as belonging to a noble Genoese family (*nobile Genovese*), and as being at that time cantor in the Cathedral Church of Vicenza. In 1577 he was at Innsbruck, a musician in the service of the Archduke of Austria. He is next heard of as a member of the Imperial Chapel at Prague, from which in 1580 he was recommended by the Emperor to the Elector Augustus of Saxony, who appointed him capellmeister to the Electoral Chapel at Dresden, in succession to Scandelli. Various causes of friction arose betwixt Pinello and his Dresden colleagues, so that in 1584 the Elector was obliged to dismiss him. Pinello returned to the Imperial Chapel at Prague, where he remained till his death, June 15, 1587. His first publications consist of four books of Canzoni Napolitane *a* 3, but no traces remain of the first book. The others were published at Venice in 1571, 1572, and 1575. The fourth book is described as containing some pastorals and *una battaglia in lode della victoria Christiana*, which must refer to the battle of Lepanto, 1571. His other publications consist of works especially composed for the use of the Electoral Chapel at Dresden, and the Imperial Chapel at Prague, a volume of German magnificats on the church tones *a* 4 and 5, with some Benedicamus (Dresden, 1583), and two books of motets (Dresden, 1584, and Prague, 1588). There is also a book of German songs *a* 5 (Dresden, 1584), after the fashion of Canzoni Napolitane. The collection of Bodenschatz contains a motet *a* 8, Pater peccavi. Yonge's 'Musica Transalpina,' 1588, has one of his madrigals with English words. J. R. M.

PINSUTI, CIRO (IL CAVALIERE), native of Sinalunga, Siena, where he was born May 9, 1829. He was grounded in music and the piano by his father; at ten he played in public; at eleven, being in Rome, he was made honorary member of the Accademia Filarmonica, and was taken to England by Mr. Henry Drummond, M.P., in whose house he resided until 1845, studying the pianoforte and composition under Cipriani Potter, and the violin under H. Blagrove. In 1845 he returned home, and entered the Conservatorio at Bologna, where he became the private pupil of Rossini, taking a degree there in 1847. In 1848 he went back to England and started as a teacher of singing, dividing his time between London and Newcastle. His first opera, 'Il Mercante di Venezia,' was brought out at Bologna, Nov. 8, 1873; a second, 'Mattia Corvino,' at the Scala at Milan, March 24, 1877; and a third, 'Margherita,' at Venice in 1882. In 1859 he composed the Te Deum for the annexation of Tuscany to the Italian kingdom, and was decorated with the order of SS. Maurice and Lazarus. In 1878 King Humbert further created him a knight of the Italian crown. In 1871 he represented Italy at the opening festival of the International Exhibition, and contributed a hymn to words by Lord Houghton, beginning, 'O people of this favoured land.'

From 1856 he was professor of singing at the Royal Academy of Music. In addition to a large circle of pupils of all ranks, many eminent artists have profited by his counsels, as Grisi, Bosio, Patti, Ronconi, Graziani, Mario, etc. His part-songs, full of melody and spirit, are great favourites with the singing-societies of England. The list of his published compositions embraces more than 230 songs, English and Italian, 35 duets, 14 trios, 45 part-songs and choruses, and 30 PF. pieces, the Te Deum and the opera 'Il Mercante di Venezia' already mentioned. He died in Florence, March 10, 1888. G.

PINTO, CHARLOTTE. See BRENT, vol. i. p. 396.

PINTO, THOMAS, son of a Neapolitan of good

[1] It seems almost certain that this was the Thomas Pilkington mentioned by Anthony A' Wood in his *Fasti Oxonienses*, vol. i. p. 269. He refers to 'Francis Pilkington, of Lincoln College, Bachelor of Music,' and says:—'Some of his compositions I have seen, and I think some are extant. He was father to, or at least near of kin, to Thomas Pilkington, one of the musicians belonging sometimes to Queen Henrietta Maria; who, being a most excellent artist, his memory was celebrated by many persons, particularly by Sir Aston Cockain, Baronet, who hath written [in his Choice Poems of several sorts, etc., London, 1658] his funeral elegy and his epitaph. The said Thomas Pilkington died at Wolverhampton, in Staffordshire, aged thirty-five, and was buried there, in the times of the rebellion or usurpation.'

family, born in England in 1714, at eleven played Corelli's concertos, and led the concerts in St. Cecilia's Hall in Edinburgh. His reading at sight was marvellous; he would even turn the book upside down, and play correctly from it in that position. His great gifts inclined him to carelessness, from which he was fortunately roused by the appearance of Giardini. About 1745 he married Sibilla Gronamann, daughter of a German pastor. After 1750 he played frequently as leader and soloist in benefit concerts, at the Worcester and Hereford Festivals, at Drury Lane Theatre, and, after Giardini, at the King's Theatre. He replaced Giardini in 1764, and after his wife's death he married (in 1766) Miss Brent, the singer, who died in 1802. A speculation with regard to Marylebone Gardens, into which he had entered with Dr. Arnold, failed, and he took refuge in Scotland, and finally in Ireland. [In September 1773, he was appointed leader of the band of the Smock Alley Theatre, Dublin, and remained in that post until 1779; his last appearance was at a Rotunda Concert on Oct. 1 of that year, and he died soon afterwards. W. H. G. F.] A daughter by his first wife married a Londoner named Sanders,[1] and had a son,

George Frederic, born Sept. 25, 1786, at Lambeth, who took his grandfather's name. He early showed a decided talent for music, and the education and progress of the pretty and lively boy were watched over with the greatest interest by his mother's stepmother. His first teachers were soon outstripped, and then Salomon proved a first-rate master and true friend. From 1796 to 1800 the young Pinto frequently appeared at Salomon's concerts, and afterwards under his wing at Bath, Oxford, Cambridge, Winchester, and specially in Scotland. A second and longer tour extended to Paris. Besides playing the violin, he sang with taste, and made considerable progress on the pianoforte, for which he composed, among other music, a sonata dedicated to his friend John Field. In 1805 his health, never strong, suddenly broke down, having been undermined by excesses, and he died at Little Chelsea, March 23, 1806. His remains lie in St. Margaret's, Westminster, beneath the same monument as those of his grandmother. Pinto's technique was perfect, and his tone full, powerful, and touching. Three sets of canzonets were published in 1805, 1807, and 1846 respectively; three duets for two violins appeared as op. 5; three sonatas for pianoforte as op. 4; and three sonatas for pf. and violin were published in 1805. Salomon, a shrewd observer, declared that if he had only been able to control his passions, he might have been a second Mozart. C. F. P.

PIOZZI, Gabriel, a Florentine of good birth, who, prior to 1781, had established himself in Bath as a music-master. He numbered among his pupils the daughters of Henry Thrale, the opulent brewer, and whilst engaged in instructing them won the heart of their widowed mother, whom he married in 1784, a proceeding which drew down upon the lady the wrath of Dr. Johnson, who had been for twenty years the cherished guest of Thrale and herself. After his marriage Piozzi visited Italy with his wife, and, returning to England, lived with her in uninterrupted happiness until his death, which occurred at his residence, Brynbela, Denbighshire, in March 1809. A canzonet of his composition for a soprano voice, called 'La Contradizzione,' is printed in the Musical Library, vol. iv. W. H. H.

[1] One of his first works, the three sonatas for pianoforte, is 'to be had . . . of Mrs. Sanders, No. 15 Bateman's Buildings, Soho Square.'

PIPE AND TABOR. The pipe formerly used in this country with the tabor was of the flûte-à-bec or recorder type, but as it was held and played with one hand only (the right hand being used to strike the tabor), the usual six holes of the flute could not be fingered. Three holes only were bored, near the extreme end, two for the first and second fingers and one underneath for the thumb, and these sufficed to give a scale for an octave and five notes, for the available compass of the pipe began with the octave of its fundamental note. The proper tones, or 'harmonics' of a flute are c', c'', g'', c''', e''', g''', etc., and when the first octave is abandoned, the next interval presenting itself is the fifth from c'' to g''. Three holes are sufficient to give the intermediate notes, d'', e'', and f'' of the diatonic scale, and with certain cross-fingerings, chromatic notes can be obtained. The tabor was a diminutive drum, without snares, hung by a short string to the waist or left arm, and tapped with a small drumstick. There is a woodcut of William Kemp the actor playing pipe and tabor in his Morris dance to Norwich, and another of Tarleton, the Elizabethan jester, in the same attitude. The pipe and tabor, for a long time very popular throughout Europe, are now obsolete in this country. The late Mr. William Chappell reported that down to about 1830 country people still occasionally bought them. (See Galoubet.) D. J. B.

PIPES, EVOLUTION AND DISTRIBUTION OF MUSICAL. Whether the Drum, the Pipe, or the Vibrating String has the best claim to be considered the first musical instrument must necessarily be an open question; there is, however, ample evidence to show that very early in the history of mankind the use of the musical pipe was known. Of so vast a subject a summary can only here be given, grouped according to the usual division of wind instruments under the following heads:—

1. *Whistle-pipes*, in which a thin stream of air is forced against a sharp edge, and, 'breaking' upon it, sets the air within a hollow tube or a resonating chamber in vibration (see Pipes, Vibration of Air in). This was undoubtedly

the earliest form of musical pipe, as testified by the bone whistles of the prehistoric cave-men and the records of the most ancient nations. At the first the instrument—a simple river reed or a hollow bone—was held vertically, and the breath of the performer, being directed across the open end, impinged on the opposite edge. The Arabian Nay (the successor of the ancient Sebi), the modern Aulos of Greece, the Kaval of Bulgaria, the Bansee of India, the Shakuhachi of Japan, the Lena of the Pueblo Indians, the ivory and reed flutes of Africa, the Maori whistles and the Panpipes distributed over every continent are some existing types of this primitive form. In the next step of its evolution a small notch is found cut on the edge of the pipe, as in the Flutes of Uganda and other districts of Central Africa, and also in the Chinese Hsiao, and the Peruvian Flute: the lower lip now partially covers the open end of the tube and the breath is sent more directly down the tube than across it. At length the upper end of the tube is almost entirely closed, either by the natural septum or knot of the cane, or by some prepared wax, the little notch only remaining and forming the well-known 'lip' of the whistle. In a flute used by the Indians of Arizona we next can trace a further development; the cane in this instrument is not cut off immediately above the knot, but allowed to remain as a mouthpiece, the air being directed over the septum and against the lower edge of the notch by a leaf or piece of rag tied tightly over the upper part of the orifice. Thus a primitive whistle-head of the Flageolet type is produced, the performer no longer forming the embouchure with his lips, but simply blowing into the upper end of the tube. The Flutes of the Kiowa and Dakota Indians are improved forms of the same type, and in the bone whistles from ancient graves in California the same result is obtained by a piece of asphaltum placed within the hollow centre just above the notch. In the wooden whistles of the American Indians of the N.W. Coast the whistle-head is brought to great perfection, and the 'voicing' is quite equal to that of the European Recorders and Flageolets. The whistle-head, as seen in the 'flue' pipes of the organ, was certainly known to the Greeks and Romans (see article HYDRAULUS), and in the Western Hemisphere to the Aztecs and Incas. The resonator of the Ocarina, which takes the place of the more usual tube, is prefigured in the ancient Chinese Hsuan, in the grotesque instruments of the Aztec civilisation, and the globular gourd-whistles of Western Africa and Melanesia.

The Transverse Flute, which in its mouthpiece and embouchure still retains elements of the primitive notch, is distinctly an Asiatic instrument, though occasionally found among certain African tribes in the neighbourhood of the Cameroon and lower Congo districts, where it has been probably introduced by Europeans. An unknown antiquity is attached to the ancient Chinese Chih, which being closed at both ends suggests an affinity with the nose-flutes of Java and Polynesia; in fact amongst the wild tribes in the Malay Peninsula the transverse flute and the nose-flute are the only forms known. The Indian transverse flute (Pillagovi) is depicted in sculpture as early as 250 B.C., and is considered the emblem of the god Krishna, its reputed inventor. The earliest illustration of the type in Europe appears on an ivory casket of Italo-Byzantine work of the 10th century, now in the National Museum, Florence. For subsequent history see FLUTE.

2. *Reed-pipes*, in which the air is set in motion by the pulsations of a tongue of wood, cane, or metal or by the joint vibrations of two thin slips of the same materials, the forms now most generally in use being known as the Double Reed (see OBOE), the Single Reed (see CLARINET), and the Free Reed (see HARMONIUM).

Of these the *double reed* is probably the oldest, as it is also the simplest in construction, requiring only the bringing together by gentle pressure of the open end of a pliant stalk or hollow rush as in Chaucer's 'pipis of grene corne.' Owing to its fragile nature the reed is now usually separate from the body of the pipe, which is made of more durable material, but the American Indians of the N.W. Coast construct powerful instruments of this type in one piece with thin wooden reeds. The double reed associated with a *conical* tube is especially characteristic of the Western Asiatic nations, as seen in the Arabian Zamr, the Persian Zourna, and the Indian Nagasara. It is certainly not indigenous in Eastern Asia, and was probably introduced into Western Europe through the Moorish incursion of the 11th century. Used with a *cylindrical* tube it is found in the Japanese Hitschiriki, the Chinese Kuantzu, the ancient Greek Aulos and Roman Tibia, and in the Arabian E'ragyeh, but its use in this way survives in Europe only in certain forms of Bagpipe. In Africa the double reed is unknown, except where Mohammedan influence predominates.

The *single reed* is formed by cutting out a thin slip or tongue in the side of the hollow tube towards the upper end, which in this case must be closed. It appears with a *cylindrical* tube in a primitive form in the well-known Arghool and Zummarah pipes of Syria and Egypt, the descendants of the 'Mam' of the old Empire. It seems to have been originally confined to the countries bordering on the Eastern Mediterranean, extending to the nations of Western Asia, as in the Indian Tubri and Poongi or snake-charmer's pipe, and the Persian bagpipes. It is found in the islands of the Greek archipelago, and on the northern coast of

Africa; it was known also to the Romans. In Britain it appears in the old Keltic Pibcorn or Hornpipe, and is still used for the drones of the Scotch and Irish bagpipes; while, as the Chalumeau, it proved the parent of the clarinet, and is the characteristic form of the true organ reed. Like the double reed it is not known amongst the African tribes, but it is found amongst the Indians of the N.W. Coast of America, where it has been evolved from the double reed by the insertion of a rigid piece of wood to form a 'lay' between the vibrating tongues. In South America it is used with a *conical* tube, generally of horn, but in this case its presence is evidently due to European settlers (see article SAXOPHONE).

The home of the *free reed*, in which the tongue, instead of beating on the body of the tube, vibrates unimpeded through a narrow slit, is Eastern Asia and the Malay Archipelago, being represented there by the Engkurai of Borneo, the Phan of Siam, the Heem of Burmah, the Cheng of China, and the Sho of Japan, all of which take the form of mouth-organs with pipes of hollow cane or bamboo. It is also found associated with a simple cylindrical tube furnished with finger-holes, but its peculiar characteristics render it unsuitable for this purpose. Although it was known in Europe in the 17th century, attention was only drawn to its capabilities at the close of the 18th century in France by Amiot, a Chinese missionary, and in Russia by the organ-builder Kratzenstein. From it have originated the Accordion, Concertina, Harmonium, and other similar instruments.

The *ribbon reed*, formed by the vibration of a thin piece of vegetable membrane, skin, or silk against the sides of a narrow slit, has proved of little practical value, though popularly used in Europe and Asia and by the American Indians.

The *retreating-reed* is of greater interest; in the primitive form it is made by cutting off the hollow cane at the knot, slitting the knot or the side of the cane, and blowing through the open end; the slit edges fly apart and set up a rapid vibration. In many parts of rural England these, as well as the other reed-pipes, are commonly made by children, but the retreating-reed has been observed in Morocco and, in a more elaborate form, amongst the American Indians of the N.W. Coast. It has recently found a place in the organ amongst the new methods of tone production (see ORGAN).

3. *Pipes with cup-mouthpieces*, in which the column of air is set in motion by the rapid vibration of the performer's lips. This well-known principle (see HORN, TRUMPET) is in reality closely allied to the last-mentioned form, the retreating-reed; for although the usual shape of the cup-mouthpiece in Europe is circular, amongst the African tribes it is oval, and in the Chinese metal trumpet, Ah-tu, approximates very nearly to the shape of the double reed, the thin edges of the lips providing the necessary vibration. In this way, too, the mediæval Cornetti and Clarini were played, the resulting tone closely resembling that of a reed instrument. The distribution of instruments of this type is world-wide, and they are constructed not only of metal, but of the natural horns and tusks of animals, of sea-shells, stems of large plants, branches of trees, hollow gourds, leaves, paper, earthenware, and human bones. By some primitive peoples they have been invested with sacred attributes, as the Juruparis and Botuto of the South American Indians, whilst amongst the African tribes they serve not only as incentives to the battle and the dance, but as a recognised system of intercommunal telegraphy. Although the principle was known to the Aztecs, its use among the North American Indians is now practically unrecognised, but in South America horns of gourd, reed, and baked clay are found. Throughout the Asiatic continent the Trumpet is relegated to religious, civil, and ceremonial observances, and remains in a far more primitive state than the reed-pipes, flutes, and strings. In Europe, as shown by the fine Luren of the Bronze age which have been discovered, the principle dates back to prehistoric ages.

In addition to these three great groups of musical pipes there is another peculiar form which deserves notice. In the Indian Nyastaranga or throat trumpet the column of air is set in vibration by a thin skin or diaphragm placed over the small orifice at the end of the tube and completely closing it; this end is applied to the vibrating chords of the throat, and the note hummed by the performer is sympathetically reproduced by the diaphragm and transmitted to the trumpet. A vibrating skin is also found in the mediæval Onion Flute, in several forms of African wind instruments, and on many of the Chinese flutes; but in these and similar cases the note is formed by the player's voice or breath directed into the *open* hole of the tube, the diaphragm merely adding a reedy timbre to the sound produced.

For further information on the evolution and distribution of musical pipes see Wilson, *Prehistoric Art* (Smithsonian Instit. Report, 1896); Wead, *History of Musical Scales* (Smithsonian Instit. Report, 1900); Balfour, *The Old British Pibcorn* (Anthol. Journal, vol. xx.); Galpin, *The Whistles and Reed-Instruments of the N. W. Coast of America* (Trans. Musical Assoc. 1903); Hermann Smith, *The World's Earliest Music*, 1904; Ankermann, *Die afrikanischen Musik-instrumente*, Berlin, 1897; *Annales du Musée du Congo* (Ethnographical), vol. i. Brussels, 1902; as well as the well-known works mentioned under HISTORIES OF MUSIC. F. W. G.

PIPES, VIBRATION OF AIR IN, may be illustrated by a simple experiment. If a piece of stout tubing, from a foot to two feet long, be

taken, of an inch or more in diameter, its ends smoothed and rounded, it will furnish all the apparatus required. Holding it in one hand, and striking the open end smartly with the palm of the other, sufficient vibration will be excited in the contained air to produce a distinct musical note, often lasting a second or more, long enough for its pitch to be heard and determined. If, after striking, the hand be quickly removed, a second note is heard to follow the first at the interval of an octave above. In the former case the pipe vibrates as what is termed a 'stopped pipe' with one end closed, in the latter case as an 'open pipe.' All the more usual forms of pipe in the organ and elsewhere differ from this rudimentary form only in having a more complex mechanism; in conical and other pipes of exceptional forms the simple relations described are changed.

When both ends of the tube are open, a pulse travelling backwards and forwards within it is completely restored to its original state after traversing *twice* the length of the tube, suffering in the process two reflections; but when one end is closed a double passage is not sufficient to complete the cycle of changes. The original state cannot be recovered until two reflections have occurred from the open end, and the pulse has travelled over four times the length of the pipe. To make the unstopped tube in the above experiment yield the same note as the stopped, it would be necessary to give it double the length. This law is universal, and may easily be explained.

Vibration may be set up in the column of air otherwise than by the blow above described. If a gentle stream of breath from the lips be sent obliquely across the open end of either an open or a stopped tube an audible note results; indeed, a common instrument, the Pandean pipe, acts on this principle. [See PANDEAN PIPES.] This may be also seen in the Nay or Egyptian FLUTE figured under that heading. In the organ pipe a more complicated arrangement occurs. From the wind-chest a tube leads into a cavity, the only outlet of which is a linear crack forming the foot of the pipe. Just over this fissure the wood or metal is cut away so as to leave a feather-edged portion communicating with the interior of the pipe, and exactly splitting the stream of wind. An explanation has of late been tendered as to the action here set up. The flat plate of compressed air blown through the slit is compared to the elastic material of a vibrating reed. In passing across the upper orifice it momentarily produces a slight exhaustive or suctional effect, tending to rarefy the air in the lower part of the pipe. This, by the elasticity of air, soon sets up a corresponding compression, and the two allied states react upon the original lamina of air issuing from the bellows, causing it to communicate its motion to that within the pipe. Schneebeli drove air rendered opaque by smoke through a movable slit. When it passed entirely outside the pipe no sound was produced, but appeared when the issuing sheet was gently blown on at right angles to its direction, continuing until a counter current was produced by blowing down the upper orifice of the pipe. Little or no smoke penetrated into the pipe. If the sheet of air passed entirely into the pipe there was also no sound, but on blowing into the upper end it was produced. He concludes that the *Luft-Lamelle*, or air-lamina, acts a part analogous to that of the reed in reed-pipes.

In all cases the air may assume several modes of undulation. In the Open Pipe the embouchure at which the wind enters is obviously a place of greatest motion, corresponding to the ventral segment of a string. So also will be the open upper extremity. Half-way between these, at the point where the two opposite motions meet and neutralise each other, will be a node or place of rest. In this instance the pipe will give its lowest or fundamental note. If the force of the current be increased, a shorter wave may be set in action, a node being established at one-fourth of the whole length from the embouchure, and another at the same distance from the top. The pipe then speaks its first harmonic, the octave of the fundamental. By a further wind-pressure three nodes may form, the first one-sixth from the mouth, the third at a similar distance from the top, and the second half-way between the two, the pipe giving its second harmonic, a twelfth above the foundation.

In STOPPED PIPES a different law obtains; for the waves have clearly to traverse the length of the tube twice instead of once, being reflected by the closed end. This fact influences the position of the nodes. When the fundamental note is struck, the only node is at the stopped end. In sounding the first possible harmonic, another node is set up at one-third of the length from the open end. With the second harmonic, the first node forms at one-fifth of the length from the open end, the second dividing the lower four-fifths into two equal parts. In any case the stopped end must be a node; so that the second form of vibration of the open pipe, and all others which would render the stopper the centre of a loop or ventral segment, are excluded. Hence the harmonics of a stopped pipe follow the series of odd numbers, 1, 3, 5, etc. These relations were discovered by Daniel Bernouilli, and are generally known as the Laws of Bernouilli. In both stopped and open pipes the distance from an open end to the nearest node is a quarter wave-length of the note emitted. In the open pipe there is no further limitation; but in the case of the stopped pipe, the nearest node to the mouth must also be distant an even number of quarter wave-lengths from the stopped end, which is itself a node.

These laws hold good with pipes of which the bore is cylindrical or prismatic with parallel

sides. It was shown by Wheatstone that a pipe of conical bore, while giving out a similar fundamental note to one of the same length of cylindrical shape, differs as regards the position of the nodes when emitting harmonic sounds. The first node in a conical pipe is not in the middle, but some distance towards the smaller end. It appears from modern observations that the laws of Bernouilli require correction. If an open pipe be stopped at one end, its note is not exactly an octave below that given by it when open, but about a major seventh. According to theory, the hypothesis is made that the change from constraint to a condition of no constraint takes place suddenly at the point where the wave-system leaves the pipe. This is not the case, and practically the open pipe is equivalent to one a little longer than its actual length, by about ·635 of the radius of the pipe for the open end, and ·59 for the mouth. Kundt has made some valuable researches on the influence of the diameter of a pipe on the velocity of sound within it, which are beyond our present limits. They are discussed in Lord Rayleigh's *Theory of Sound*, vol. ii. p. 55. (See WIND INSTRUMENTS.) W. H. S.

PIQUE, LOUIS FRANCOIS, an excellent violin-maker, born at Roret, near Mirecourt, France, in 1758, died in 1822 at Charenton-Saint-Maurice, where he owned a private residence. Reputed to have been a pupil of Saunier, a Lorraine violin- and guitar-maker, who settled in Paris in 1770, Pique became one of the best makers of his epoch. The date of his installation in the French capital is unknown, but the label in a Theorbo of his fabrication in the Musée of the Paris Conservatoire reveals that he was living at the 'Rue Coquillière, au coin de la Rue Bouloy,' in 1779. Between 1787 and 1789 he made fiddles at the 'Rue Platrière, vis-à-vis l'hôtel de Bullon'; in 1791 at the 'Rue Coquillière, vis-à-vis le Roulage de France,' and between 1809 and 1815, at No. 36 Rue de Grenelle-Saint-Honoré. As a copyist of Stradivarius, Pique approached his contemporary Nicolas Lupot (see that name) more closely than any other French maker of his period. Owing to this fact, it has been said that many of the instruments bearing Pique's name were made by Lupot and only varnished by Pique, but the dissimilarity of their workmanship disproves the suggestion. It is more than likely that the imputation has arisen from an inevitable rivalry which probably existed between the two makers. Pique's work was somewhat unequal, but his best instruments show skilled manipulation of a high order. The qualities of the materials chosen are excellent; the backs —sometimes whole—are well selected, and the bellies are of particularly fine wood. The scroll is well executed, without exaggeration, the sound-holes cut with precision, the varnish red-brown. Pique's labels were both autograph and lithograph. His instruments were highly esteemed during his life-time, and are now valuable. Spohr, in his *Méthode de Violon*, mentions Lupot and Pique as the best French makers of their time.—Laurent Grillet, *Les Ancêtres du Violon*; Vidal, *Les Instruments à Archet*; Hart, *The Violin*; Gallay, *Les Luthiers Italiens*; Von Lütgendorff, *Die Geigen und Lautenmacher*; Haweis, *Old Violins*; Fleming, *The Fiddle Fancier's Guide*. E. H-A.

PIRATA, IL. Opera in two acts; libretto by Romani, music by Bellini. Produced at the Scala, Milan, Oct. 27, 1827; in Paris at the Théâtre Italien, Feb. 1, 1832; in London, at the King's Theatre, April 17, 1830. G.

PIRATES OF PENZANCE, THE. A comic opera in two acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Fifth Avenue Theatre, New York, Dec. 31, 1879; and at the Opera-Comique, London, April 3, 1880. G.

PIROUETTE. A perforated cap adjusted so as partly to cover the double reed of old instruments of the shawm and pommer classes, corresponding with modern oboes and bassoons. The length of the pirouette was regulated so as to allow of the projection of the proper length of the reed for vibration, and the rim or table afforded some support to the lips of the player, which was probably of value in days when reeds were hard and unmanageable. The pirouette, now unused, indicated a stage of development between the completely enclosed reed of the cromorne and bagpipe, and the open reed of modern instruments, which is peculiarly sensitive, and entirely under the control of the lips of the player. D. J. B.

PISARI, PASQUALE (called Pizari in Santini's catalogue), eminent church composer, and, according to Padre Martini, 'the Palestrina of the 18th century,' son of a mason, born in Rome in 1725. A musician named Gasparino, struck by his beautiful voice as a child, urged him to devote himself to music. His voice developed afterwards into a fine bass, but he took less to singing than to composition, which he studied under Giovanni Biordi. In 1752 he was admitted into the Pope's chapel as supernumerary, and remained a member till his death in 1778. His poverty was extreme, and many, perhaps apocryphal, stories are told of his writing his compositions with ink made from charcoal and water, etc. His finest work is a 'Dixit' in sixteen real parts, written for the papal jubilee in 1775 and sung by 150 performers. A Kyrie and Gloria in forty-eight parts by Ballabene were performed on the same occasion. Burney was in Rome the same year, and speaks with astonishment of the learning displayed in the 'Dixit' (*Present State, France and Italy*, p. 370). It was composed for the court of Lisbon, together with a service for every day in the year, but the payment was so long delayed that by the time

it arrived Pisari had died, and his nephew, a journeyman mason, inherited it. The singers of the Pope's chapel, disappointed with Tartini's 'Miserere,' requested Pisari to write one, which he did, in nine parts, but it was a comparative failure. Baini conjectures that the arduous nature of his task for the King of Portugal had exhausted his powers. For the Pope's chapel he composed several masses, psalms, motets in eight parts, two Te Deums in eight parts and one in four, which Biani pronounces a lastingly beautiful work. See the *Quellen-Lexikon*. Santini had twelve large church compositions by Pisari. F. G.

PISARONI, Benedetta Rosamunda, an excellent contralto singer, was born at Piacenza, Feb. 6, 1793. Her instructors were Pino, Moschini, and Marchesi. Her first public appearances were made at Bergamo in 1811, in the rôles of Griselda, Camilla, and others, popular at that period. Her voice was then a high soprano, and her accomplishments as a singer so great that, in spite of a singularly unprepossessing appearance, she excited great admiration, and her fame spread rapidly all over Italy. A serious illness which she had at Parma, in 1813, resulted in the loss of some of her upper notes, which forced her to abandon her old soprano parts. She then applied herself to cultivating the lower register of her voice, which gained considerably in extent and volume, while the artistic resources she displayed were so great that the career by which she is remembered began in fact at this time. Some few of her notes had always a guttural, unpleasant sound, but in spite of this she was universally admitted to be the first Italian contralto. She appeared at Paris, in 1827, as Arsace in 'Semiramide.' Fétis writes on this occasion: 'Never shall I forget the effect produced on the audience when, advancing up the stage with her back to the public, contemplating the interior of the temple, she enunciated in a formidable voice, admirably produced, the phrase "Eccomi alfine in Babilonia!" A transport of applause responded to these vigorous accents, this broad style, so rare in our days; but when the singer turned round, displaying features horribly disfigured by small-pox, a sort of shudder of horror succeeded to the first enthusiasm, many among the spectators shutting their eyes so as to hear without being condemned to see. But before the end of the opera her performance had gained a complete victory. After a few months the public thought no more about Madame Pisaroni's face, dominated as all were by her wonderful talent.'

She herself was so sensible of her physical defects that she never accepted an engagement without first sending her portrait to the manager, that he might be prepared exactly for what he was undertaking.

After singing in 'La Donna del Lago' and 'L' Italiana in Algeri,' displaying eminent dramatic as well as vocal qualities, she appeared in London in 1829, but was not appreciated. For two years afterwards she sang at Cadiz, and then returned to Italy. Here she failed to find the favour shown her in past days. Contralto parts were out of fashion; she had, too, earned an independent fortune. She retired accordingly into private life, and died at Piacenza, August 6, 1872. F. A. M.

PISCHEK, Johann Baptist, a fine baritone singer, born Oct. 14, 1814, at Melnick in Bohemia, made his début on the boards at the age of twenty-one. In 1844 he was appointed Court-singer to the King of Würtemberg at Stuttgart, an appointment which he retained until his retirement, July 1, 1863. He entered on his duties May 1, 1844. At a later date he was also made 'Kammersänger.' Pischek travelled a great deal, and was known and liked in all the principal towns of North and South Germany, especially at Frankfort, where we find him singing, both on the stage in a variety of parts and in concerts, year after year from 1840 to 1848. In England he was a very great favourite for several years. He made his first appearance here on May 1, 1845, at a concert of Madame Caradori Allan's; sang at the Philharmonic on the following Monday, and thrice besides during the season there. He reappeared in this country in 1846, 1847, and 1849, and maintained his popularity in the concert-room, and in oratorio, singing in 1849 the part of Elijah at the Birmingham festival with great energy, passion, and effect. On the stage of the German opera at Drury Lane during the same year his Don Juan was not so successful, his acting being thought exaggerated. He was heard again in 1853 at the New Philharmonic Concerts. He died at Stuttgart, Feb. 16, 1873.

In voice, enunciation, feeling, and style, Pischek was first-rate. His repertory was large, embracing operas and pieces of Gluck, Mozart, Méhul, Beethoven, Spohr, Weber, Donizetti, Hérold, Lachner, Kreutzer, Lindpaintner. In his latter days one of his most favourite parts was Hassan in Benedict's 'Der Alte vom Berge' ('Crusaders'); others were Hans Heiling, Ashton ('Lucia'), and the Jäger, in the 'Nachtlager von Granada.' He also sang Mendelssohn's Elijah, as already mentioned. As an actor he was prone to exaggeration. But it was in his ballads, especially in Lindpaintner's 'Standard-bearer,' that he carried away his audience. His taste, as in Beethoven's 'Adelaide,' was by no means uniformly pure, but the charm of his voice and style always brought down the house. His voice was a fine rich bass, with a very pure falsetto of three or four notes, which he managed exquisitely. A. C.

PISENDEL, Georg Johann, an esteemed violinist, born at Karlsburg, in Franconia, Transylvania, Dec. 26, 1687, died at Dresden Nov. 25, 1755. His artistic career began at the

age of nine, when he became a choir-boy in the chapel of the Margrave of Ansbach, Bavaria. Corelli, who was at that time leader of the chapel orchestra, taught him the violin, while Antonio Pistocchi instructed him in the rudiments of music and harmony. So rapid was the child's progress that at the age of fifteen he was nominated one of the chapel violinists. In 1709 he went to Leipzig, where he pursued his studies at the University. The king of Poland appointed him his capellmeister in 1712, and later he became attached to the suite of the hereditary prince of Saxony, whom he accompanied to Paris in 1714 ; to Berlin in 1715 ; to Italy during the following two years, and to Vienna in 1718. After the death of Volumier, Pisendel succeeded him as concert-meister at the Saxon Court in 1730, and in 1731 became leader of the opera orchestra under the baton of Johann Hasse, which post he occupied until his death. As a violinist Pisendel was among the best of the early 18th-century players, and his influence in Dresden, where he established a violin school, was instrumental in raising the art of violin-playing to a high level of efficiency. Besides his excellence as a violinist, he was an able conductor ; he played the *Viola pomposa*, and was not averse to perpetrating a practical joke, as the following anecdote will show. When Veracini visited Dresden, Pisendel, piqued by that ostentatious artist's *hauteur*, contrived to challenge him in a test of skill. To assure a humiliating victory, he composed a concerto full of intricate passages for the occasion, and selecting a humble and unknown violinist, instructed him until he could execute the work with obvious ease. He then took the opportunity of requesting Veracini to read it. This the great executant condescendingly consented to do ; but he only got through the task with considerable effort. At the conclusion, Pisendel's well-prepared pupil rose, and to all appearance began to execute the concerto at sight without exertion, at which Veracini flew at him in a passion. But Pisendel interfered, and persuaded him with ill-concealed triumph 'to let the vain creature expose himself.' So the jest continued to the end of the concerto, when Veracini rose, stamped upon the floor with rage, and swearing he would never forgive Pisendel, immediately quitted Dresden. Pisendel wrote some concertos and solos for the violin, the manuscripts of which are preserved in the Royal Library at Dresden. A gigue of his composition is included in Telemann's 'Musik-Meister.'—Lahee, *Famous Violinists* ; Mason Clarke, *Fiddlers Ancient and Modern* ; T. Lamb Phipson, *Famous Violins, etc.* ; Dubourg, *The Violin* ; Vidal, *Les Instruments à Archet* ; Riemann, *Lexikon* ; Eitner, *Quellen-Lexikon*. E. H-A.

PISTOCCHI, Francesco Antonio Mamiliano, born at Palermo in 1659. On the removal of the family to Bologna in 1661, he made such rapid progress in music that he was made a member of the Accademia dei Filarmonici before the publication of his 'Cappricci puerili . . . sopra un basso d'un balletto,' a volume of pieces for harpsichord, harp, violin, and other instruments, on the title-page of which it is stated that the composer was eight years old at the date of issue, 1667. In 1670 he was a chorister at San Petronio, but must have been dismissed shortly afterwards, as his father applies for his re-admission to the choir in 1674. If we may trust the date on a MS. copy of the opera 'Il Girello' at Modena, that work was written as early as 1669 ; in a printed book this might easily be, as has been suggested, an error for 1696, but hardly in a MS. The opera was performed in Venice in 1682, and Stradella wrote a prologue to it, so that the earlier date of composition may very possibly be correct. In 1675 he began the career of an operatic singer, in which he won considerable renown. In 1679 his opera, 'Leandro,' was performed by puppets at Venice, and in 1682 an opera called 'Amori fatali' at the same place. In 1687-94 he was a singer at the court of Parma. About 1696 he became capellmeister to the Margrave of Ansbach ; in the following year his opera 'Narciso' was produced there, and in 1699 his 'Le Pazzie d' Amore.' In this period falls the publication of his 'Scherzi musicali,' a set of airs to Italian, French, and German words. In 1699 he went to Venice and produced an oratorio, 'Il martirio di San Adriano,' which had apparently been written as early as 1692. In 1700 he produced at Vienna a three-act opera 'Le rise di Democrito.' The date 1698 is given by Riemann for his oratorio 'Maria Vergine addolorata,' from which Burney quotes an aria in his *History*, vol. iv. p. 121. In 1701 he went back to Bologna, and re-entered the choir of San Petronio as a contralto, and a few years afterwards founded the school of singing which made Bologna famous, and was imitated in other Italian cities. The year 1707, when a volume of duets and trios was published as op. 3, at Bologna, seems to have been the date of another opera, 'Bertoldo' (Eitner gives it as 1787, which is of course impossible), at Vienna, and 1710 that of 'I rivali generosi' at Reggio. In 1715 he entered the order of the Oratorians, and in 1717 (according to Riemann) wrote an oratorio 'La fuga di S. Teresia.' Several church compositions mentioned in the *Quellen-Lexikon* probably date from this last period of his life. He died May 13, 1726, at Bologna. The chief authority for his life is Busi's life of G. B. Martini. The list of those few works which are still extant is given in the *Quellen-Lexikon*, and various others are mentioned in Riemann's *Lexikon*. M.

PISTON. See Valve.

PITCH. This word, in its general sense, refers to the position of any sound in the musical scale of acuteness and gravity, this being deter-

mined by the corresponding *vibration-number*, *i.e.* the number of double vibrations per second which will produce that sound. Thus when we speak of one sound being 'higher in pitch' than another, we mean that the vibrations producing the former are more rapid than those producing the latter, so giving what is recognised as a higher sound. The general nature of this relation is dealt with in the article on acoustics; it is sufficient here to state that, as a matter of practice when the exact pitch of any musical sound has to be defined, this is most properly done by stating its vibration-number.

Standard of Pitch. It becomes, then, an important practical question for the musician, what is the exact pitch corresponding to the written notes he is accustomed to use? or, to put the question in a simpler form, what is the true vibration-number attached to any one given note, say, for example, treble C? for if this is known, the true pitch of any other note can be calculated from it by well-known rules.

This opens the vexed question of what is called the 'Standard of Pitch.' According to reason and common sense there ought to be some agreement among the musicians of the world as to what musical note should be denoted by a certain musical sign; but unfortunately there is no such agreement, and the question is therefore still undetermined. It has been much debated,[1] but it must suffice here to state some of the more important facts that have been elicited in the discussion.

We have no positive data as to the pitch used in the earliest music of our present form, but we may arrive at some idea of it by inference. The two octaves of Pythagoras's Greek scale must have corresponded with the compass of male voices, and when Guido added the Gamma (G), one tone below the Proslambanomenos of the Greeks, we may fairly assume that it expressed the lowest note that could be comfortably taken by ordinary voices of the bass kind. This is a matter of physiology, and is known to be somewhere about 90 to 100 vibrations per second; according to which the treble C, two octaves and a fourth higher, would lie between 480 and 532.

At a later period some information of a more positive kind is obtained by organ pipes, such as those at Halberstadt (1495)—A = 505·8—respecting the dimensions of which evidence exists; and it is found that the pitch varied considerably according to the nature of the music used, there being very different pitches for religious and secular purposes respectively. The inconvenience of this, however, seems to have been found out, and early in the 17th century an attempt was made to introduce a *Mean Pitch* which should reconcile the requirements of the church with those of the chamber, or the 'Chorton' with the 'Kammerton.' It was about a whole tone above the flattest, and a minor third below the highest pitch used. The effort to introduce this was successful, and the evidence shows that from this date for about two centuries down to about the death of Beethoven, the pitch in use was tolerably uniform. [But the tables in the article in the *Ency. Brit.*, 10th ed., show that from 1495 to 1690 the pitch was gradually lowered, from the pitch above given to that of the Hampton Court organ (A = 441·7); on the other hand, from 1713 (Strasburg Minster organ, A = 393·2) onwards until 1897 the pitch rose steadily. In the latter year the Strauss band played at the Imperial Institute, London, at a pitch of A = 457·5.] Dr. Ellis (*History of Musical Pitch*, 1880) gives a long list of examples taken at various dates over this period, varying for A from 415 to 429, or for C from 498 to 515 vibrations. This is an extreme range of only about half a semitone, which, considering the imperfect nature of the means then practicable of obtaining identity and uniformity, is remarkably satisfactory. During this period lived and wrote all the greatest musicians we know, including Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, and partly Spohr, Mendelssohn, and Rossini. That is to say, the heroes of music, the founders and perfecters of modern musical art, all thought out their music and arranged it to be played and sung in this pitch. This is therefore emphatically the *Classical Pitch* of music. And singularly enough, it agrees with the presumptive determination we have made of the pitch that must have been used in the earliest times.

But, unhappily, this satisfactory state of things was disturbed by influences arising from modern progress. The orchestra began to assume greater importance as regards its wind element, new and improved wind instruments being introduced, and the use of them being much extended. This led to a constant desire for louder and more exciting effects, and both makers and users of wind instruments soon perceived that such effects might be enhanced by raising slightly the pitch of the sounds. The wind instruments were of course the standards in an orchestra, and so a gradual rise crept in, which both strings and voices were obliged to follow. The conductors, who ought in the interests of good music to have checked this, were either ignorant of, or indifferent to, the mischief that was being done, until at length it assumed alarming proportions. In 1878 the opera band at Covent Garden were playing at about A = 450 or C = 540, being a rise of a semitone above the 'classical pitch' used down to Beethoven's day.

Such a change was attended with many evils. It altered the character of the best compositions;

[1] The most thorough investigation of this subject will be found in two papers read before the Society of Arts, May 12, 1877, and March 3, 1880, by Dr. A. J. Ellis, F.R.S. [See also Ellis's translation of Helmholtz, 2nd ed. App. p. 493, and an essay by D. J. Blaikley in the *Descriptive Catalogue of Musical Instruments in the Royal Military Exhibition, 1890* (1891), p. 235. The article 'Pitch' in the supplementary volume of the *Ency. Brit.*, 10th ed., with its valuable tables of pitch, should also be consulted.]

it tended to spoil the performance and ruin the voices of the best singers; and it threw the musical world into confusion from the uncertainty as to the practical meaning of the symbols used; and all for no object whatever, as no one could affirm that the new pitch was on any ground better than the old one. Accordingly strong remonstrances were expressed from time to time, and efforts were made either to restore the original pitch, or at least to stop its further rise, and to obtain some general agreement for uniformity. In 1834 a 'Congress of Physicists' held at Stuttgart adopted a proposal by Scheibler to fix the A at 440 (true C=528), but it does not appear that this had any practical result. In 1858 the French government appointed a commission, consisting partly of musicians[1] and partly of physicists, to consider the subject. The instructions stated that 'the constant and increasing elevation of the pitch presents inconveniences by which the musical art, composers, artists, and musical instrument-makers all equally suffer, and the difference existing between the pitches of different countries, of different musical establishments, and of different manufacturing houses, is a source of embarrassment in musical combinations and of difficulties in commercial relations.' The Commission reported in Feb. 1859.[2] After substantiating the facts of the rise (which they attributed to the desire for increased sonority and brilliancy on the part of instrument-makers) and the great want of uniformity, they resolved to recommend a fixed standard: A=435 (C true=522; C by equal temperament=517). This was confirmed by a legal decree, and it has been adopted in France generally, to the great advantage of all musical interests in that country.

Soon afterwards an attempt was made to do something in England. A committee was appointed by the Society of Arts, who reported in 1869, recommending the Stuttgart standard of C=528; but the recommendation fell dead, and had no immediate influence. Other agitations and discussions were for a long time without effect, and the state of matters in this country in regard to the standard of pitch was as follows. The principal orchestras continued to play at the elevated pitch; but this was repudiated by the general consensus of vocal performers, and in all cases where an orchestra was not employed, as in churches and at vocal concerts, a much lower pitch was used, corresponding nearly with either the French or the 'classical' one. Hence all idea of uniformity in the practical interpretation of music was out of the question,—a state of things most deplorable, and a disgrace to the musical education of the country. [The earnest and persevering endeavours of Mr. A. J. Hipkins, Dr. A. J. Ellis, and Dr. Pole, the writer of this article, at last bore fruit in the general adoption of what is virtually the French *diapason normal* in 1896, *i.e.* A=439 double vibrations at a temperature of 68° Fahr., or A=435 double vibrations at 59° Fahr. For a time, and until the organ in the large concert-hall could be altered to correspond with the change, there was much discrepancy between the 'old' and 'new' Philharmonic pitches, as they were called, but now (1906) the latter is almost as universal in England as on the continent, with the glaring exception that the instruments used in the military bands are still at the high pitch.]

It is an interesting consideration whether, as a matter of theory, a philosophical standard of pitch can be devised, based on natural facts, like the standards of measure, weight, and time. Such a standard is easily deducible. We may assume the existence of a note corresponding to the simplest possible rate of vibration, viz. *one per second*; and the various octaves of this note will be represented by 2, 4, 8, etc. vibrations, being a series of powers of the number 2. This theoretical note is found to agree so nearly with the musician's idea of the note C (the simplest or fundamental note in our modern musical system) that they may be assumed to correspond, and we thus get $c''=512$ double vibrations per second, which may be called the 'Philosophical Standard of Pitch,' and which is adopted, for theoretical purposes, in many books on music. And as it will be seen that this corresponds very fairly with the 'Classical Pitch' which was in vogue during the best periods of music, and differs very little from the authorised French pitch and the vocal pitch now followed in England, it would form a reasonably good standard in a practical as well as in a theoretical point of view. W. P.

PITCHPIPE. A small stopped diapason pipe with long movable graduated stopper, blown by the mouth, and adjustable approximately to any note of the scale by pushing the stopper inwards or outwards. A pipe of this kind is so much influenced by temperature, moisture, force of blowing, and irregularities of calibre, that it can only be depended on for the pitch of vocal music, and is not to be trusted for more accurate determinations. A small reed pipe of the free species, in which the length of the vibrating portion of metal is controlled by a rotating spiral, is somewhat superior, and far less bulky than the older contrivance. It is known as Eardley's patent chromatic pitchpipe. Sets of single free reeds, each in its own tube, arranged in a box, forming a more or less complete scale, are to be obtained, and form comparatively trustworthy implements; if tuned to equal

[1] The musicians were Auber, Halévy (who drew the Report), Berlioz, Meyerbeer, Rossini, and Thomas. The other members were Pelletier, Despretz, Doucet, Lissajous, Monnais, and Gen. Mellinet.

[2] *Rapport et Arrêtés pour l'établissement en France d'un diapason musical uniforme.* Paris, Imprimérie Impériale, 1859.

temperament they may be employed to facilitate pianoforte or organ-tuning. All pitchpipes are however inferior in accuracy to tuning-forks: the only advantage they possess over the latter being their louder, more strident, more coercive tone, and the readiness with which beats are produced. No accurate tuning is practicable except by the principle of beats and interferences. W. H. S.

PITONI, Giuseppe Ottavio, eminent musician of the Roman school, born March 18, 1657, at Rieti; from the age of five attended the music-school of Pompeo Natale, and was successively chorister at San Giovanni de' Fiorentini, and the SS. Apostoli in Rome. Here he attracted the attention of Foggia, who gave him instruction in counterpoint during several years. In 1673 he became Maestro di Cappella at Terra di Rotondo, and afterwards at Assisi, where he began to score Palestrina's works, a practice he afterwards enjoined on his pupils, as the best way of studying style. In 1676 he removed to Rieti, and in 1677 became Maestro di Cappella of the Collegio di San Marco in Rome, where his pieces for two and three choirs were first performed. He was also engaged by various other churches, San Apollinare and S. Lorenzo in Damaso in 1686, the Lateran in 1708, and St. Peter's in 1719, but he retained his post at San Marco till his death, Feb. 1, 1743, and was buried there.

Pitoni's 'Dixit' in sixteen parts is still one of the finest pieces of music sung at St. Peter's during Holy Week, and his masses, 'Li Pastori a Maremme,' 'Li Pastori a montagna,' and 'Mosca,' founded openly on popular melodies, still sound fresh and new. His fertility was enormous; for St. Peter's alone he composed complete services for the entire year. He also wrote many pieces for six and nine choirs. He compiled a history of the Maestri di Cappella of Rome from 1500 to 1700, the MS. of which is in the Vatican library, and was used by Baini for his life of Palestrina. Gaspari drew the attention of Fétis to a work of 108 pages, *Guida Armonica di Giuseppe Ottavio Pitoni*, presumably printed in 1689. The MS. is lost. Among Pitoni's numerous pupils were Durante, Leo, and Feo. The library of the Corsini Palace in Rome contains a biography of him by his friend Geronimo Chiti of Siena. Proske's 'Musica Divina' contains a mass and a requiem, six motets, a psalm, a hymn, and a 'Christus factus est,' by Pitoni. See the *Quellen-Lexikon*. F. G.

PITT, Percy, composer, organist, and pianist, was born in London, Jan. 4, 1870, but studied music almost entirely abroad, after undergoing a general education in France. At Leipzig, whither he went from Paris to live, from 1886 to 1888, he was a pupil of Reinecke and Jadassohn, and for the three following years he worked at Munich under Rheinberger. On his return to England in 1893 he devoted much time to composition, and, in addition, was appointed in 1895 chorus-master of the Mottl Concerts; in 1896 official organist of the Queen's Hall; and in 1902 musical adviser and occasional conductor at Covent Garden. As a programme analyst Mr. Pitt has done much good work. The list of his compositions is of considerable length, and many of the works are of importance. His symphonic prelude, 'Le Sang des Crépuscules' (1900); his suite from the incidental music to Stephen Phillips's 'Paola and Francesca' (1902); his overture 'The Taming of the Shrew' (1898); his ballade for violin and orchestra (1900), composed for M. Ysaye, have been played on the continent and in America, as well as in England. Mr. Pitt has written also a suite for orchestra (1895), and other suites, 'Fêtes galantes' (after Verlaine, 1896), 'Cinderella' (1899), 'Dance rhythms' (1901); a concerto for clarinet and orchestra (1897); a Coronation march and a march for military band, the last written expressly for the trooping of the colour; an oriental rhapsody; a ballad for male chorus and orchestra, 'Hohenlinden' (1899); five poems for baritone and orchestra (1902); and others for mezzo soprano and orchestra (1904); incidental music, in addition to that named, to 'Flodden Field' by Alfred Austin, and to 'King Richard II.,' and a Sinfonietta produced at the Birmingham Festival, October 1906, and in the repertory of the Queen's Hall Symphony Concerts in London. Not yet performed are 'The Blessed Damozel,' for soli, chorus, and orchestra; a ballad, 'Schwerting, the Saxon,' for chorus and orchestra; two serenades, one for strings, the other for full orchestra; a trio; a quintet; and much more music, instrumental and vocal. Mr. Pitt is a very active member of the young British school, and while his technical skill in music is enormous, his sympathies and knowledge are wide. R. H. L.

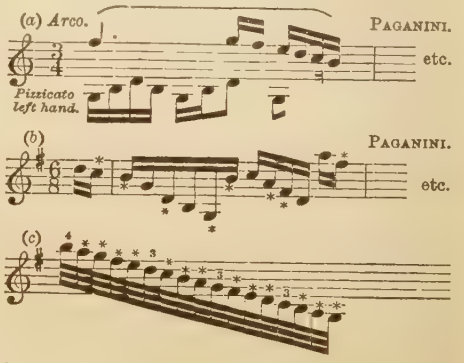
PITTMAN, Josiah, the son of a musician, born Sept. 3, 1816. He began to study both theory and practice at an early age, and became a pupil of Goodman and of S. S. Wesley on the organ; and at a later date, of Moscheles on the piano. He held the post of organist at Sydenham (1831), Tooting (1833), and Spitalfields (1835) successively—the last of the three for twelve years. Feeling the need of fuller instruction in theory he visited Frankfort in 1836 and 1837, and studied with Schnyder von Wartensee. In 1852 he was elected organist to Lincoln's Inn: the service was in a very unsatisfactory condition, but Pittman's zeal, perseverance, and judgment improved it greatly, and he remained there for twelve years. It was in support of this reform that he wrote a little book entitled *The People in Church* (1858), which at the time excited much attention. He also composed many services and anthems for the Chapel. Pittman was connected with the opera as

maestro al cembalo at Her Majesty's (1865-68) and Covent Garden (1868-80). His early predilections were for the German organ music, and like Gauntlett, Jacob, and the Wesleys he worked hard by precept, example, and publication to introduce Bach's fugues, and pedal organs into England. When Mendelssohn came here he lost no opportunity of hearing him play and of profiting by his society. For several years Pittman delivered the annual course of lectures on music at the London Institution. He arranged many operas, etc., for piano, and died in London, April 23, 1886. G.

PIXIS, a family of musicians. FRIEDRICH WILHELM, the elder, was a pupil of the Abbé Vogler in Mannheim in 1770, and still lived there in 1805. He published organ-music, and sonatas and trios for PF. His eldest son, also

FRIEDRICH WILHELM, born in Mannheim, 1786, studied the violin under Ritter, Luigi, and Fränzel, early made a name, and travelled throughout Germany with his father and brother. At Hamburg he took lessons from Viotti. In 1804 he entered the Elector's Chapel at Mannheim, and afterwards went to Prague, where he became professor at the Conservatorium, and Capellmeister of the theatre, and died Oct. 20, 1842. His brother,

JOHANN PETER, born 1788, pianist and composer for the piano, lived with his father and brother till 1809, when he settled in Munich. In 1825 he went to Paris, and became a teacher of great note there. His adopted daughter, FRANZILLA GÖHRINGER (born 1816 at Lichtenthal, Baden), developing a good mezzo-soprano voice and real talent, he trained her for a singer, and in 1833 started with her on a tour, which extended to Naples. Here Pacini wrote for her the part of Saffo in his well-known opera of that name. After her marriage to an Italian named Minofrio, Pixis settled finally in Baden-Baden in 1845, and gave lessons at his well-known villa there almost up to his death on Dec. 22, 1874. He composed much for the piano—concertos, sonatas, and drawing-room pieces, all now forgotten. The fact that he contributed the third variation to the 'Hexameron,' in company with Liszt, Czerny, Thalberg, Herz, and Chopin, shows the position which he held in Paris. His works amount in all to more than 150. Though not wholly devoid of originality he was apt to follow too closely in the footsteps of Mozart, Haydn, and Beethoven. In 1831 he composed an opera 'Bibiana' for Mme. Schroeder-Devrient, produced in Paris without success. 'Die Sprache des Herzens' was composed in 1836 for the Königstadt Theatre in Berlin. F. G.

PIZZICATO (Ital. for 'pinched'). On the violin, and other instruments of the violin-tribe, a note or a passage is said to be played pizzicato if the string is set in vibration not by the bow, but by being pinched or plucked with the finger. Early instances of the effect are to be found in Handel's 'Agrippina,' 'Pastor Fido,' 'Terpsichore,' and in an air by Hasse, written for Mingotti in 1748. A well-known instance of effective orchestral pizzicato occurs in the scherzo of Beethoven's C minor Symphony, just before the entry of the finale, and also in the adagio of the same master's B♭ Symphony. The canzonetta in Mendelssohn's Quartet in E♭, op. 12, affords an illustration of its use in chamber-music. In solo-playing a distinction is made between the pizzicato executed with the left, and that with the right hand. The former one is frequently used, but not so much in classical as in brilliant modern pieces. Paganini made an extensive use of it, either by playing a pizzicato accompaniment to a tune played with the bow (*a*), or in quick passages with arco notes interspersed (*b*) and (*c*).

(The notes marked * to be played pizzicato with the left hand.)

A natural harmonic note, when played pizzicato, produces an effect very similar to that of a note on the harp. Sterndale Bennett makes use of it in the serenade of his Chamber-Trio. There is, however, hardly another instance of this effect to be found. P. D.

PLAGAL CADENCE is the form in which the final Tonic chord is preceded by Subdominant Harmony. [See CADENCE, vol. i. p. 437*a*.] C. H. H. P.

PLAIDY, LOUIS, born Nov. 28, 1810, at Wermsdorf, in Saxony, learnt the pianoforte from Agthe, and the violin from Haase, of Dresden. He was first known as a violinist in the Dresden concerts, and went to Leipzig in 1831; he afterwards turned his attention especially to the pianoforte, and was so successful as to attract the notice of Mendelssohn, who in 1843 induced him to take the post of pianoforte teacher in the Leipzig Conservatorium. There he attained a great and deserved reputation. His class was always thronged, and his instruction eagerly sought by pupils from all parts of the world. This popularity arose from his remarkable gift (for it was a gift) of imparting technical power. Were a pupil ever so deficient

in execution, under Plaidy's care his faults would disappear, his fingers grow strong, his touch become smooth, singing, and equal, and slovenliness be replaced by neatness. He devoted his life to technical teaching, and brought all his powers and experience to bear upon his celebrated work *Technische Studien*, which is now a standard text-book in every music school. Great attention to every detail, unwearying patience, and a genuine enthusiasm for the mechanical part of pianoforte-playing were his most striking characteristics. He was a man of a most simple and kindly nature, and took a warm interest in his pupils. He resigned his post in 1865, and taught privately for the rest of his life. He died at Grimma, March 3, 1874. A. S. S.

PLAIN-SONG (*Cantus Planus*) is the name now given to the style of unisonous ecclesiastical art-music which arose before the development of harmony. In its earliest days it was called by more general names, such as *musica*, *cantilena*, or *cantus*; but when harmony arose and brought with it measured music (*musica mensurata* or *mensurabilis*), with a definite series of time-values, a distinguishing name was required, and *cantus planus* was adopted in order to emphasise the fact that the older music differed from the newer in having no definite time-values. All early unison melody, which is unmeasured, may in the broadest sense of the term be called Plain-song. The melodies to which a Hindu chants his sacred books or the Mahometan the Koran are plain-song. The Synagogue music of the pre-Christian era was probably of the same character, and the traditional music of the Synagogue of to-day is in parts so characteristic of the style that it will be worth while later on to quote some specimens of it for the purposes of comparison. [See Synagogue Music.]

While there is much interest attached to the development of plain-song melody in connection with other forms of religion than the Christian, the chief interest centres round the plain-song of the Christian Church in the West. The value of the history of the Latin plain-song, apart from its ecclesiastical and liturgical side, lies in the fact that it represents the evolution of melody from the artistic point of view. It is thus a different line of evolution from the rise of harmony on the one side and from the development of folk-song on the other. Plain-song, like sculpture, evolved very rapidly, and reached its climax at an early point in its history, while the art of harmony, like the art of painting, evolved very slowly, and went through many crude stages before reaching its present stage of perfection. The result has been that the masterpieces of melody came into existence at a period when the art of harmony was undeveloped or even non-existent; they had already become old at the time when the new art of music was making its first crude experiments in harmony, just as the art of sculpture was already long past its zenith when the art of painting made its first crude experiments towards perspective. It is only, therefore, by a confusion of thought that the masterpieces of plain-song melody can be compared (to their disadvantage) with the crude attempts of mediæval harmony. Plain-song is archaic only in the sense in which Greek sculpture is archaic; that is to say, it is an art-product which early reached its climax. In consequence its appeal is to a less wide public than the appeal of harmonised music, just as the appeal of sculpture is to a less wide public than the appeal of painting. But there is no justification for treating either the masterpieces of Greek sculpture or the masterpieces of Latin plain-song as being anything less than unsurpassed. To call either of them crude or barbarous reveals a lack of artistic perception.

The relation of plain-song to measured music may again be expressed by another parallel, for plain-song is analogous to prose, while measured music, with its definite subdivisions of time, is analogous to poetry, with its definite subdivisions of metre. The freedom of rhythm which belongs to plain-song is a freedom desirable in itself. It was a sacrifice of freedom when Harmonised Music found itself forced to become also Measured Music, because of the difficulties that beset the performance of music in harmony without strict time. The sacrifice of liberty was well worth making then, in view of what was to be won; but now a reversal is taking place, and the tendency of the present evolution of the musical art is to work back again out of the bondage of strict time towards the recovery of rhythmical freedom. In the future it may well be that even harmonised music may become for certain purposes independent of strict time, and therefore a new form of plain-song.

Meanwhile it is clear that, while measured music can be suitably adapted to a metrical text, plain-song must always be more readily suited to a prose text. The ecclesiastical plain-song, therefore, finds its justification in this, even if in nothing else, since all the early texts to which plain-song is set (apart from the hymns) are prose texts. And it finds its counterpart again in later days in recitative, either of the simpler kind, as used in classical Italian opera, or of the later declamatory kind, as used in the modern German opera.

Plain-song and Measured Music may again be contrasted with regard to tonality. The Modal system which underlies ecclesiastical plain-song has already been described in the article Modes; and the contrast between measured music in the modern scales and plain-song written in the ancient modes has been made clear there.

For the purpose of this article the plain-song of the Eastern Church must be left out of account, and attention must be exclusively

directed to the Latin plain-song or the Gregorian music, which has already been described summarily under that heading. It is necessary, however, here to go more fully into the nature and condition of the two collections of music which make up the Gregorian collection. We turn first of all to the collection of music for the Mass comprised in a mediæval or modern Gradual. The chief ancient pieces are the variable items which are inserted into the fixed structure of the service on any given occasion at four special points—the Introit or *Antiphona ad introitum* at the beginning of the service; the Gradual, with *Alleluia* or Tract which precede the Gospel; the Offertory which accompanies the preparation of the oblations; and the Communion or *Antiphona ad communionem* which accompanies the partaking of the Sacrament. There are thus six sorts of composition, and the music written for them belongs almost exclusively to the 5th and 6th centuries. In the parallel collection of music for the Divine Service, embodied in the Antiphonal, we find less variety. The two forms to be considered are, (1) the Responds which belong to the lessons read during the service and forms a musical interlude between them, and (2) the Antiphons which form an integral part of the Psalmody. The Hymns stand to a certain extent apart, and must be treated separately.

The same musical principles underlie both these collections. The root-forms of psalmody are described elsewhere under ANTIPHON, PSALMODY, and RESPONSORIAL PSALMODY; while the simpler form of music consisting of inflected monotone, which has provided such forms as versicles and responses, the chants for the Lessons, Epistle, Gospel, etc., has been described under INFLEXION.

These simple recitatives are the earliest and most fundamental part of plain-song; they go back, for the most part, to the stage at which there is a clearly defined Dominant which figures as the reciting note, but no clearly defined Final. The most familiar example of this class is the music of the Preface in the Eucharist (see PREFACE); another is the tone of the Lord's Prayer in the same service. This class of recitative stands midway between the mere inflected monotone of the responses or the lectionary tones on one side, and on the other the pieces of plain-song that may be definitely called art-products or compositions.

We come next to investigate the methods and characteristics of plain-song composition in the classical period of the 5th and 6th centuries, starting with the Gradual, rather than with the Antiphonal, as being the more orderly and exclusively classical collection of the two. This great storehouse of plain-song shows many signs of uniformity and order; over against the parallel collection of Ambrosian music it exhibits the character of a well-managed and fertile estate as contrasted with the shapeless luxuriance of primitive forest. Its liturgical orderliness is shown by such things as the sequence of psalms used for the Communions in Lent, or for the Introits, Graduals, etc. in the summer season—points which do not call for discussion here. But its musical orderliness calls for some further exposition. A significant instance of methodical arrangement that has so far escaped notice, is connected with the Graduals of the Third and Fourth Modes. These, with one exception, are all confined to the period of penitence between Septuagesima and Easter. The fact is worth noting, for it not only shows arrangement of a careful sort, but it also reveals something of the æsthetic sense of the musicians of the day, inasmuch as they seem to have connected this tonality with a penitential spirit. The one exception is also interesting. The gradual *Benedicite* of Michaelmas is to a large extent modelled on the gradual *Eripe me* of Passion Sunday. Now this festival belongs to the 6th, if not to the 5th, century; the holy day, and perhaps even the mass itself, came originally from a church dedication. It is probable that, in settling the music of the gradual, such an exception was not made until the reason of the rule and perhaps its very existence had gone out of memory; and if this be so, then this rule of assigning the third and fourth mode graduals to the penitential season carries us back to very early days, and shows systematic arrangement being made early in the 5th century.

While such matters as these point to orderliness, it must be remembered that the classical Gregorian collection is far from being homogeneous in character. It is a stratified collection; and it is not difficult to separate, at any rate roughly, the various strata. The instance just cited suggests the high antiquity of the series of graduals; and on other grounds, too, it is probable that just as the gradual, in some musical form, represents the oldest form of psalmody at the mass, so the existing graduals in their present form are the most ancient of the extant chants of that service. The Tract—the one instance of 'Direct Psalmody' here—should probably be put next in chronological order and before all the existing mass-music of the antiphonal sort. Among the antiphons those of the Offertory are probably to be assigned to an earlier date than the Introits and Communions. Last in order of time in the true Gregorian collection come the *alleluias*, which are so novel to the collection, that their position there is a much less stable one than that of the rest.

It is important to inquire how far this body of classical plain-song is uniform in its tonality, and presupposes the later modal theory. The answer seems to be that the actual music of the collection is not further removed from the eight-

mode theory that prevailed, with slight modifications, through the mediæval period, than theory and practice in music are wont to be. No doubt there are certain features not easily reconcilable, and these have to be accounted for. Those who have supposed that the eight-mode theory was a late Byzantine importation of the 7th or 8th century, have also supposed that there followed upon the new importation a far-reaching transformation-process by which the old music was adapted to the new theory; after which process there remained some few irreconcilable items such as these. But there are no signs of such a wholesale transformation visible. The discrepancies, as they at present exist, are to a large extent merely due to the corruption or the ignorant revision of the musical text. Apart from this, some licenses may be detected, which apparently the composers allowed themselves, though contrary to the strict theory. For example, they seem to have used the ♭ for the low B as well as for the high *b*, although the strict theory knew of no such modification. This habit is best shown by a group of Offertories of the second mode, though the same phenomenon is visible also elsewhere. The discrepancy was not a glaring one, for by transposing the melody a fifth higher it was easy to avoid actually writing the low B♭. Such transposition, therefore, in some cases hides the fact; though in others the same Offertory may be found in one MS. transposed and in another kept at its normal pitch, and with the B♭ changed to B♮. (See for example the O. *Meditabor* of the Wednesday in Whitsun-week, which the Sarum Gradual gives untransposed, and therefore with B♮, while the Solesmes Gradual has an F, in the transposed position, equivalent to the B♭ in the normal position.) There are a good many instances of this point to be found, which show that the divergence is not a mere casual mistake. In other cases, too, besides these, the power of transposing, which existed either independently of the *b*♭ or through it, was utilised so as to allow the introduction of certain notes which were not strictly speaking countenanced by the theory, but involved the use of chromatic effects. Thus a sixth-mode melody, which in its natural position used the *b*♭ uniformly and not the *b*♮, was transposed a fifth higher, so that by use of the *b*♭ in the new position the leading note might be avoided, and the effect be obtained of an E♭, which is, properly speaking, alien to the mode. (See vol. ii. p. 506.) Similarly by transposition the effect of an F♯ could be obtained. Want of space precludes the full discussion of these points with instances, and only the bare statement of the facts can be made here.

When these exceptions have been mentioned and allowed for, there remains the general truth that the bulk of the music of the classical Gregorian collection conforms to the mediæval modal theory in its main features. In some smaller points, such as the range of the modes, or the notes on which a melody could begin, the later mediæval theorists, after the 9th century, made certain pedantic rules which were at variance with the practice of previous generations, and even of their own; but these were of small importance. It is probably true to say that the theory that lies behind the classical plain-song is substantially that which survived as a tradition down to the time of the musical revival of Charlemagne's day, and not true to say that a new Greek theory was introduced then.

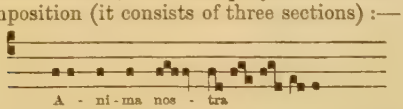
From this consideration of theory we turn to consider the art of musical composition in the stricter sense. What were the principles on which such music was written? There is a radical difference in this respect between the responsorial and the antiphonal music. As these two were confronted with one another in the primitive era we can dimly discern a certain amount of accommodation taking place between them. The responsorial clung to its strong sense of Dominant, but acquired a new definiteness as to Final. This was easily done, because, as we shall see, the method of responsorial composition made it easy to modify, if necessary, the close of a melody. On the other hand, the antiphonal music, that had originally very little sense of dominant, adopted it to a considerable extent. The difference between the Ambrosian and the Gregorian psalm-tones shows the effect of the change. In the former a variety of notes may be employed in each mode for the reciting note, while in the latter the reciting note is regularly the Dominant of the mode. (See PSALMODY.) But even after this mutual borrowing, the two methods of psalmody remained very distinct in their procedure, though to a certain extent they were bound to move along the same lines.

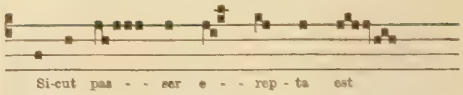
The fundamental lines of all plain-song composition were determined by the circumstances. The parallelism of Hebrew poetry made it necessary that the music which was set to it should be binary in form. The *Cursus*, or law of rhythm that ruled Latin prose, made definite moulds for the musical cadences. The pentesyllabic character of the great cadences is shown in the article RESPONSORIAL PSALMODY, and the shorter cadences of four, three, and two accents were similarly determined. Thus though plain-song is not formal in the sense that measured music is formal, with its bar of so many beats and its rhythm of so many bars, yet it has a very definite form of its own; and, however much bad execution and want of understanding may have obscured this in time past, and brought plain-song into undeserved bad odour with musicians, the recovery of the true plain-song and the study of its principles and methods are bound to bring it back to their notice, not merely as an antiquarian study, but as living and effective artistic music.

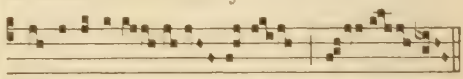
Add to the two principles mentioned—the binary form and the rhythmical cadences—the principle of elaboration by vocal adornments, and you have the three root-ideas that are common to plain-song 'form.' This use of melodic enrichment, where elaboration was required, arose also out of the necessities of the case; for there was as yet no faculty of harmonic enrichment available, and richness was necessarily to be gained only by melodic elaboration. When this is realised, the long *melismata*, which, when ill-executed, are so intolerable in practice and so unjustifiable in theory, become, when properly sung, both artistically defensible and æsthetically ravishing.

The special methods of the responsorial music are exemplified in the graduals. These are very unevenly divided among the modes, they show less sense than the rest of the distinction between plagal and authentic. While fifty or so belong to the fifth and sixth modes (the old *Tritus*), and some forty to the first and second (the old *Protus*), the third and fourth (the old *Deuterus*) claim only a dozen, properly speaking, and the seventh and eighth (the old *Tetrardus*) only one or two more than that number. The method of composition is a development of inflected monotone. (See RESPONSORIAL PSALMODY.) Many of the cadences are common to many of the graduals of the same mode, but they are not as a rule shared with those belonging to other modes. Thus each mode has its characteristic figures,—certain cadences which are used in closing (these may possibly have been modified when it was desired to make more explicit the Final), and others used in the body of the respond or verse. Some of these are combinable with one another, and thus by a skilful use of these figures the plain-song composer gets his effects of melodic richness and beauty just as the master of harmony gets his by the collocation, combination, and sequence of familiar chords.

It is one of the chief merits of the new reforms instituted by the Benedictines, and now pushed forward with approval by the present Pope, that this music is being recovered from the chaos into which the official music-editions current since the 16th century had plunged it; and once again the artistic method of the compositions is being revealed and vindicated. A specimen gradual of the *Tritus* tonality, with some comments, will exemplify this method of composition (it consists of three sections):—



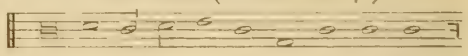
This opening is found in half-a-dozen other cases; the closing *melisma* is also occasionally used in the body of the composition as well. The next section stands alone, and is not specially distinctive, but it is made up of common phrases:—

The gradual then ends with a characteristic close, which, in combination with various other figures, is the most popular of all the final cadences in this tonality:—



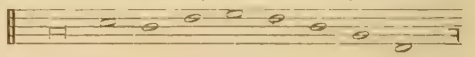
There is even more use of common material in the four sections which make up the verse. Its opening section is common to seven gradual verses, while an eighth has the same music but not as its opening section. Its second section is also in whole or in part shared by many of this group, a third section is peculiar to *Anima mea*, and not found elsewhere, while the final section brings in once more the closing cadence with which the gradual has been seen to end.

Even from this single example, and from the specimen given under RESPONSORIAL PSALMODY, it is easy to see the way in which the primitive monotone survives, though elaborate cadences have been grafted on to it, and even the monotone itself has become highly ornamented. It is interesting to compare some of the Hebrew cadences which form, with their monotone, the staple bulk of the Jewish ecclesiastical chant. Like the Hebrew writing they are to be read from right to left.

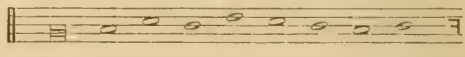
The Great Telisha (written thus ♀):—



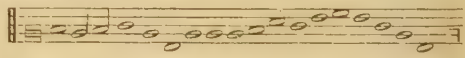
The Small Pazer (written thus ⊔):—



The Zarka is of a minor character (written thus ∞):—



The Shalsheleth is more elaborate still (written thus ξ):—



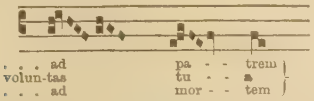
These forms, given by S. Münster in his *Institutiones Hebraicae* of 1524, are of no great antiquity as it seems, nor do they compare in interest with the Gregorian *melismata*; but they exemplify the same method of composition, which is indeed almost universal in early chant-music.[1]

It will be well to give here, for purposes of comparison, a few specimens of the cadences as used in the Responds of the Office, which are

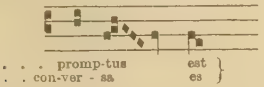
[1] For richer Jewish Plain-song see SYNAGOGUE MUSIC, also *Organist and Choirmaster* for 1897, F. Leitner, *Der Gottesdienstliche Volksgesang im jüdischen und christlichen Alterthum* (Freiburg, 1906), and *Jewish Encycl.*

built up on the same lines. A good set of examples may be drawn from a group of Responds of the eighth mode, used in Holy Week—'In Monte Oliveti' and others akin to it.

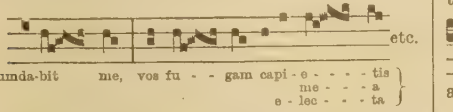
Thus we have this used as a common cadence :—



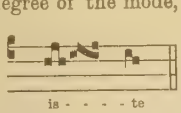
and in many more instances. This, again, is characteristic :—



Sometimes a phrase is used with great skill in different positions, thus, on the Final and on the Dominant :—



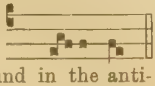
and the like phrase is also used so as to end on yet another degree of the mode, with a minor effect thus :—



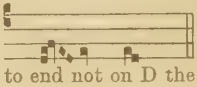
Thus throughout the whole range of responsorial compositions the same principles prevail.

The tracts, though they differ from the graduals in their method of performance, do not differ from them in their style of composition. They need not, therefore, be separately treated here. (See TRACT.) It is different, however, with the antiphons. These are all pure melody without any suspicion of a primitive monotone lying behind them. Antiphons in their simplest form are constructed upon certain standard types of melody, and even in the elaborate shape in which they figure in the mass-music they remain true to their history. In the Gregorian antiphon the Dominant figures prominently, but as a mere dominant and not as a reciting note. The Final is equally prominent, and the cadences are so ordered as to produce variety and feeling. Richness is here, too, obtained by the use of *melismata* ; they differ in the different modes, and according to the sort of composition.

The Offertories are the richest sort of chant, and stand on slightly different ground from the antiphons of the Introit and Communion. These two formed a pair, they agreed as to their method of psalmody, each of them being associated with several verses of a psalm sung to a tone, until in the course of the 10th-12th centuries the Communion lost its psalm. The offertory on the contrary was associated with one or more verses set to very elaborate chants, which were assigned to a soloist as if they had been responsorial rather than antiphonal. Similar differences prevail in the musical texture of the two classes. It is not at all uncommon to find the same figures used in introits and communions belonging to the same tonality (authentic and plagal), but it is not so common to find points of contact between them and the offertories of that tonality. When such are found they are usually in the closing phrases, as for example in the stock closing cadence of the fourth mode—



The figures and phrases found in the antiphons are not unlike some of the simpler *melismata* of responsorial music, though rarely the same. Thus we find constantly in introits and communions of the first mode the phrase—

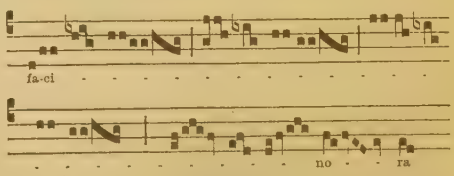


which is like one cited above. The figure is used also a third higher, so as to end not on D the Final, but on F—

But there is no doubt as to the marked difference between the antiphonal and the responsorial style.

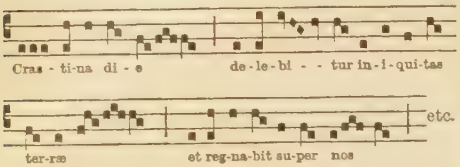
The *Alleluia* differs in character from the preceding. It is essentially a *pneuma* or *jubilus*, that is, a long melody sung merely to a vowel sound. Having thus no liturgical text, it was not specially appropriated to a particular occasion. Even when St. Gregory added a psalm-verse to the *Alleluia* it retained some of its features as a free-lance ; it was the most unstable element in the Gregorian repertory, and the one opening for new compositions for the mass-chants that remained when all other lines of such productivity were closed up in the 7th century. Unhampered by words, the *Alleluia* developed a musical form of its own. There is constant repetition of phrases, so that the same musical idea gains emphasis by reiteration, and also constant repetition with slight differences, so that variety and contrast is obtained as well as reiteration. The *Alleluia* of the fourth Sunday in Advent opens thus :—

The verse 'Veni domine' follows, and in the middle of it comes this long *jubilus*—



At the end of the verse comes a closing *jubilus*, which is not in this case, as is usual, the same as that of the *Alleluia*.

Here also we get the beginnings of musical rhyme clearly established. Signs of it have appeared in the early compositions occasionally —especially in the case of one or two stock phrases already cited ; but it becomes a common procedure in the *Alleluias*. That for Christmas Eve begins its verse thus (Solesmes, not Sarum) :—

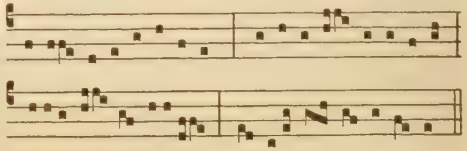


The tendency will be seen further developed when we come to Sequences.

The same features which have been described as regards the Mass-music in the Gradual appear also in the Office-music of the Antiphonal. There, too, is to be found the same blending of responsorial and antiphonal psalmody ; but there is not the same clear line drawn between the classical plain-song of the 5th and 6th centuries, and that which (in the case of the Office) was composed subsequently, and added to the Gregorian collection. In some respects both antiphonal and responsorial music are seen in a more primitive stage in the Antiphonal than in the Gradual. The psalm-music has not been written for purposes of a choir, and therefore it has not been elaborated as it has in connection with the Mass. There, it is only in a few cases that that simple music has survived, as for example for one or two communions where the old simple melody has not been superseded. Here it is otherwise. The responds of the Office, unlike those at Mass, keep as a rule to their stock psalm-tone for the verse ; and, though they indulge in elaborate *melismata*, the structure is on the whole simpler than in the case of the graduals.

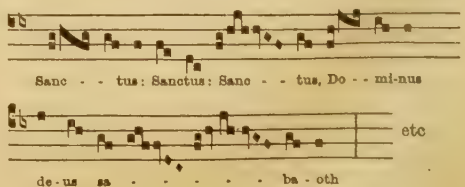
So far as antiphons are concerned, they exist in their primitive form in the Psalter of the Office, and are found in a simple shape throughout the whole of it. It is quite exceptional to find in the Office any elaborate form of antiphon at all comparable to the introits in complexity ; though there is some gradation, and the antiphons of the gospel-canticles are more florid as a rule than those of the psalms. It is among these antiphons of the Office that it is possible to trace out the way in which a large number are constructed upon the same musical theme. (See ANTIPHON.)

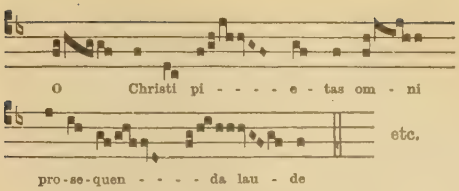
We turn now from the Gregorian collection of classical plain-song to the music which lies outside it. The hymn melodies are not subsequent in date, but they are different in character, and must be treated separately. The rest of the music is subsequent in date, and is to be distinguished on that ground from the classical plain-song. It is not easy to discover what were the primitive melodies to which the hymns were sung at their first introduction to church worship. But it is clear that a hymn melody has always been regarded rather as a piece of folk-music than as an artistic composition ; and in this respect it differs from the ordinary plain-song. It differs also inasmuch as it is the setting of metrical words, and therefore takes its character from the metre. It is necessarily, therefore, more closely allied to measured music than any other branch of plain-song ; in fact, a simple syllabic melody set to a hymn of pronounced metre is bound to become almost measured in its rhythm. This is less the case with the more elaborate hymn melodies ; but even with them there remains the necessity to fit the music to the regular recurrent accents of the words (see HYMN), and this produces a uniformity of rhythm which is not found in plain-song set to prose texts. Hymn melodies, though popular in origin, show, however, clear signs of artistic structure. For example, in the following melody



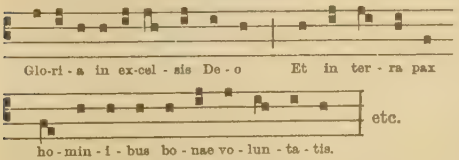
there is considerable skill shown in developing the third line from the second, and making its close rhyme with its central climax.

The music of the 'Ordinary of the Mass' (see GREGORIAN MUSIC) lies for the most part outside the true Gregorian collection ; this music, being essentially congregational in character, was originally simple and unvarying. There is one primitive form of *Kyrie*, one primitive setting of the Creed, *Sanctus* and *Agnus*, and probably also one primitive *Gloria in Excelsis*. These settings are of the simplest sort, and should be classed with the recitatives dealt with above rather than with the Gregorian compositions. It was not till long after the classical period that fresh settings of the Ordinary came into common use. They were for the most part local in character. Some were originally composed for the particular purpose, as, for example, the *Kyrie rex splendens* composed by St. Dunstan while waiting to celebrate. Others were nothing but adaptations ; take for example the following *Sanctus* which is an adaptation of the antiphon *O Christi pietas* of St. Nicholas :—





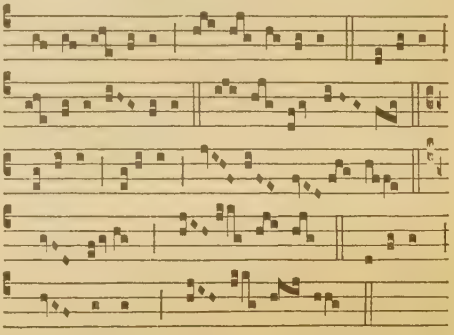
From the 9th or 10th century onwards these fresh melodies for the Ordinary were being composed or adapted. They have not by any means the merit of the classical compositions. Some began to approximate to the modern tonality, as for example an English *Gloria in excelsis* which opens thus,



This has a very modern ring, and still more so in the somewhat degraded form in which it has been given in the new Vatican Gradual; and as time went on this tendency exhibited itself more and more fully until it issued in such compositions as the *Missa de Angelis*.

A development of a fresh sort brought about the introduction of tropes, proses, and sequences. The influence of the Byzantine singers who came to the West in the early days of the Frankish Empire has probably been over-estimated. No doubt they were responsible for the introduction to the Western Church of certain Greek compositions such as the Lauds antiphons of the octave of the Epiphany. There was no great novelty in a borrowing such as this, for as far back as Latin plain-song can be traced there was going on a continual infiltration of Greek compositions, sometimes appearing singly, sometimes taken over in block, as for example in connection with Candlemas and other festivals of the Blessed Virgin. It is, however, probably to these Byzantine singers that we must assign the impulse which produced tropes and sequences. The same instinct which had already produced the *Alleluia-jubilus* induced people to go a step further, and interpolate similar musical phrases into the midst of already existing compositions, or to append them at the end. Thus, the *Alleluia* became the starting-point for a new set of *Jubili*; and even in the body of old-fashioned responds there were inserted long *melismata*, which in process of time were made into proses (see SEQUENTIA). When this had come about, it was not surprising that the same tendency should decorate the music of the Ordinary—the *Kyrie*, etc.,—with tropes.

This fresh development marks a further advance in the development of musical form. In these *melismata* we find not only the extension of those same principles of repetition and rhyme which we have already noted in the case of the *Alleluia*, but we find also the first symptoms of key-relationship. The fundamental structure of the sequence-melody was based upon the principle of repetition, for normally each phrase of the melody was repeated. In many of them the cadences are so framed as to suggest a tonic and dominant relationship. This is remarkable. Hitherto any suggestion of key-relationship had been that of tonic and subdominant, and had arisen out of the use of the tetrachord synemmenon and the *b*♭. But this appearance of tonic and dominant relationship is new. The longer sequence-melodies give it in very clear form, and the beginnings of it, at any rate, are observable even in such a short melody as the following, in the sections marked by the change of clef:—

The Alleluia melody *Eduxit Dominus*, set later to the Prose *Prome casta concio*.

The tropes and other developments of the sort, because of their liturgical impropriety, disappeared as quickly as they had arisen, surviving mainly in the sequences, which became practically independent compositions, and in the farsed Kyries; but the fresh principles of form which they had introduced still continued. The new ideas of key-relationship naturally formed a league with the folk-song tonality which was invading music; and since the church was already provided with a collection of liturgical music, which satisfied for the most part its traditional needs, on the lines of plain-song composition, further musical experiment, both melodic and harmonic, was restricted to new ecclesiastical forms such as the motet, or was even diverted to a large extent into the secular sphere.

After the 11th century plain-song composition went on, but only to a limited extent. At times it made pathetic attempts to keep the old flavour, just as in later days the Italian composers tried to keep up the polyphonic style even when their thoughts ran more naturally in the operatic style; but the late writers of plain-song could not fail to be profoundly influenced by the new tendencies out of which modern music was to develop. The true art

of plain-song was lost, the best days of plain-song composition were over, and it would have been well for plain-song if the compositions in a degraded style which were put forth in its name, and obtained an unhealthy popularity, had never come into existence. Plain-song, like everything else, must be judged by its classical epoch; and the decadent compositions of the 15th, 16th, and 17th centuries are only worth study as a warning of what plain-song is not.

In conclusion, something must be said about the preservation of the plain-song tradition. The music in the early days was all preserved orally. It is not clear at what time the melodies were written down. Long before that they were probably taught by the teacher to his class from memory, and with the assistance of gestures which indicated the rise and fall of the melodies, and probably also the extent of the intervals. Even when the system of neum-notation arose, out of combination of the acute and grave accents (see NOTATION), the practical singing was still a matter of oral tradition, and the noted books were probably few. The change which introduced a staff-notation instead of the neumatic notation made it possible to define the intervals accurately, and, in this respect at any rate, to be more secure in the preservation of the tradition. The grouping and phrasing was less well safeguarded by the Guidonian notation; but the fact that the earliest manuscripts which contain the staff notation agree in the main as regards the tradition, though they are spread over a wide area, shows that on the whole the tradition has been faithfully preserved, and that the mediæval books substantially represent the primitive plain-song.

It is probably true to say that the tradition suffered more at the period subsequent to the invention of printing than it ever suffered in the period of oral tradition. So long as manuscripts continued there was uniformity and faithfulness; but ill-advised and ignorant reforms were attempted in the 16th century which led up to the Medicean editions at the beginning of the 17th century. These editions were fastened upon the Church, and became official, though they presented a most undesirable and corrupt text of the melodies. Interest in plain-song, however, and knowledge about it were so slight that no rebellion took place against the evil tyranny of the Medicean editions till the 19th century. From 1848 there dates a new interest and a gradual improvement in the tradition. The new Mechlin books of 1848 were no improvement, but they were followed by a better edition issued jointly by the Archbishops of Reims and Cambrai. Good pioneer work was also done by the Jesuit Lambillotte in France, and by Hermesdorff in Germany; but these attempts only provoked suspicion. Official sanction was again given, and in a much more definite and exclusive form, to the corrupt Medicean version of the melodies, and from 1871 onwards the Ratisbon service-books perpetuated the evil. Following on the work of Lambillotte and Hermesdorff came the fuller revival of real plain-song in the hands of the Benedictines of the Congregation of France, led by Guéranger, Pothier, and Mocquereau. Their work has been to return to the manuscripts, to show up the unworthiness of the modern printed editions in comparison with the uniform manuscript tradition, and to call for the official adoption of a better set of service-books. The publications issued at Solesmes have led up to this result. The Gradual and other service-books published by the monks showed their superiority and their greater conformity to the true tradition, while the scientific handling of the questions at issue went on in the succeeding volumes of *Paléographie Musicale*. Through this patient work and ardent enthusiasm the Vatican itself has been conquered. Plain-song reform has received official sanction, and a new set of books is being issued from the Vatican press which will reproduce more faithfully the true Gregorian tradition of plain-song.

In England the plain-song tradition began early, coming straight from Rome with the advent of St. Augustine; and the English plain-song tradition has always been a particularly trustworthy one. When the Latin services were superseded in the 16th century it was only possible to preserve very little of the ancient plain-song. It was retained in the English litany issued by Cranmer in 1544; and six years later, in 1550, one year after the issue of the First Prayer-Book, John Merbecke published his famous *Booke of Common Praier Noted*, in which plain-song melodies, printed in the square-headed Gregorian character, were adapted to the Anglican offices of 'Mattins,' 'Euen Song,' 'The Communion,' 'The Communion when there is a Burial,' etc., under the serious restriction which was imposed upon him (in rebellion against former elaborateness), namely, that he should only set one note to one syllable. Through these publications and others the Gregorian tones survived in some form even down to the 18th century, but the bulk of the plain-song had passed away out of the English service. The revived interest in plain-song within the English church was begun by Mr. Dyce, who brought out his *Book of Common Prayer Noted* in 1843. Since then there have been many adaptations of the simpler plain-song of the responses and tones to the English service. The *Hymnal Noted* brought back the hymn melodies in 1851, and these have become increasingly popular. The more genuine and elaborate plain-song compositions have not had the same opportunity, and have not obtained

any wide currency, though in some churches plain-song masses are sung at the Holy Communion service, and even Introits also, with the English words adapted to the old melodies. In some of the modern Anglican Communities plain-song has been much studied and is very fully, if not exclusively, used in the community services. The later part of this revival of the plain-song tradition in the English church has to a large extent focussed round the 'Plain-song and Mediæval Music Society,' and, apart from rival Plain-song Psalters, its publications represent the greater part of what has been done.

For the study of Plain-song the Benedictine *Paléographie* is indispensable ; the most recent and full manual is that of Dr. Wagner, *Einführung in die Greg. Melodien* (Part I., General and Liturgical ; Part II., on Notation ; Part III., to follow, on Theory. An English translation of Part I. is published by the Plain-Song Society. A *Grammar of Plain-Song* has been issued by the Benedictines of Stanbrook. Older books are Pothier, *Les Mélodies Grégoriennes*, *The Elements of Plain-Song* (Plain-Song Soc.) ; Kienle, *Chant Grégorien*. Important scientific points are treated in Gevaert's *Mélopée Antique*, and Jacobsthal's *Chromatische Alteration*. W. H. F.

PLAIN-SONG AND MEDIÆVAL MUSIC SOCIETY, THE. In November 1888 a meeting was held by Messrs. Somers Clarke, W. J. Birkbeck, H. B. Briggs, Brown, Nottingham, Athelstan Riley, and B. Luard Selby, at which was formed the above Society, for antiquarian purposes, with the following objects :— (1) To be a centre of information in England for students of Plain-song and Mediæval Music, and a means of communication between them and those of other countries. (2) To publish facsimiles of important MSS., translations of foreign works on the subject, adaptations of the plain-song to the English use, and such other works as may be desirable. (3) To form a catalogue of all plain-song and measured music in England, dating not later than the middle of the 16th century. (4) To form a thoroughly proficient choir of limited numbers, with which to give illustrations of Plain-song and Mediæval Music. The subscription is £1 per annum, entitling members to all publications gratis. Clergymen and organists are eligible for election as associates, at a subscription of 2s. 6d. per annum, entitling them to the annual publications at a reduced price. Mr. H. B. Briggs was honorary secretary from the foundation of the Society till his death in 1901, after which the present honorary secretary, Mr. Percy E. Sankey, was appointed, the treasurer being Mr. E. G. P. Wyatt. At the present time (1906), the Society is under the presidency of the Earl of Dysart, and has for vice-presidents the Bishop of Argyll and the Isles, the Abbot of Farnborough, Viscount Halifax, Sir Hickman B. Bacon, Bart., Sir J. F. Bridge, Mus.D., the Very Rev. Vernon Staley, and Professor H. Ellis Wooldridge. The Council consists of the following :—Rev. Maurice Bell, W. J. Birkbeck, Esq., Rev. A. E. Briggs, R. A. Briggs, Esq., Somers Clarke, Esq., Wakeling Dry, Esq., Rev. W. Howard Frere, Rev. Dom Gatard, O.S.B., Rev. E. R. Grimes, A. Hughes-Hughes, Esq., J. T. Micklethwaite, Esq., Rev. E. J. Norris, Rev. G. H. Palmer, A. H. D. Prendergast, Esq., Athelstan Riley, Esq., J. Russell, Esq., P. E. Sankey, Esq., Rev. H. Urling Smith, Rev. G. R. Woodward, and E. G. P. Wyatt, Esq. The publications of the Society fall into two branches, one of which, though possibly the more useful of the two, does not need detailed specification in this place. It consists of educational works on the execution of plain-song, and adaptations to the English use. The other branch consists of facsimiles of MSS., and its value from an archæological point of view is very great, even if some of the translations printed in the older issues are here and there open to question. The volumes already published are as follows :—

The Musical Notation of the Middle Ages (out of print).
Songs and Madrigals of the 15th century (14 examples).
Gradual Sarisburiense, a facsimile of an English 13th-century Gradual, with an introduction, etc.
The Sarum Gradual, an introduction to the above.
Antiphonale Sarisburiense, a facsimile of an English 13th-century Antiphoner. 8 parts already published. (1906.)
Early English Harmony, from the 10th to the 15th century. Vol. i. published.
Madrigals of the 15th century (six in modern notation), (out of print).
Bibliotheca Musico-Liturgica, a descriptive hand-list of the Musical and Latin Liturgical MSS. of the Middle Ages preserved in English libraries. Vol. i. published. M.

PLANCHÉ, James Robinson, of French descent, born in London, Feb. 27, 1796 ; made Rouge Croix Pursuivant of Arms, 1854, and Somerset Herald, 1866 ; died in London, May 30, 1880. Planché's many dramas and extravaganzas do not call for notice in these pages ; but he requires mention as the author of the librettos of 'Maid Marian, or the Huntress of Harlingford, an Historical Opera,' for Bishop (Covent Garden, Dec. 3, 1822), and 'Oberon, or The Elf-King's Oath, a Romantic and Fairy Opera,' for Weber (Covent Garden, April 12, 1826). He was manager of the musical arrangements at Vauxhall Gardens in 1826-27, and in 1838 he wrote for Messrs. Chappell a libretto founded on the Siege of Calais by Edward III., with a view to its being set by Mendelssohn. Mendelssohn, however, was not satisfied with the book, and it was ultimately transferred to Henry Smart, by whom a large portion was composed. The correspondence between Mendelssohn and Planché may be read in the *Recollections and Reflections* of the latter (1872, i. 279-316). G.

PLANÇON, Pol Henri, born June 12, 1854, at Fumay, Ardennes, received instruction in singing at Paris from Duprez, and later from Sbriglia. In 1877 he made his début on the stage at Lyons as St. Bris, and during a two-years' engagement there sang, Dec. 1, 1877, as Joseph in Gounod's 'Cinq Mars' ; Feb. 8, 1879,

as Eustache on the production of Saint-Saëns's 'Étienne Marcel.' On Feb. 11, 1880, he made his début in Paris at the Théâtre de la Gaité as Colonna in Duprat's 'Pétrarque.' He next sang with great success at the Lamoureux Concerts, and on June 25, 1883, first appeared at the Opéra as Mephistopheles, a part in which he became very popular, and which was sung by him over a hundred times during his ten years' engagement there. His parts included, April 2, 1884, Pittacus on the revival of Gounod's 'Sapho' and in new operas; Nov. 30, 1885, Don Gormas in Massenet's 'Cid'; March 21, 1890, Francis I. in Saint-Saëns's 'Ascanio,' etc. On June 3, 1891, he made his début at Covent Garden as Mephistopheles, with great success. From that time until 1904 inclusive, he sang every season at Covent Garden, and in 1892 for a few nights at Drury Lane, and obtained great popularity in a large number of parts sung in four different languages, notably as both the King and the Priest in 'Aïda'; Capulet and the Friar in 'Roméo'; Oroveso, the bass parts of Meyerbeer and Wagner (Landgrave, Henry the Fowler, Pogner), etc. His new parts include, June 20, 1894, General Garrido in Massenet's 'Navarraise'; July 11, 1898, Ariofarne in Mancinelli's 'Ero e Leandro'; May 30, 1901, in English as the Friar in Stanford's 'Much Ado about Nothing'; July 14, 1902, the King in Bunning's 'Princesse Osra'; July 6, 1904, Phanuel in Massenet's 'Salome,' etc. From 1893 until 1906, M. Plançon has sung every winter in America, where he enjoys the same popularity as he has enjoyed in Paris and London. A. C.

PLANQUETTE, Robert, born in Paris, July 31, 1848; passed rapidly through the Conservatoire, and first appeared as a composer of songs and chansonnettes for the Cafés-concerts. Encouraged by the popularity accorded to the bold rhythm and slightly vulgar melody of these songs, he rose to operettas—'Valet de cour,' 'Le Serment de Mme. Grégoire,' and 'Paille d'avoine.' The decided progress evinced by this last piece was confirmed by 'Les Cloches de Corneville,' a three-act operetta, produced with immense success at the Folies Dramatiques on April 19, 1877, adapted to the English stage by Farnie and Reece, and brought out at the Folly Theatre, London, Feb. 23, 1878, with equally extraordinary good fortune. Planquette afterwards composed and published 'Le Chevalier Gaston,' one act (Monte Carlo, Feb. 8, 1879), and 'Les Voltigeurs de la 32me.,' three acts (Théâtre de la Renaissance, Jan. 7, 1880). [His next piece was 'La Cantinière,' which was followed in 1882 by 'Rip van Winkle' (also given in London with great success), 'Nell Gwynne' in 1884, and 'La Crémaillerie' in 1885, and 'Surcouf' in 1887. In the latter year he wrote, especially for England, 'The Old Guard' (Liverpool and London), and in 1889 his 'Paul Jones' was brought out at the Prince of Wales's Theatre in London; and his last works were 'La Cocarde Tricolore' (1892), 'Le Talisman' (1892), 'Panurge' (1895), and 'Mam'zelle Quat' Sous' (1897). He died in Paris, Jan. 28, 1903.] G.

PLANTADE, Charles Henri, born at Pontoise, Oct. 14, 1764; was admitted at eight to the school of the king's 'Pages de la musique,' where he learned singing and the violoncello. On leaving this he studied composition with Honoré Langlé (born at Monaco, 1741, died at Villiers le Bel, 1807), a popular singing-master; the pianoforte with Hullmandel (born at Strasburg, 1751, died in London, 1823); and the harp, then a fashionable instrument, from Petrini (born in 1744, died in Paris, 1819). Having started as a teacher of singing and the harp, he published a number of romances, and nocturnes for two voices, the success of which procured him admission to the stage, for at that time the composer of such simple melodies was considered perfectly competent to write an opera. Between 1791 and 1815 Plantade produced a dozen or so dramatic works, three of which, 'Palma, ou le voyage en Grèce,' two acts (1798), 'Zoé, ou la pauvre petite' (1800), and 'Le Mari de circonstance' (1813), one act each, were engraved. The whole of this fluent but insipid music has disappeared. His numerous sacred compositions are also forgotten; out of about a dozen masses, the 'Messe de Requiem' alone was published, but the Conservatoire has the MS. of a 'Te Deum' (1807), several motets, and five masses. From these scores it is evident that with an abundance of easy-flowing melody, Plantade had neither force nor originality. He had a great reputation as a teacher, was a polished man of the world, and a witty and brilliant talker. Queen Hortense, who had learned singing from him, procured his appointment as Maître de Chapelle to her husband, and also as professor at the Conservatoire (1799). He gave up his class in 1807, but resumed it in 1815; was dismissed on April 1, 1816, reinstated Jan. 1, 1818, and finally retired in 1828. [He was officially employed in the Grand Opéra in 1812.] He was decorated with the Legion of Honour by Louis XVIII., in 1814. His best pupil was Mme. Cinti-Damoreau. He died in Paris, Dec. 18, 1839, leaving two sons, one of whom, Charles François,—born in Paris, April 14, 1787, died March 25, 1870—composed numerous chansons and chansonnettes, some of which have been popular. G. C.

PLANTÉ, François, born at Orthez in the Basses Pyrénées, March 2, 1839, appeared in Paris at a very early age as an infant prodigy, playing the piano with much success. In Dec. 1849 he entered Marmontel's class at the Conservatoire, and in the following year carried off the first prize. He was then before the public again as a performer, for some three years,

during which time he played frequently at the chamber concerts given by Alard and Franchomme; in 1853 he returned to the Conservatoire to study harmony under Bazin. Here he obtained a second prize in 1855. It must be regarded as a fortunate circumstance that at a party at which he was playing, the audience persisted in talking to an extent that highly offended Planté; whereupon he retired in great wrath to the Pyrenees, where he remained for nearly ten years, becoming familiar with the compositions of all schools, and counteracting the evils which necessarily accompany such a career as his had hitherto been. He did not reappear in Paris until 1872, when he devoted himself to playing on behalf of various charitable objects. A series of concerts given with Alard and Franchomme established his position, and thenceforth he held a distinguished place among French pianists. He undertook many successful concert-tours on the Continent, and appeared in England in 1878, playing Mendelssohn's second PF. concerto at the Philharmonic Concert of May 1 in that year. His playing was characterised by repose, maturity of style, and rare intelligence. He was Chevalier of the Légion d'honneur. He died in July 1898, at Périgueux. (Pougin's supplement to Fétis, etc.) M.

PLAYFORD. A family connected with the publication of English music from 1650 to the first decade of the 18th century.

John Playford, the elder, according to the researches into his pedigree made by Miss L. M. Middleton (*Notes and Queries*, and *Dict. of Nat. Biog.*), was a younger son of John Playford of Norwich, and was born in 1623. In 1648 his name appears as bookseller in London, and in November 1650 he published his first musical work, 'The English Dancing-Master,' dated 1651. From this time onward his publications were entirely musical. They included Hilton's 'Catch that catch can,' 'Select Musicall Ayres and Dialogues,' and 'Musick's Recreation on the Lyra Violl.' He was from 1653 clerk to the Temple Church, and held his shop in a dwelling-house connected with the Temple ('in the Inner Temple near the Church door'); as his wife, Hannah, kept a boarding-school for young ladies at Islington, he in due course removed there, still keeping on his place of business in the Temple. His house at Islington was a large one 'near the church,' and after his wife's death in 1679 he advertised it for sale (see Smith's *Protestant Magazine*, April 11, 1681), removing to Arundel Street 'near the Thames side, the lower end and over against the George' (some references give this as 'over against the Blew Ball'). The character of the man appears to have been such as made him liked and respected by all who came into contact with him, and he seems to have well earned his general epithet 'Honest' John Playford. According to the new edition of Pepys' Diary edited by Wheatley, Samuel Pepys had very friendly relations with Playford, the latter frequently giving him copies of his publications. In music-publishing Playford had no rival, and the list of his publications would practically be a list (with the exception perhaps of less than twenty works) of all the music issued in England during the time covered by his business career. Playford was enough of a musician to compose many psalm tunes and one glee which became popular, 'Comely Swain, why sitt'st thou so'; and to write a handbook on the theory of music which, concise, plain, and excellent, might well serve for a model to-day. This *Introduction to the Skill of Musick* attained nineteen or twenty editions, and was the standard textbook on the subject for nearly a century; the first edition is dated 1654, and the last 1730. In 1655 Playford published an enlarged edition of it, which long passed as the first. See the *Sammelbände* of the *Int. Mus. Ges.* vi. 521. It is divided into two books, the first containing the principles of music, with directions for singing and playing the viol; the second the art of composing music in parts, by Dr. Campion, with additions by Christopher Simpson. The book acquired great popularity; in 1730 it reached its nineteenth edition, independent of at least six intermediate unnumbered editions. There are variations both of the text and musical examples, frequently extensive and important, in every edition. In the tenth edition, 1683, Campion's tract was replaced by 'A Brief Introduction to the Art of Descant, or composing Music in parts,' without author's name, which in subsequent editions appeared with considerable additions by Henry Purcell. The seventh edition contained, in addition to the other matter, 'The Order of performing the Cathedral Service,' which was continued, with a few exceptions, in the later editions. Another of Playford's important works was the 'Dancing-Master,' a collection of airs for the violin used for country dances, the tunes being the popular ballad and other airs of the period. This work ran through a great number of editions from 1650 to 1728, and is the source of much of our National English melody. 'Courtly Masquing Ayres of two parts' (a title-page of the treble part is preserved in the Bagford collection in the British Museum, Harl. MS. 5966) appeared in 1662.

Other valuable works in a series of editions were published by Playford, books of catches, of psalms, and songs. Instruction-books and 'lessons' for the cithern, viol, and flageolet also followed in a number of editions. After Playford's death many of these were continued by his son Henry, and by Wm. Pearson and John Young, who ultimately acquired the rights of publication.

In the early times of his business, Playford

was in trade relations, if not in partnership, with others,—John Benson, 1652 ; Zach Walkins, in 1664-65 ; and later than this with John Carr, who kept a music-shop also in the Temple, a few steps from John Playford's.

Many mistaken statements have been made regarding Playford's business. For instance, it is mentioned (*Dict. Nat. Biog.*) that he invented the 'new ty'd note' in 1658. This is quite an error. The tied note was not introduced before 1690, some years after Playford's death (see vol. ii. p. 383 ; vol. iii. p. 325). Neither is it true that in 1672 he began engraving on copper.

John Playford, senior, was neither a printer nor an engraver, and long before 1672 he had issued musical works printed from engraved copper plates. In 1667 Playford republished Hilton's 'Catch that catch can,' with extensive additions and the second title of 'The Musical Companion,' and a second part containing 'Dialogues, Glees, Ayres, and Ballads, etc.' ; and in 1672 issued another edition, with further additions, under the second title only. Some compositions by Playford himself are included in this work. In 1671 he edited 'Psalms and Hymns in solemn musick of four parts on the Common Tunes to the Psalms in Metre : used in Parish Churches' ; and in 1677, 'The Whole Book of Psalms, with the . . . Tunes . . . in three parts,' which passed through twenty editions. In 1673 he took part in the Salmon and Lock controversy, by addressing a letter to the former, 'by way of Confutation of his Essay, etc.,' which was printed with Lock's *Present Practice of Musick Vindicated*. The style of writing in this letter contrasts very favourably with the writings of Salmon and Lock. In place of abuse we have quiet argument and clear demonstration of the superiority of the accepted notation. Towards the year 1684 Playford, feeling the effects of age and illness, handed over his business to his son Henry ; and there is a farewell to the public, in the fifth book of 'Choice Ayres and Songs,' 1684. All attempts to settle satisfactorily the date of John Playford's death have hitherto failed. The likeliest date is about November 1686 (*Dict. Nat. Biog.*), and this is borne out by his unsigned will, which, dated Nov. 5, 1686, was not proved until 1694, the handwriting being sworn to, on the issue of probate. It may be supposed that the will was written on his death-bed, and that from feebleness or other cause, it remained without signature. That he was dead in 1687 is proved by several elegies ; one by Nahum Tate, set to music by Henry Purcell, was issued in folio in this year. Dr. Cummings suggests (*Life of Purcell*, p. 46) that this relates to John Playford the younger, but he has overlooked the fact that an elegy 'on the death of Mr. John Playford, author of these, and several other works' appears in the 1687 and later editions of Playford's *Introduction to the Skill of Musick*, a work incontestably by the elder John Playford.

There are several portraits of the elder Playford extant, taken at different periods of his life, and these are prefixed to various editions of the *Introduction*.

Henry Playford, son of the above, was born May 5, 1657 (*Dict. Nat. Biog.*), and succeeded to his father's business in 1684. Before this, however, he had published one or two books, notably *An Antidote against Melancholy*, 1682 and 1684. Henry Playford was at first in partnership with Richard Carr, the son of John Carr. The Carrs, father and son, kept a music-shop at the Middle Temple Gate, facing St. Dunstan's Church, and the early publications of Henry Playford were sold both at the Inner Temple and here, Henry Playford becoming in due course owner of the shop at the Middle Temple Gate, or at Temple Change as it was otherwise called. Henry Playford republished editions of the works originally issued by his father and a small quantity of his own fresh ventures. In 1698 he advertised a lottery of music-books. He published several important musical works, among which were Purcell's 'Ten Sonatas,' and 'Te Deum and Jubilate for St. Cecilia's day,' 1697 ; 'Orpheus Britannicus,' 1698-1702 ; Blow's 'Ode on the Death of Purcell,' 1696, and 'Amphion Anglicus,' 1700. It is quite evident that he had not the same business ability as his father, but in 1699 he established a Concert of Music held thrice weekly at a coffee-room, and in 1701, another series of weekly Concerts at Oxford (*Dict. Nat. Biog.*). Later he developed into a dabbler in picture and print dealing, and his music business began in consequence to decline. Walsh had arisen, and Henry Playford must have found in him a very powerful rival in the music trade. The statement (*Dict. Nat. Biog.*) that in 1694 he sold his copyright in the 'Dancing-Master' to Heptinstall, does not appear to be justified, as long after this date his name as publisher occurs on all copies. About 1706 or 1707 it appears that he had retired from the music business altogether. His stock seems to have been purchased by John Cullen (*q.v.*), whose address 'at the Buck between the two Temple Gates' appears to be Henry Playford's (formerly John Carr's) shop. His death is variously given as occurring in 1706 and 1710. If his will was proved in 1721, as one authority states, it is likely that his decease must have been much later than either of these dates.

John Playford the younger. Miss Middleton has definitely dispelled the error that he was a son of John Playford the elder ; he was his nephew. He was born at Stanmore Magna in 1655, and was son of Matthew Playford, rector there. He must have served his apprenticeship to printing in London, and this he no doubt did with William Godbid, a printer of great repute

for scientific works and for music, being the one employed in his period by the elder Playford. The printing-office was in Little Britain, and Godbid having died in 1679 young Playford in this year entered into partnership with the widow Anne Godbid. At her death or retirement Playford alone held the business, and printed all the musical works issued by his cousin Henry until 1685.

In this year John Playford, junior, died, and his widow Eleanor advertises the business as for sale (see *London Gazette* for May 6, 1686).

In regard to the Playford publications it may be mentioned that after the death or retirement of Henry Playford such books as were still saleable, like 'The Dancing-Master,' *The Introduction to the Skill of Musick*, Simpson's 'Compendium of Musick,' Playford's 'Whole Book of Psalms,' etc., were reprinted in fresh editions by William Pearson (*q.v.*), and were sold by John Young. Cullen certainly acquired Henry Playford's stock (probably he was an assistant with Playford), but never issued any editions. All the Playford publications, with very few exceptions, were from movable music type. The exceptions were some instrumental works, as, 'Musick's Handmaid,' etc., and some reprints from earlier copper plates, as Orlando Gibbons's 'Fantazies,' Child's 'Psalms,' etc., these the elder Playford had got possession of on his commencing business. Henry Playford also issued a few engraved half-sheet songs. (For list of the Playford publications, see the writer's *British Music Publishers.*) F. K.

PLEASANTS, Thomas, born 1648, became in 1670 organist and master of the choristers of Norwich Cathedral. He died Nov. 20, 1689, and was buried on Nov. 23 in the north transept of the cathedral. (West's *Cathedral Organists.*)

PLECTRUM, a small piece of horn, wood, ivory, tortoiseshell, or other substance used for playing certain stringed instruments, and taking the place of the finger-nails, or fingers in instruments of the lute tribe. From paintings, and other evidence, it is quite plain that the Greeks generally played the lyre with a plectrum, though this was varied by the use of the fingers. In modern days the instruments of the mandoline family alone are played with the plectrum. Although the wire-strung guitar of the middle of the 18th century appears to have demanded (for the fingers' sake) a plectrum, yet the old instruction books direct it to be played by the unarmed fingers. The touch of the finger on the string produces, of course, a quality of tone which no substitute can effect. The jacks of the spinet and harpsichord are plectra, and though generally these are armed with quill, yet in the later form of harpsichord, one set of jacks is supplied with leather tips which produces a more mellow effect. See also vol. ii. p. 527*b*. F. K.

PLEYEL, Ignaz Joseph, a most prolific instrumental composer, born June 1, 1757, the twenty-fourth child of the village schoolmaster at Ruppersthal in Lower Austria. His musical talent showed itself early. He learnt to play the clavier and violin in Vienna, the former from Van Hal, or Wanhall, and found a patron in the then Count Erdödy, who put him under Haydn, as a pupil in composition in 1774, and appointed him his Capellmeister in 1777, allowing him, however, leave of absence to continue his studies. After remaining several years with Haydn he went to Italy, where he fully imbibed the taste of the Italian opera, and lived in intercourse with the best singers and composers. In 1783 he was called to Strasburg at first as deputy, and in 1789 as first Capellmeister to the cathedral. In 1791 he was invited to London to take the control of the Professional Concerts of the following season. He was probably not aware of the fact that his appointment was a blow aimed at Salomon, and that he would be in competition with Haydn. The blow, however, missed its aim. Pleyel conducted his first Professional Concert, Feb. 13, 1792. Haydn was present, and the programme contained three symphonies, by Haydn, Mozart, and Pleyel himself (composed expressly for the concert). On May 14, he took his benefit. The visit was a satisfactory one, both from an artistic and a pecuniary point of view. On his return to France he found himself denounced as an enemy to the Republic, and was forced to fly. He succeeded in clearing himself from the charge, and at length settled in Paris as a music-seller. In 1800 the musicians of the opera proposed to perform Haydn's 'Creation,' and Pleyel was selected to arrange that Haydn should himself conduct the performance. He got as far as Dresden on the road to Vienna, but all the influence of Haydn and Artaria failed to obtain a pass for him any further, and the direction of the performance came finally into the hands of Steibelt. The evening of the concert—3 Nivôse or Dec. 24, 1800—was a memorable one, since on his road to the opera-house, in the Rue Nicaise, Bonaparte nearly met his death from an infernal machine. Pleyel visited Vienna and obtained great success there in 1805. He was the first to publish the complete collection of Haydn's quartets (except the last three, of which two had not then been printed, and the third was not composed till some time afterwards). The edition, in separate parts only, has a portrait of Haydn by Darcis after Guerin, and is dedicated to the First Consul. It was followed by thirty quartets and five symphonies in score. In 1807 Pleyel founded the pianoforte factory which has since become so widely celebrated. [See Pleyel & Co.] He died Nov. 14, 1831.

Haydn considered Pleyel as his dearest and most efficient pupil. He writes from London:

'Since his arrival (Dec. 23, 1791), Pleyel has been so modest to me that my old affection has revived; we are often together, and it does him honour to find that he knows the worth of his old father. We shall each take our share of success, and go home satisfied.' Pleyel dedicated to Haydn his opera 2, six quartets 'in segno di perpetua gratitudine.' When Pleyel's first six string quartets, dedicated to his patron, Count Ladislaus Erdödy, appeared in Vienna, Mozart wrote to his father (April 24, 1784): 'Some quartets have come out by a certain Pleyel, a scholar of Jos. Haydn's. If you don't already know them, try to get them, it is worth your while. They are very well written, and very agreeable; you will soon get to know the author. It will be a happy thing for music, if, when the time arrives, Pleyel should replace Haydn for us.' This wish was not destined to be fulfilled. In his later works Pleyel gave himself up to a vast quantity of mechanical writing, vexing Haydn by copying his style and manner without a trace of his spirit, and misleading the public into neglecting the works of both master and scholar, including many of Pleyel's own earlier compositions, which were written with taste and care, and deserve a better fate than oblivion.

Pleyel was emphatically an instrumental composer, and wrote an enormous number of symphonies, concertos, and chamber pieces, of which a list will be found in Fétis, comprising twenty-nine symphonies; five books of quintets; and seven of quartets, some of them containing as many as twelve compositions each; six flute quartets; four books of trios; eight concertos; five symphonies concertanti; eight books of duets for strings; ten books of sonatas for PF. solo, and twelve sonatas for PF. and violin. When in Italy he wrote an opera, 'Iphigenia in Aulide,' which was performed at Naples in 1785. A hymn or cantata in praise of revolutionary doctrines, called 'La Révolution du 10 août (1792) ou le Tocsin allégorique,' is mentioned by Lobstein, and a 'Hymn to Night' was published by André at Offenbach in 1797. A series of twelve Lieder, op. 47, was published at Hamburg by Günther and Böhme. It has never yet been mentioned that his introduction to the world as a vocal composer was with an opera for the marionette theatre at Esterház in 1776, 'Die Fee Urgele,' containing a quantity of vocal pieces. A portrait of him, painted by H. Hardy and engraved by W. Nutter, was published by Bland during Pleyel's residence in London.

CAMILLE, eldest son of the foregoing, born at Strasburg, Dec. 18, 1788, took over the music business in 1824, associating himself with Kalkbrenner for the pianoforte department. He had had a good musical education from his father and Dussek; he lived for some time in London, and published several pieces which evince considerable talent. He died at Paris, May 4, 1855, leaving AUGUST WOLFF at the head of the firm.

His wife, Marie Felicité Denise Moke or Mooke, known as MADAME PLEYEL, was born at Paris, July 4, 1811, and at an early age developed an extraordinary gift for playing. Herz, Moscheles, and Kalkbrenner were successively her masters, and she learnt much from hearing Thalberg; but her own unwearied industry was the secret of her success. Her *tournées* in Russia, Germany, Austria, Belgium, France, and England were so many triumphal progresses, in which her fame continually increased. Mendelssohn in Leipzig, and Liszt at Vienna, were equally fascinated by her performances; Liszt led her to the piano, turned over for her, and played with her a duet by Herz. Not less marked was the admiration of Auber and Fétis, the latter pronouncing her the most perfect player he had ever heard. Berlioz was violently in love with her in 1830; see his *Lettres intimes*, xxvii.-xxxiii., and Jullien's *Hector Berlioz*. In this country she made her first appearance at the Philharmonic, June 27, 1846, in Weber's Concertstück. To Brussels she always felt an attraction, and in 1848 took the post of teacher of the PF. in the Conservatoire there, which she retained till 1872. Her pupils were numerous, and worthy of her remarkable ability. She died near Brussels, March 30, 1875. C. F. P.

Pleyel's connection with Scottish music arose in this way. In 1791 George Thomson of Edinburgh (*q.v.*) sought Pleyel in London, and applied for assistance in the arrangements of a collection of Scots songs which he was about to issue. He also commissioned him to compose twelve sonatas for the pianoforte, founded upon Scottish airs. Pleyel, after much delay and difficulty, completed six of the sonatas and wrote symphonies and pianoforte arrangements to thirty-two Scots songs, for all of which Thomson, in 1793, paid him £131 : 5 : 0. The sonatas were issued in two sets, of three each, and the first twenty-five songs formed the first number of Thomson's collection, the remaining seven being published later. Thomson's relations with Pleyel were by no means satisfactory. He complained that the composer had 'juggled with him' and 'grossly deceived him,' added to which was the delay and uncertainty of communicating with him during the Continental war. Thomson, therefore, at a later date obtained the services of Kozeluch and finally of Haydn, ultimately rejecting much of Pleyel's work on a republication for new arrangements by Haydn. F. K.

PLEYEL & CO. This distinguished Parisian firm of pianoforte-makers is now styled PLEYEL, WOLFF ET CIE., and from particulars supplied by M. Wolff—formerly a pianist and professor at the Conservatoire, and for many years head of the house—its founder was Ignaz Pleyel, the

composer, who established it in 1807. The Pleyel firm is remarkable for having always been directed by musicians, such as Camille Pleyel, who became his father's partner in 1821, and Kalkbrenner, who joined them three years later. At starting, the pianoforte-maker, HENRY PAPE, lent valuable aid. The influence of Chopin, who made his début in Paris at Pleyel's rooms, in 1831, has remained a tradition in the facile touch and peculiar singing tone of their instruments. Camille Pleyel was succeeded in the control of the business by M. A. Wolff above mentioned, who has much improved the Pleyel grand pianos in the direction of power, having made them adequate to the modern requirements of the concert-room, without loss of those refined qualities to which we have referred. The firm has had since 1876 an agency in London. A. J. H.

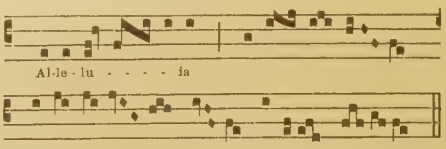
PLICA (literally, a Fold, or Plait). A character, mentioned by Franco of Cologne, Joannes de Muris, and other early writers. Franco describes four kinds: (1) the 'Plica longa ascendens,' formed by the addition, to a square note, of two ascending tails, of which that on the right hand is longer than that on the left; (2) the 'Plica longa descendens,' the tails of which are drawn downwards, that on the right being, as before, longer than that on the left; (3) the 'Plica brevis ascendens,' in which the longer of the ascending tails is placed on the left side; and (4) the 'Plica brevis descendens,' in which the same arrangement obtains with the two descending tails.

These notes had the ordinary values of longs and breves, but they were sung with some sort of falsetto grace at the end, the art of which has long been lost. The grace occupied one third of the length of the note when perfect, or one half when imperfect. Franco tells us that besides longs and breves semibreves could be plicated when in ligature, but not when standing alone: he defines 'plica' as 'the division of the same sound into grave and acute' (Coussemaker's *Scriptores*, i. 123). Pseudo-Aristotle says that the interval taken at the end may be either a semitone, tone, minor or major third, or perfect fourth or fifth: he adds that plication is effected 'per compositionem epiglotti cum repercussione gutturis subtiliter inclusa,' whatever that may mean (Coussemaker, i. 273, ii. 406). Marchettus of Padua tells us that 'to plicate a note is to extend the sound upwards or downwards in a feigned voice, different from that naturally produced,' the interval taken depending on the position of the next note (Gerbert, *Scriptores*, iii. 181). J. F. R. S.

PLUNKETT, CATHERINE, almost invariably known as 'Miss Plunkett,' one of the first female violinists of whom there is any record. Born in Dublin in 1725, she was sent as an 'apprentice' to Dubourg, then Master of the State Music in Ireland, in 1740, and, on Dec. 6, 1742, gave a benefit concert in Fishamble Street Music Hall. Having studied sedulously under Dubourg for another year, she determined to try her fortune before a London audience. Accordingly, on Jan. 27, 1743-44, Miss Plunkett, announced as 'a scholar of Mr. Dubourg's lately arrived from Dublin,' gave a concert at the Haymarket Theatre. Apparently this must have been successful, as the young lady again appeared at the same theatre on Feb. 27 following.. After the year 1744 no trace of Miss Plunkett is found. W. H. G. F.

PLUS ULTRA. See NE PLUS ULTRA.

PNEUMA, from the Greek *πνεῦμα*, 'a breathing'; also written Neuma and Neupma. A melody sung to a vowel sound at the close of a word or sentence. Such decorations, known also as *Jubili*, have been utilised in church music from very early times. St. Augustine and St. Jerome both speak of the way in which music of this sort, unhampered by words, can be used as an expression of devotional feeling which could not be put into words. While the Pneuma was used to decorate many musical phrases, its chief elaboration was in connection with the *Alleluia* at Mass. Here it is an invariable feature, and the final *a* of the word *Alleluia* was always used as a vowel with which to associate an elaborate piece of vocal melody. The following *Alleluia* of Easter Sunday will serve as an example:—



A verse follows, *Pascha nostrum immolatus est Christus*; on the second word there is a long cadence, and others follow on the last two syllables of *immolatus*; the melody of the *Alleluia* is then repeated on the word *Christus*.

A further illustration of the same tendency to ornament melodies with vocal additions led to the evolution of the Tropes and Sequences. (See SEQUENTIA, TROPE.)

The ordinary pneums of the psalm tones are those given at the end of the eight characteristic modal melodies. (See MODES.) W. H. F.

PNEUMATIC ACTION. A contrivance for lessening the resistance of the keys, and other movable parts of an organ, first attempted by Joseph Booth of Wakefield in 1827, and brought into a practical shape by CHARLES S. BARKER in 1837, when it was first applied by Cavaillé-Coll to the organ of St. Denis. In 1835 David Hamilton of Edinburgh had made a pneumatic movement. (See ORGAN, *ante*, pp. 548, 550.) The necessity of some such contrivance may be realised from the fact that in some of the organs,

on the old system, a pressure of several pounds was required to force down each key. G.

POCHETTE. Small boat-shaped, and diminutive normal-shaped, violins, which came into vogue in France about the time of Louis XIII. It is difficult to decide accurately the original form of these little instruments, as both types come under the equivocal title of 'Pochette'; but judging from Kircher's illustration of a boat-shaped pochette in his 'Musurgia Universalis' (1650), which he calls a *Linterculus* (the name is derived from *linter*, a small boat, wherry, or trough), it would appear that the *linter* or boat-shaped form was the earlier. The Padre Bonanni (*Descrizione degli Instrumenti Armonici*, 1770) also refers to the Latin name saying: 'This young man is learning to play a little instrument' (an illustration of a boat-shaped instrument is given) 'which the Latins named *Linterculus*,' and mentions that in Italy it is called *Sordino* and is used for dancing. Mersenne (*De Instrumentis Harmonicis*, 1637) gives three different sizes, all boat-shaped, and says they were called *pera* or *poche*, and were carried in the pockets of the professors of dancing; and de Furetière's *Dictionary* (1690) defines the word 'Poche': 'petit violon que les maîtres à danser mettent dans leur poche quand ils vont monter en ville.' In a word, the small tone of the boat-shaped *Linterculus* earned for itself the name of *Sordino* in Italy, and—owing to its convenient dimensions—'Pochette' in France, and 'Taschengeige' in Germany; and the miniature violin, known as 'Kit' (see that name) in England, was a later development, which crept in and assumed the title of its predecessors. The boat-shaped 'Pochette' or 'Sordino' measures from fifteen to twenty inches in length; there is generally a heart-shaped sound-hole, as well as two *f* holes, and the neck forms part of the instrument, — a detail which points to the pochette as a survival of the 'Rebec' of Arabian origin. They are often beautifully embellished, either with inlaying of ivory, tortoise-shell, carving, or other ornamentation, and their accompanying cases are usually lined with satin or velvet, and bear conventional designs, mostly of fleurs-de-lys, on the exterior. The bows, which measure from fifteen to seventeen inches in length, are made sometimes entirely of ivory, or partially inlaid to match the accompanying 'Pochette.' The diversity and fancy which was lavished by their makers upon these little instruments has made it almost impossible to determine (as may be done in judging violins) the maker or school to which they belong. The varnish on the boat-shaped pochettes gives place to excessive ornamentation, whereas some of the violin-shaped pochettes have beautiful varnish. At the South Kensington Loan Exhibition in 1874, a sordino by *Matthias Albanus* (1680) was exhibited, and at the Samary Sale two exquisite little pochettes—one by *Matthias Hofmans tot Antwerpen* and the other by *Antonius Medard. Nancy*, were sold. A beautiful pochette of the violin type, made by Stradivarius in 1717, was brought to France by Tarisio on one of his first visits. He sold it to Sylvestre, and it eventually became the property of Monsieur Clapisson, who was so enchanted with it that he included it in the orchestral score of his opera, 'Les trois Nicolas.' Another exquisite little pochette (violin-shaped), also the property of Mons. Clapisson, contained a fan, which opened at will between the belly and back. Mons. Jubinal possessed a pochette which fitted into a walking-stick. At the Donaldson Museum there is a violin-shaped pochette, with very fine varnish, which is thought to be the work of Nicola Amati; and another, which is exquisitely inlaid with squares of ebony and ivory, has six gut strings and six sympathetic wire strings (17th century, French). The players of the pochette were mostly dancing-masters. They held the instrument against their left breast and marked the rhythms of the dance, at the same time performing the steps for the instruction of their pupils. Hawkins (*History of Music*) mentions a dancing-master of London named Francis Pemberton who 'was so excellent a master of the "Kit," that he was able to play solos on it, exhibiting in his performance all the graces and elegances of the violin'; and the Abbé de Marolles (*Mémoires*, 1745 edition) quotes Constantin and Bocan as 'Fameux joueurs de poche.' The utility of the pochettes has ceased since the accession of the piano, and, their occupation being gone, the collector alone cherishes them as handsome curiosities. The South Kensington Museum and the Donaldson Museum in London contain some beautiful specimens, as also do the Musée du Louvre, the Musée Cluny, the Musée du Conservatoire, and that of the Opéra at Paris.—Kircher, *Musurgia Universalis*; Mersenne, *De Instrumentis Harmonicis*; Bonanni, *Descrizioni degli Instrumenti Armonici*; La Borde, *Essai sur la Musique*; Hawkins, *Hist. Music*; Engel, *The Violin Family, Musical Instruments in South Kensington Loan Exhib.*, 1874; de Bricqueville, *Les Anciens Instruments de Musique*; Ruhlmann, *Atlas zur Geschichte der Bogeninstrumente*, Map iv.; Sandys and Forster, *History of the Violin*. E. H-A.

POCKRICH, Richard, the son of an Irish gentleman of good fortune, was born at Derrylusk, County Monaghan, about the year 1690, and settled in Dublin in 1715, having opened a brewery and distillery at Island Bridge. He was an excellent musical amateur, and when his distillery failed he applied, but unsuccessfully, for the post of Master of the Choristers of Armagh Cathedral in 1742. He then turned his attention to a project for reclaiming Irish bogs, and for extensive vineries, varying these schemes by starting a fowl farm in Co. Wicklow.

In 1741 he invented, or rather re-invented, the HARMONICA, and gave concerts exhibiting its powers in Dublin, during the years 1743 and 1744. These concerts were so successful that Pockrich made a tour of England, where the Harmonica was much appreciated. From 1750 to 1756 he had many successful concert tours, but finally met with a tragic death, being burned in an accidental fire at Hamlin's Coffee House, Sweetings Alley, near the Royal Exchange, London, in 1759. W. H. G. F.

POCO, a little ; rather ; as poco adagio, not quite so slow as adagio itself ; poco sostenuto, somewhat sustained. It is the opposite of Assai. POCHETTINO is a diminutive of poco, and implies the same thing but in a smaller degree, as does also the superlative POCHISSIMO. G.

POELCHAU, GEORG, a distinguished amateur, born July 5, 1773, at Cremon in Livonia, left Russia during the reign of the Emperor Paul, and settled in Hamburg, where he formed an intimacy with Klopstock. On the death of Emanuel Bach he bought the whole of his music, which contained many autographs of his father's. On another occasion he bought the residue of the library of the Hamburg opera, with a set of Reinhard Keiser's works. In 1813 he settled in Berlin, in 1814 became a member of the Singakademie, and assumed the charge of its library in 1833. At the request of the Crown Prince he searched the royal libraries for the compositions of Frederick the Great, and found 120 pieces. He died in Berlin, on Aug. 12, 1836, and his collection of music was bought by the Royal Library and the Singakademie. In 1855 the Singakademie sold their collection of the autographs of the Bach family to the Royal Library, which now has a larger number of these treasures than any other institution. There is a bust of Poelchau in one of the rooms. F. G.

POGLIETTI, ALESSANDRO, was organist to the Imperal Court chapel at Vienna in 1661-83. Of his origin and earlier career nothing has as yet come to light. Walther, in his *Lexicon*, describes him as having been German by birth, but this is highly improbable. He would appear to have been held in high esteem at the Imperial court, since below his portrait and on the title-pages of some of his MS. works there is appended to his name, the honorary distinction of Comes Palatinus. He was killed during the siege of Vienna by the Turks in 1683. On the return of the Court to Vienna in 1684 his widow was allowed a pension of 18 gulden monthly, until her remarriage. The works of Poglietti, which are mostly for clavier and organ, circulated chiefly in MS. copies, and none ever appeared in print during his lifetime. His most widely known work, of which a large number of MS. copies exist, is a collection of twelve Ricercari for the organ on the church tones, which are comparatively simple and severe in style. Ritter has printed one of them in his *Geschichte des Orgelspiels*, Ex. 25. His most important work for the clavier is a very extended Suite entitled 'Rossignolo,' the original autograph MS. of which, magnificently bound, bears a dedication to the Empress Eleonora Magdalena Theresia, the third wife of the Emperor Leopold I. This Suite, along with two others, has now been printed in a recent issue of the Denkmäler der Tonkunst in Oesterreich, Jahrg. xiii. ; and the Editor (Dr. Hugo Botstiber) takes occasion to correct some mistakes of Max Seiffert in his *Geschichte der Claviermusik* with regard to it. The Suite consists of a Toccata, Canzona, Allemande with two doubles, Courante, Sarabande, Gigue with one double each, and following these comes an Aria Allemagna con alcune Variazioni sopra l' età della Maestà Vostra, concluding with a Ricercar, Capriccio, and Aria Bizzara del Rossignolo. To the Aria there are thus altogether twenty-three Variations ; and Seiffert, understanding its title to refer to the age of the Emperor himself, inferred that the work was written in 1663, when the Emperor was twenty-three years old. But the chronograms on the title-page of the work prove it to have been written in the year 1677, and since it is dedicated to the Empress, the reference is to her age and not that of the Emperor. The Variations are remarkable in other ways. Most of them have special superscriptions, with imitations of various national instruments, meant probably to imply the homage of various nationalities to the Emperor and Empress. So, for instance, the eighth Variation is superscribed 'Böhmisch-Dudelsack,' the ninth 'Holländisch-Flageolet,' the fourteenth 'Französische Baiselemens' (Baiser les mains), the eighteenth 'Ungarische Geigen,' etc. The last two movements consist of an imitation of the song of the nightingale, which gives a title to the whole work. Seiffert thinks the opening of Poglietti's 'Capriccio per lo Rossignolo' must have remained in Handel's memory when he wrote the first movement of his Concerto Grosso, No. 11. The other two Suites, now first published, are also extraordinary specimens of early programme music. One is entitled 'Sopra la ribellione di Ungheria,' and the reference is to the rebellion of 1671, when the endeavour was made to separate Hungary from the rule of the House of Hapsburg. This Suite opens with a Toccatina superscribed Galop ; the Allemande has the title 'La Prisonnie' ; the Courante, 'Le Procès'; the Sarabande, 'La Sentence'; the Gigue, 'La Lige,' followed by 'La Décapitation' and 'Les Cloches,' 'Requiem Aeternam.' The third Suite consists of a Canzon and 'Capriccio über das Henner und Hannergeschrey,' which may have been in Bach's mind when he wrote his Fugue with the *Thema all' imitatio Gallina cucca.* The only work of Poglietti which was previously published, was a Suite for clavier in F, which appeared in the publication of Roger of Amsterdam,

entitled 'Toccates et Suites pour le Clavecin de Messieurs Pasquini, Poglietti et Gaspard Kerle,' 1704. This collection was republished by Walsh in London under the title 'A second collection of toccates voluntarys and fugues made on purpose for the Organ and Harpsicord composed by Pasquini, Poglietti, and others, etc.' Another work for clavier, which bears Poglietti's name in several MSS. abroad, is now proved to be the work of Dr. John Bull. It is a Fugue upon the Hexachord, which appears in the Fitzwilliam Virginal Book. Poglietti may simply have copied it from some source for his own use. Other works of Poglietti remaining in MS. are a few for various combinations of instruments, and some sacred works for voices with instrumental accompaniment. Dr. Hugo Botstiber also claims for Poglietti the authorship of a theoretical work which Dr. Sandberger has previously ascribed to Johann Kaspar Kerl. It is entitled 'Regulae Compositionis,' and while two MS. copies ascribe it to Kerl, two others and one very important copy made by the Hamburg organist, Johann Adam Reinken, expressly attest it as Poglietti's. J. R. M.

POHL, Carl Ferdinand, writer on musical subjects, born at Darmstadt, Sept. 6, 1819, of a musical family, his grandfather having been the first maker of glass harmonicas, his father (died 1869) chamber-musician to the Duke of Hesse at Darmstadt, and his mother a daughter of the composer Beczwarzowsky. In 1841 he settled in Vienna, and after studying under Sechter became in 1849 organist of the new Protestant church in the Gumpendorf suburb. At this date he published Variations on an old 'Nachtwachterlied' (Diabelli), and other pieces. He resigned the post in 1855 on account of his health, and devoted himself exclusively to teaching and literature. In 1862 he published in Vienna an interesting pamphlet 'On the history of the Glass harmonica.' From 1863 to 1866 he lived in London, occupied in researches at the British Museum on Haydn and Mozart; the results of which he embodied in his *Mozart und Haydn in London*, two vols. (Vienna, Gerold, 1867), a work full of accurate detail, and indispensable to the student. Through the influence of Jahn and von Köchel, and of his intimate friend the Ritter von Karajan, Pohl was appointed in January 1866 to the important post of archivist and librarian to the Gesellschaft der Musikfreunde in Vienna. [See vol. ii. p. 162.] To his care and conscientiousness the present highly satisfactory condition of the immense collections of this great institution is due. In connection therewith he published two works, which, though of moderate extent, are full of interest, and are marked by that accuracy and sound judgment which distinguish all his works, namely, *Die Gesellschaft der Musikfreunde und ihr Conservatorium in Wien* (Braumüller, 1871), and *Denkschrift aus Anlass des 100 jährigen Bestehens der Tonkünstler Societät in Wien* (Gerold, 1871). He was for many years occupied on a biography of Haydn, which he undertook at the instigation of Jahn, and of which vol. i. was published in 1875 (Berlin, Sacco; since transferred to Breitkopf & Härtel) and vol. ii. in 1882. The book has long been in process of completion by Herr Mandyczewski, to whom Pohl left materials at his death. The main facts are contained in his article on Haydn in this Dictionary. The summaries of the musical events of each year which Pohl furnished to the *Signale für die musikalische Welt*, of which he was the Vienna correspondent, were most careful and correct, and it would be a boon to the student of contemporary music if they could be republished separately. Pohl's courtesy to students desiring to collate MSS., and his readiness to supply information, were well known to the musical visitors to Vienna. He died in Vienna, April 28, 1887. F. G.

POHL, Dr. Richard, a German musical critic, well known for his thoroughgoing advocacy of Wagner. He was born at Leipzig, Sept. 12, 1826, devoted himself to mathematics, and after concluding his course at Göttingen and Leipzig was elected to a professorial chair at Gratz. This he vacated for political reasons, and then settled at Dresden (1852), and Weimar (1854) as a musical critic. In 1864 he moved to Baden-Baden, where he died Dec. 17, 1896. He was one of the editors of the *Neue Zeitschrift für Musik*, in which he strongly championed the cause of Wagner's and other advanced music, and a frequent contributor to the musical periodicals. He began his Autobiography in the *Mus. Wochenblatt* for Dec. 30, 1880. His other works include: *Akustische Briefe* (1853), *Bayreuther Erinnerungen* (1877), *Richard Wagner* (1883), *Franz Liszt* (1883), and *Hector Berlioz* (1884), *Die Hohenzüge der musikalischen Entwickelung* (1888). He also wrote poetry, translated the works of Berlioz into German, made a connecting text for Schumann's 'Manfred' and Liszt's 'Prometheus,' and composed some music of a slight but agreeable kind. G.

POHLENZ, Christian August, born July 3, 1790, at Saalgast in Lower Lusatia. In 1829 we find him well established in Leipzig as a singing-master, a conductor of concerts, organist of the Thomaskirche, director of the Singakademie and the Musikverein, etc. At the end of 1834 he resigned the post of Conductor of the Gewandhaus subscription concerts, which he had held since 1827, and in which he was succeeded by Mendelssohn in the following October. After the death of Weinlig, on March 6, 1842, and before the appointment of Hauptmann later in the same year, Pohlenz filled the office of Cantor at the St. Thomas's School. Indeed, in the then state of music at Leipzig, he seems to have been a person of consideration,

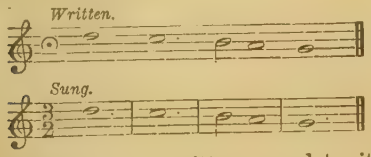
which is confirmed by the fact of Mendelssohn's having chosen him as teacher of singing in the new Conservatorium there, in the prospectus of which his name appears, in the *Allg. Musikalische Zeitung* of Jan. 18, 1843. He was not, however, destined to take part in that good work, for he died of apoplexy at Leipzig on March 10, 1843, just three weeks before the operations were begun. He published Polonaises for the PF., but his best works are part-songs for equal voices, of which one or two good specimens are given in 'Orpheus.' G.

POINT or DOT (Lat. *Punctus*, vel *Punctum*; Ital. *Punto*; Germ. *Punct*; Fr. *Point*). A very ancient character, used in mediæval Music for many distinct purposes, though its office is now reduced within narrower limits.

The Points described by Zarlino and various early writers are of four different kinds.

I. The POINT OF AUGMENTATION, used only in combination with notes naturally Imperfect, was exactly identical, both in form and effect, with the modern 'Dot'—that is to say, it lengthened the note to which it was appended by one-half, and was necessarily followed by a note equivalent to itself in value, in order to complete the beat. The earliest known allusion to it is to be found in the 'Ars Cantus mensurabilis' of Franco of Cologne, the analogy between whose *Tractulus* and the *Punctus augmentationis* of later writers is so close that the two may be treated as virtually identical.

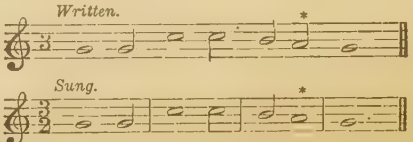
II. The POINT OF PERFECTION (*Punctus Perfectionis*) was used in combination with notes, Perfect by the time signature, but rendered Imperfect by Position, for the purpose of restoring their Perfection. In this case, no short note was needed for the purpose of compensation, as the Point itself served to complete the triple beat. Now in mediæval music a Breve, preceded or followed by a Semibreve, or a Semibreve by a Minim, though perfect by virtue of the time signature, becomes Imperfect by Position. As the following example is written in the Greater (or Perfect) Prolation, each of its semibreves is naturally equal to three minims; but by the rule we have just set forth the second and fourth notes become Imperfect by Position—*i.e.* they are each equal to two minims only. The fourth note is suffered to remain so, but the second is made Perfect by a Point of Perfection.

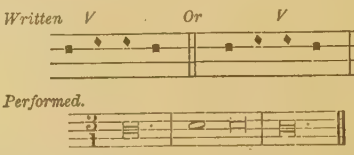


It was sometimes written as a dot with a tail , and called *punctus caudatus*.

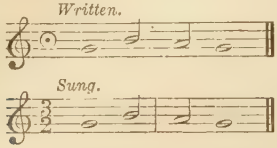
The term 'Punctus Perfectionis' is also applied to the Point placed, by mediæval composers, in the centre of a circle or semicircle, in order to denote either Perfect Time, or the Greater Prolation.

III. The POINT OF ALTERATION, or Point of Duplication (*Punctus Alterationis, vel Punctus Duplicationis*), differs so much in its effect from any sign used in modern music, that it is less easy to make it clear. In order to distinguish it from the Points already described, it is sometimes written a little above the level of the note to which it refers. Some printers, however, so place it that it is absolutely indistinguishable, by any external sign, from the Point of Augmentation. In such cases it is necessary to remember that the only place in which it can possibly occur is before the first of two short notes, followed by a longer one—or placed between two longer ones—in Perfect Time, or the Greater Prolation; that is to say, in ternary rhythm, of whatever kind. But its chief peculiarity lies in its action, which concerns not the note it follows, but the second of the two short ones which succeed it, the value of which note it doubles—as in the following example, from the old melody, 'L'Homme armé,' in which the note affected by the Point is distinguished by an asterisk.



This Point which, like the Point of Perfection, is sometimes found with a tail, though it may occur in two places, means the same thing in both:—

IV. The POINT OF DIVISION, sometimes called the Point of Imperfection (*Punctus Divisionis, vel Imperfectionis; Divisio Modi*), is no less complicated in its effect than that just described, and should also be placed upon a higher level than that of the notes to which it belongs, though, in practice, this precaution is very often neglected. Like the Point of Alteration, it is only used in ternary measure; but it differs from the former sign in being always placed between two short notes, the first of which is preceded, and the second followed, by a long one. Its action is, to render the two long notes Imperfect. But a long note in ternary rhythm is always Imperfect by Position, when either preceded or followed by a shorter one: the use of the Points, therefore, in such cases, is altogether

supererogatory, and was warmly resented by mediæval singers, who called all such signs *Puncti asinini.*



In spite, however, of its apparent complication, the *rationale* of the sign is simple enough. An examination of the above passage will show that the point serves exactly the same purpose as the bar in modern music; and we can easily understand that it is called the Point of Division, because it removes all doubt as to the division of the rhythm into two ternary measures.

The composers of the 15th and 16th centuries frequently substituted, for the Points of Augmentation, Alteration, and Division, a peculiar intermixture of black and white notes, which will be found fully described in the article NOTATION, *ante*, p. 401, and the student will do well to make himself thoroughly acquainted with them, since, without a clear understanding of these and other similar expedients, it is impossible to decipher music, either MS. or printed, of earlier date than the beginning of the 17th century. W. S. R.

POINT D'ORGUE, organ point, has two different meanings in French, and is used (1) for an organ point or pedal, that is, a succession of harmonies carried over a holding note [PEDAL]; and (2), with what reason is not plain, for the cadenza in a concerto—the flourish interpolated between the chords of the 6–4 and 7–3 of the cadence—the place for which is indicated by a pause 𝄐. Rousseau gives a clue to the origin of the term by explaining (under 'Couronne') that when the above sign, which he denominates 'Couronne,' was placed over the last note of a single part in the score it was then called Point d'orgue, and signified that the sound of the note was to be held on till the other parts had come to the end. Thus the note so held on became a pedal, and is so in theory. G.

POINTS. A term applied to the passages of imitation in vocal music of the madrigalian era, and in modern music, to the opening notes of the subject of a fugue, or other important theme, to which it is necessary that the attention of the performer should be particularly directed by the conductor.

For instance, one of the most striking subjects in the 'Hallelujah Chorus' is that adapted to the words 'For the Lord God Omnipotent reigneth.' After this has been twice enunciated by the whole body of voices, in unison, the 'Point' is taken up at the twenty-second bar by the sopranos, at the twenty-fifth by the tenors and basses in unison, and at the twenty-ninth, by the altos and tenors.

The term 'Point' is also applicable to features of quite another kind. Thus the entrance of the horns in the first movement of the overture to 'Der Freischütz,' and that of the first clarinet at the sixtieth bar of the Molto Vivace, are 'Points' of such vital importance that a careless reading on the part of their interpreters would entirely fail to convey the composer's meaning, and render the performance spiritless and uninteresting to the last degree.

These remarks concern not only the performance of orchestral and church music; they apply, with equal force, to solo performances of every kind — to pianoforte sonatas, and organ fugues, violin concertos, and solos for the flute or oboe. In these, the performer, having no conductor to prompt him, must think for himself, and the success of his performance will depend entirely upon the amount of his capacity for doing so. W. S. R.

POISÉ, JEAN ALEXANDRE FERDINAND, born at Nîmes, June 3, 1828, as a child showed a turn for music, but was only allowed to adopt it after taking his degree as a bachelier-ès-lettres of Paris. He entered the Conservatoire in 1850, and in 1852 gained the second prize for composition, under Adolphe Adam, from whom he derived his taste for easy, flowing melody. 'Bonsoir Voisin,' a pleasing little opera produced at the Théâtre Lyrique, Sept. 18, 1853, was followed at the same theatre by 'Les Charmeurs' (March 15, 1855), also a success. He next produced 'Polichinelle' (1856) at the Bouffes Parisiens; and at the Opéra-Comique, 'Le Roi Don Pèdre,' two acts (1857); 'Le Jardinier Galant,' two acts (March 4, 1861); 'Les Absents,' a charming piece in one act (Oct. 26, 1864); 'Corricolo,' three acts (Nov. 28, 1868); 'Les trois Souhaits' (1873); 'La Surprise de l'Amour,' two acts (Oct. 31, 1878); and 'L'Amour Médecin' (Dec. 20, 1880). The last two, arranged by Poise and Monselet from Marivaux and Molière, give a high idea of his powers. He also composed another pretty little opera, 'Les deux Billets' (1858), revived at the Athénée in Feb. 1870. [Among his later works are 'Joli Gilles' (1884), 'Le Médecin malgré lui' (1887), 'Carmosine,' and an oratorio, 'Cécilie' (Dijon, 1888)]. In their ease and absence of pretension his works resemble those of Adolphe Adam, but there the comparison ends; the latter had a real vein of comedy, while Poise's merriment has the air of being assumed to conceal his inward melancholy. Nevertheless, his music is flowing and happy; and being well scored and never vulgar it is listened to with pleasure, and is remembered. [The composer died in Paris, May 13, 1892.] G. C.

POLACCA (Italian for POLONAISE). Polaccas may be defined as Polonaises treated in an

Italian manner, but still retaining much of the rhythm characteristic of their Polish origin. Polaccas are both vocal and instrumental, and are generally of a brilliant and ornate description, gaining in brilliancy what they lose in national character. Thus Chopin, in a letter from Warsaw, dated Nov. 14, 1829 (Karasowski, vol. i.), speaks of an 'Alla Polacca' with violoncello accompaniment that he had written, as 'nothing more than a brilliant drawing-room piece—suitable for the ladies,' and although this composition is probably the same as the 'Introduction et Polonaise Brillante pour Piano et Violoncelle' (op. 3) in C major, yet from the above passage it seems as if Chopin did not put it in the same class as his poetical compositions for the pianoforte which bear the same name. W. B. S.

POLAROLI, or POLLAROLO, CARLO FRANCESCO, born at Brescia, about 1653, was a pupil of Legrenzi's, and became a chorister at St. Mark's, Venice, in 1665, in 1690 became second organist, and in 1692 vice-maestro di cappella in the same church. The statement that he rose to be first maestro lacks authority, but, according to Busi's Life of Marcello, he was maestro at the music school of the Incurabili at Venice about 1706. He died at the end of 1722. Three oratorios, 'Jefte,' 'La Rosinda,' and 'Jesabel,' are in MS. at Vienna and Brussels, and many pieces of church music are mentioned in the *Quellen-Lexikon*. Of his numerous operas (Fétis gives the names of sixty-eight) the following are extant:—'Roderico' (Milan, 1684, performed also at Verona, Naples, Brescia, and Rome); 'La Forza della Virtù' (Venice, 1693); 'Ottone' (Venice, 1693-94); 'Faramondo' (1699); 'Semiramide' (Venice, 1714, nine songs only preserved); 'Marsia deluso' (1714); 'Ariodante' (Venice, 1716); and three without dates, 'Le Pazzie degli amanti,' 'Gl' inganni felici,' and 'Genuinda' (one act, the other two being provided by G. del Violone and Alessandro Scarlatti). An organ sonata is in vol. iii. of Torchi's 'L' Arte Musicale in Italia.' (*Quellen-Lexikon*, etc.) M.

POLAROLI, or POLLAROLO, ANTONIO, son of the above, was born in Venice about 1680, and was the pupil of his father. In 1723 he became vice-maestro di cappella at St. Mark's, and in 1740 maestro. As early as 1702 he had assisted his father in the duties of the office. His opera 'Aristeo' was performed at Venice in 1700, 'Leucippo e Teonoe' in 1719, 'Cosroë' in 1723, and 'I tre voti,' a serenata, at Vienna in 1724 (see the *Quellen-Lexikon*). He died at Venice, May 4, 1746. M.

POLE, WILLIAM, MUS.D., F.R.S., an instance of the successful union of science, literature, and music. He was born at Birmingham, April 22, 1814, and was bred to the profession of Civil Engineering, in which he became eminent. He wrote many works and papers on scientific subjects, and was a contributor to the leading Reviews, and a F.R.S. of London and Edinburgh. He was Professor of Civil Engineering at University College, London, 1859-76.

His taste for music developed itself early; he studied hard at both theoretical and practical music, and was organist in St. Mark's Church, North Audley Street, London, in 1836-66. He graduated at Oxford as Mus.B. in 1860, and as Mus.D. in 1867. He was appointed Reporter to the Jury on Musical Instruments at the International Exhibition of 1862, and was one of the examiners for Musical Degrees in the University of London (1878-90), author of a Treatise on the Musical Instruments in the Exhibition of 1851, *The Story of Mozart's Requiem* (1879), *The Philosophy of Music* (1879, reprinted 1895), and various minor critical essays, three of which, written in 1858, on certain works of Mozart and Beethoven, have been mentioned in the article ANALYSIS. His only printed musical compositions are a setting of Psalm c. given at Tenbury in 1861, an eight-part motet from which was performed at the Chester Festival of 1882, and some four-handed PF. accompaniments to classical songs. He died in London, Dec. 30, 1900. [See *Brit. Mus. Biog.*; *Mus. Times* for Feb. 1901, p. 103, etc.] G.

POLIUTO. See POLYEUCTE.

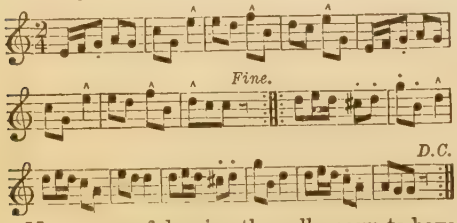
POLKA, a well-known round dance, said to be of Bohemian origin. According to Alfred Waldau (*Böhmische Nationaltänze*, Prague, 1859 and 1860) the polka was invented in the year 1830 by a servant girl who lived at Elbeteinitz, the music being written down by a local musician named Neruda. The original name by which the polka was known in its birthplace and in the neighbourhood of Jičin, Kopidlno, and Dimokury, was the 'Nimra.' This was derived from the song to which it was danced, the first lines of which ran as follows:

Strejček Nimra
Koupil šimla
Za půl páta tolaru.[1]

In 1835 it was danced in Prague, where it first obtained the name of 'Polka,' which is probably a corruption of the Czech 'pulka' (half), a characteristic feature of the dance being its short half-steps. According to another account the polka was invented in 1834 by a native of Moksic, near Hitschin in Bohemia, and was from that place introduced into Prague by students. In 1839 it was brought to Vienna by the band of a Bohemian regiment under its conductor, Pergler; in 1840 it was danced at the Odéon in Paris by the Bohemian Raab; and in 1844 it found its way to London. Wherever the polka was introduced, it suddenly attained an extraordinary popularity. Vienna, Paris, and London were successively attacked by this curious 'polkamania'; clothes, hats, and

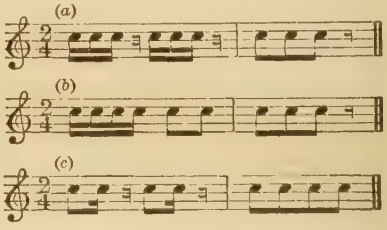
[1] Translation: 'Uncle Nimra bought a white horse for five and a half thalers.

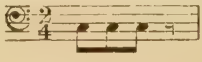
streets were named after the dance, and in England the absurdity was carried so far that public-houses displayed on their signs the 'Polka Arms.' In the *Illustrated London News* for March 23, 1844, will be found a polka by Offenbach, 'a celebrated French *artiste*,' headed by two rather primitive woodcuts, to which the following description of the dance is appended: 'The Polka is an original Bohemian peasant dance, and was first introduced into the fashionable saloons of Berlin and St. Petersburg about eight years since.[1] Last season it was the favourite at Baden-Baden. The Polka is written in 2–4 time. The gentleman holds his partner in the manner shown in the engraving; each lift first the right leg, strike twice the left heel with the right heel, and then turn as in the waltz'—a performance which must have presented a rather curious appearance. On April 13 the same paper, reviewing a polka by Jullien, says: 'It is waste of time to consider this nonsense. The weathercock heads of the Parisians have been delighted always by any innovation, but they never imported anything more ridiculous or ungraceful than this Polka. It is a hybrid confusion of Scotch Lilt, Irish Jig, and Bohemian Waltz, and needs only to be seen once to be avoided for ever!' In spite of this criticism the popularity of the dance went on increasing, and the papers of the day are full of advertisements professing to teach 'the genuine polka.' It was danced at Her Majesty's Opera by Cerito, Carlotta Grisi, and Perrot, and the following was published as 'the much celebrated Polka Dance, performed at Her Majesty's Theatre, by Carlotta Grisi and M. Perrot, composed and arranged for the pianoforte by Alberto Sowinsky.'



Many ways of dancing the polka seem to have been in use, and in order to settle all disputes on the important matter, the *Illustrated London News*, on May 11 (having changed its opinions since April) was 'much gratified in being enabled to lay before its readers an accurate description of the *véritable*, or Drawing-room Polka, as danced at Almack's, and at the balls of the nobility and gentry in this country.' According to this description, which is accompanied by three very amusing illustrations, the polka began with an introduction (danced *vis à vis*), and consisted of five figures. Of these, the 'heel and toe' step, which was the most characteristic feature of the dance, has been quite abandoned, probably owing to the difficulty in executing it properly, which (according to *Punch*, vol. vii. p. 172[2]) generally caused it to result in the dancers 'stamping their own heels upon other people's toes.' The account of the polka concludes as follows: 'In conclusion we would observe that La Polka is a noiseless dance; there is no stamping of heels, toes, or kicking of legs in sharp angles forward. This may do very well at the threshold of a Bohemian *auberge*, but is inadmissible into the *salons* of London or Paris. La Polka, as danced in Paris, and now adopted by us, is elegant, graceful, and fascinating in the extreme; it is replete with opportunities of showing care and attention to your partner in assisting her through its performance.' The rage for the polka did not last long, and the dance gradually fell into disuse in England for many years. It came once more into vogue some years ago, but the 'toe and heel' step was happily not revived with it.

The music of the polka is written in 2–4 time; according to Cellarius (*La Danse des Salons*, Paris, 1847) the tempo is that of a military march played rather slowly; Maelzel's metronome, ♩=104. The rhythm is characterised by the following 2-bar figures:



The music can be divided into the usual 8-bar parts. In all early polkas the figure

is found in the accompaniment of the 4th and 8th bars of these parts, marking a very slight pause in the dance, but in recent examples this pause has disappeared, owing to the dance being performed somewhat faster, and more in the spirit of a waltz or galop. The first polka which was published is said to have been composed by Franz Hilmar, a native of Kopidlno in Bohemia. The best national polkas are those by Labitzky, Liebmann, Prochaska, Swoboda, and Titl. W. B. S.

POLLAROLO. See POLAROLI.

POLLEDRO, GIOVANNI BATTISTA, an eminent violinist, was born at Piovà near Turin, June 10, 1781 (or, according to one authority, 1776). He received his first instruction from local musicians, at fifteen studied for a short time under Pugnani, and soon entered the royal band at Turin. In 1804 he became first

[1] If this is true, the dates of Waldau's account of the origin of the dance can hardly be correct.

[2] See also *Punch*, vol. vi., for an admirable cartoon by Leech, representing Lord Brougham dancing the polka with the woolsack.

violin in the Theatre at Bergamo, and after a short stay there began to travel. In Russia he remained for five years, and in 1814 accepted the appointment of leader of the band at Dresden, where he remained till 1824. In that year he accepted a brilliant engagement as Director-general of the royal orchestra at Turin. He died at his native village, August 15, 1853.

Polledro was an excellent violinist and sound musician. He had the great tone and dignified style of the classical Italian school. All contemporaneous critics praise his faultless and brilliant execution not less than the deep feeling with which he played. In 1812 he met Beethoven at Carlsbad, and played with him one of Beethoven's violin-sonatas (see Thayer's *Life of Beethoven*, iii. 208). His published compositions consist of two concertos, some airs variés, trios and duos for stringed instruments, and a set of exercises for the violin ; a Miserere and a Mass for voices and orchestra, and a Sinfonia pastorale for full orchestra. P. D.

POLLINI, Francesco Giuseppe, born at Lubiano in Illyria in 1763, was a pupil of Mozart. He became a skilful pianist at an early age, his style having combined some of the distinguishing characteristics of that of his preceptor, of Clementi and of Hummel, each of whom he surpassed in some forms of the mere mechanism of the art. In 1793 he studied with Zingarelli at Milan, where he was appointed professor of the piano on the opening of the Conservatorio in 1809. Pollini indeed may, in this respect, be considered as an inventor, having anticipated Thalberg in the extended grasp of the keyboard by the use of three staves (as in Thalberg's Fantasia on 'God save the Queen,' and 'Rule Britannia')—thus enabling the player to sustain a prominent melody in the middle region of the instrument, while each hand is also employed with elaborate passages above and beneath it. This remarkable mode of producing by two hands almost the effect of four, appears, indeed, to have been originated by Pollini in his 'Trentadue Esercizi in forma di toccata,' brought out in 1820. This work was dedicated to Meyerbeer ; the original edition containing a preface addressed to that composer by Pollini, which includes the following passage explanatory of the construction of the Toccata :—'I propose to offer a simple melody more or less plain, and of varied character, combined with accompaniments of different rhythms, from which it can be clearly distinguished by a particular expression and touch in the cantilena in contrast to the accompaniment.' Dehn appears to have been the first to draw attention to Pollini's specialty, in his preface to the original edition of Liszt's pianoforte transcriptions of the six great organ preludes and fugues of Bach.

Pollini's productions consist chiefly of pianoforte music, including an elaborate instruction book, many solo pieces, and some for two performers. These works are included in the catalogue of Ricordi, of Milan. Pollini also produced some stage music, and a Stabat Mater. He was highly esteemed—professionally and personally—by his contemporaries. Bellini dedicated his 'Sonnambula' 'al celebre Francesco Pollini.' The subject of this notice died at Milan, Sept. 17, 1846. H. J. L.

POLLITZER, Adolphe, violinist, born at Buda-Pesth, July 23, 1832 ; died in London, Nov. 14, 1900. The youngest of a family numbering nineteen, he left his native town for Vienna at the age of ten, and there became a pupil of Böhm, at the same time receiving lessons in composition from Preyer. While still a boy he played before the Emperor of Austria, and at the age of thirteen performed Mendelssohn's Violin Concerto in the presence of its composer, and was rewarded by his warm congratulations and a life-long interest in his career. In 1846 Pollitzer gained the first prize for violin-playing at the Vienna Conservatorium, and after a short concert tour in Germany, betook himself to Paris, where he received lessons from Alard. By the advice of Ernst he came to London in 1851. Here his talents gained him speedy recognition. He occupied the post of leader at the Opera, under the baton of Costa, for many years, and held similar positions at the head of the New Philharmonic orchestra, and the Royal Choral Society. In 1861 he was appointed violin professor at the London Academy of Music, and in 1890 succeeded Dr. Henry Wylde as Principal of that Institution. During the period of his activity as a teacher Pollitzer was responsible for the training of a vast number of professional and amateur violinists, and these, under the Presidency of Sir Joseph Barnby, presented him with a signed testimonial and a handsome gold watch at the Hôtel Metropole on Feb. 18, 1888. As an executant Pollitzer's excessive diffidence debarred him from attaining the highest success as a public performer, but in private he was a remarkable interpreter of classical music. As a quartet player he was difficult to surpass, but it was as a professor of his instrument that he gained pre-eminence. He had the rare gift of inspiring his pupils with an enthusiasm which carried them easily over obstacles, and his system of fingering was remarkably clear and finished. His published compositions comprise 'Ten Caprices for the Violin,' and some short pieces for violin and piano. He revised and edited a prodigious amount of De Bériot's compositions, as well as those of Alard, Léonard, Singelée, Ernst, etc.—Baker, *Dic. Mus.* ; Riemann, *Lexikon* ; *The Jewish Chronicle*, Nov. 23 1900 ; *The Sketch*, Nov. 23, 1900, and contemporary publications. E. H-A.

POLLY. A Ballad-opera, written by John Gay as a second part of his 'Beggar's Opera.' When

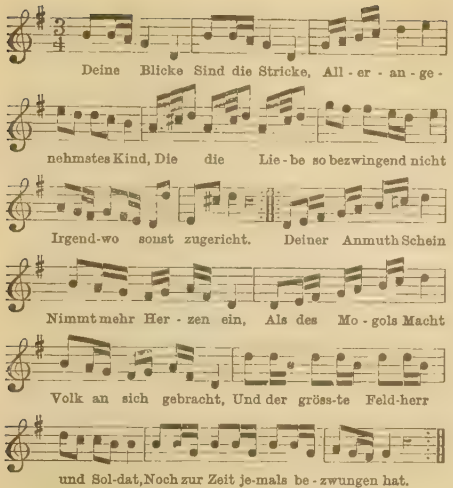
about to be rehearsed a message was received from the Lord Chamberlain that the piece 'was not allowed to be acted, but commanded to be suppressed,' the prohibition being supposed to have been instigated by Sir Robert Walpole, who had been satirised in 'The Beggar's Opera.' Failing to obtain a reversal of the decree Gay had recourse to the press, and in 1729 published the piece in 4to, with the tunes of the songs, and a numerous list of subscribers, by which he gained at least as much as he would have done by representation. Like most sequels, 'Polly' is far inferior to the first part, and when in 1777 it was produced at the Haymarket theatre, with alterations by the elder Colman, it was so unsuccessful that it was withdrawn after a few representations. It was revived at the same theatre, June 11, 1782, and again at Drury Lane (for Kelly's benefit), June 16, 1813. W. H. H.

POLO or OLE, a Spanish dance accompanied by singing, which took its origin in Andalusia. It is said to be identical with the Romalis, which is 'danced to an old religious Eastern tune, low and melancholy, diatonic, not chromatic, and full of sudden pauses, which are strange and startling,'[1] and is only danced by the Spanish gipsies. It resembles the oriental dances in being full of wild energy and contortions of the body, while the feet merely glide or shuffle along the ground. The words ('coplas') of these dances are generally of a jocose character, and differ from those of the Seguidilla in wanting the 'estrevillo,' or refrain; several examples of them may be found in Preciso's *Coleccion de las Mejores Coplas de Seguidillas, Tiranas y Polos* (Madrid, 1816). They are sung in unison by a chorus, who mark the time by clapping their hands. Some characteristic examples of the music of the Polo will be found in J. Gansino's *La Joya de Andalucia* (Madrid, Romero). W. B. S.

POLONAISE, a stately dance of Polish origin. According to Sowinski (*Les Musiciens Polonais*) the Polonaise is derived from the ancient Christmas carols which are still sung in Poland. In support of this theory he quotes a carol, 'W zlobie lezy,' which contains the rhythm and close characteristic of the dance; but the fact that although in later times they were accompanied by singing, yet the earliest Polonaises extant are purely instrumental, renders it more probable that the generally received opinion as to their courtly origin is correct. According to this latter view, the Polonaise originated under the following circumstances. In 1573 Henry III. of Anjou was elected to the Polish throne, and in the following year held a great reception at Cracow, at which the wives of the nobles marched in procession past the throne to the sound of stately music. It is said that after this, whenever a foreign prince was elected to the crown of Poland the same ceremony was repeated, and that out of it the Polonaise was gradually developed as the opening dance at court festivities. If this custom was introduced by Henry III., we may perhaps look upon the Polonaise, which is so full of stateliness, as the survival of the dignified Pavans and Passamezzos which were so much in vogue at the French court in the 15th century. Evidence is not wanting to prove that the dance was not always of so marked a national character as it assumed in later times. Book vii. of Bésard's *Thesaurus Harmonicus Divini Laurencini Romani* (Cologne, 1603) consists of 'Selectiores aliquot choreae quas Allemande vocant, germanico saltui maxime accomodatae, una cum Polonicis aliquot et aliis ab hoc saltationis genere haud absimilibus,' and these 'choreae Polonicae' (which are principally composed by one Diomedes, a naturalised Venetian at the court of Sigismund III.) exhibit very slightly the rhythm and peculiarities of Polish national music. During the 17th century, although it was, no doubt, during this time that it assumed the form that was afterwards destined to become so popular, the Polonaise left no mark upon musical history, and it is not until the first half of the 18th century that examples of it begin to occur.[2] In Walther's *Lexicon* (1732) no mention is made of it, or of any Polish music; but in Mattheson's *Volkommener Capellmeister* (1739) we find it (as the author himself tells us) described for the first time. Mattheson notices the spondaic character of the rhythm, and remarks that the music of the Polonaise should begin on the first beat of the bar: he gives two examples (one in 3–4, the other in common time) made by himself out of the chorale 'Ich ruf' zu dir, Herr Jesu Christ.' At this time the Polonaise seems suddenly to have attained immense popularity, probably owing to the intimate connection between Saxony and Poland which was caused by the election (1733) of Augustus III. to the Polish throne. In 1742-43 there was published at Leipzig a curious little collection of songs entitled 'Sperontes Singende Muse,' which contains many adaptations of Polish airs: in the following example (from the second part of the work) some of the peculiarities of the Polonaise may be traced.

From this time the Polonaise has always been a favourite form of composition with instrumental composers, and has not been without influence on vocal music, especially in Italian opera. [See POLACCA.] Bach wrote two Polonaises (orchestral Partita in B minor, and French Suite, No. 6), besides a 'Polacca' (Brandenburg Concertos, No. 1, Dehn); and there are also examples by Handel (Grand Concerto, No. 3, in

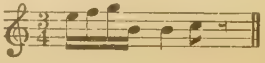
[1] Walter Thornbury, *Life in Spain.*

[2] In the Royal Library at Berlin there is preserved a MS. volume which bears the date 1725, and formerly belonged to Bach's second wife, Anna Magdalena (see B.-G. xliii. 2). In it are five Polonaises, written in the owner's autograph; but it is improbable that they are all of Sebastian Bach's composition.

Deine Blicke Sind die Stricke, All - er - an - ge -
nehmstes Kind, Die die Lie - be so bezwingend nicht
Irgend-wo sonst zugericht. Deiner Anmuth Schein
Nimmt mehr Her - zen ein, Als des Mo - gols Macht
Volk an sich gebracht, Und der grös-te Feld-herr
und Sol-dat, Noch zur Zeit je-mals be - zwungen hat.

E minor), Beethoven (op. 89, Triple Concerto, and Serenade Trio, op. 8), Mozart ('Rondeau Polonaise,' Sonata in D minor), Schubert (Polonaises for four hands), Weber (op. 21, and the Polacca Brillante, op. 72), Wagner (for four hands, op. 2), as well as by the Polish composers Kurpinski and Ogniski, and above all by Chopin, under whose hands it reached what is perhaps the highest development possible for mere dance-forms. Attracted by its striking rhythmical capabilities, and imbued with the deepest national sympathy, Chopin animated the dry form of the old Polonaise with a new and intensely living spirit, altering it as (in a lesser degree) he altered the Waltz and the Mazurka, and changing it from a mere dance into a glowing tone-picture of Poland, her departed glory, her many wrongs, and her hoped-for regeneration. Karasowski (*Chopin*, vol. ii.) divides his Polonaises into two classes. The first (which includes those in A major, op. 40, No. 1; F♯ minor, op. 44, and A♭ major, op. 53) is characterised by strong and martial rhythm, and may be taken to represent the feudal court of Poland in the days of its splendour. The second class (including the Polonaises in C♯ minor and E♭ minor, op. 26; in C minor, op. 40, No. 2; in D minor, B♭ major and F minor, op. 71) is distinguished by dreamy melancholy, and forms a picture of Poland in her adversity. The Fantaisie Polonaise (A♭ major, op. 61) is different in character from both classes, and is said to represent the national struggles ending with a song of triumph.

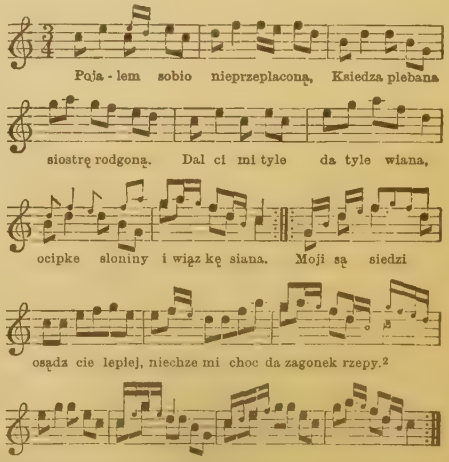
As a dance, the Polonaise is of little interest: it consists of a procession in which both old and young take part, moving several times round the room in solemn order. It does not depend upon the execution of any particular steps, although it is said to have been formerly danced with different figures, something like the English country dances. It still survives in Germany, and is danced at the beginning of all court balls. In Mecklenburg a sort of degenerate Polonaise is sometimes danced at the end of the evening; it is called 'Der Auskehr' ('The Turn-out'), and consists in a procession of the whole company through the house, each person being armed with some household utensil, and singing in chorus 'Un as de Grotvare de Grotmoder nahm.' [See GROSSVATER TANZ.]

The tempo of the Polonaise is that of a march, played between Andante and Allegro: it is nearly always written in 3–4 time,[1] and should always begin on the first beat of the bar. It generally consists of two parts, sometimes followed by a trio in a different key; the number of bars in each part is irregular. The chief peculiarity of the Polonaise consists in the strong emphasis falling repeatedly on the half-beat of the bar, the first beat generally consisting of a quaver followed by a crotchet (see the Polonaise given below). Another peculiarity is that the close takes place on the third beat, often preceded by a strong accent on the second beat. The last bar should properly consist of four semiquavers, the last of which should fall on the leading note, and be repeated before the concluding chord, thus:



The accompaniment generally consists of quavers and semiquavers in the following rhythm:

The following example, although not conforming entirely with the above rules, is nevertheless interesting as a genuine Polonaise danced and sung at weddings in the district of Krzeszowice in Poland at the present day:—

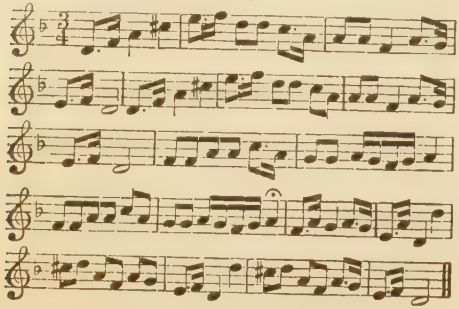

Poja - lem sobio nieprzeplaconą, Ksiedza plebana
siostrę rodgoną. Dal ci mi tyle da tyle wiana,
ocipke słoniny i wiąz kę siana. Moji są siedzi
osądz cie lepiej, niechze mi choc da zagonek rzepy.[2]

[1] Mattheson says it may be written in common time.

[2] Translation:—I have taken for my wife the reverend Parson's own sister. He gave me as her marriage portion a piece of bacon

The notes printed in small type are variations of the tune which are performed in some districts. W. B. S.

POLSKA, a national Swedish dance, popular in West Gothland, something like a Scotch reel in character. Polskas are usually written in minor keys, although they are occasionally found in the major. The example which is given below ('Neckens Polska') is well known, as Ambroise Thomas has introduced it in Ophelia's mad scene in 'Hamlet.' Other examples will be found in Ahlstrom's 'Walda Svenska Folksånga' (Stockholm, 1850).



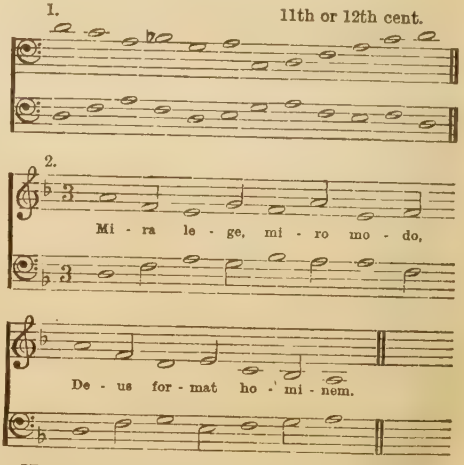
W. B. S.

POLYEUCTE, or POLIUTO. I. The first opera written on the subject of Corneille's tragedy was in three acts; the libretto conceived by Aldophe Nourrit (who designed the principal rôle for himself), and carried out by Cammarano; the music by Donizetti. It was completed in 1838, but the performance was forbidden by the Censure of Naples. It was then translated into French by Scribe, and, under the title of 'Les Martyrs,' was produced at the Grand Opéra (four acts), April 10, 1840; at the Théâtre Italien, as 'I Martiri,' April 14, 1859; in London, as 'I Martiri,' at the Royal Italian Opera, April 20, 1852.

II. Opera in five acts; the words by Barbier and Carré, the music by Gounod. Produced at the Opéra, Paris, Oct. 7, 1878. G.

POLYPHONIA (Eng. Polyphony, from the Gr. πολὺς, 'many'; φωνὴ, 'a voice'). A term applied by modern musical historians to a certain species of unaccompanied vocal music, in which each voice is made to sing a melody of its own; the various parts being bound together, in obedience to the laws of counterpoint, into an harmonious whole, wherein it is impossible to decide which voice has the most important task allotted to it, since all are equally necessary to the general effect. It is in this well-balanced equality of the several parts that Polyphonia differs from Monodia; in which the melody is given to one part only, while supplementary voices and instruments are simply used to fill up the harmony. [See MONODIA.]

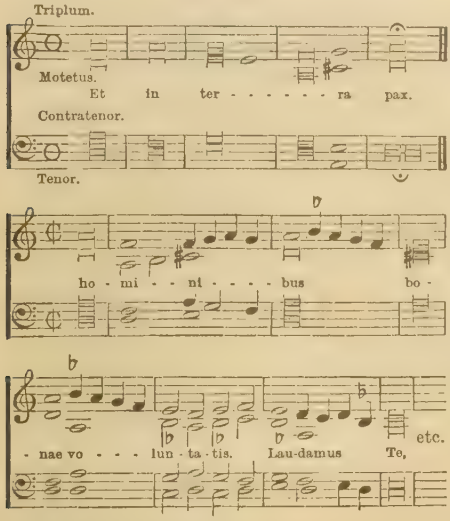
The development of Polyphony from the first rude attempts at Diaphonia, Discant, or Organum, described by Franco of Cologne, Guido d' Arezzo, and others, was so perfectly natural, that, notwithstanding the slowness of its progress, we can scarcely regard the results it eventually attained in any other light than that of an inevitable consequence. The first quest of the musicians who invented 'Part-Singing' was some method of making a second voice sing notes which, though not identical with those of the *Canto fermo*, would at least be harmonious with them. While searching for this, they discovered the use of one interval after another, and employed their increased knowledge to such good purpose, that, before long, they were able to assign to the second voice a totally independent part. It is true that, to our ears, the greater number of their progressions are intolerable; less, however, because they mistook the character of the intervals they employed than because they did not at first understand the proper method of using them in succession. They learned this in course of time; and, discarding their primitive sequences of fifths and fourths, attained at last the power of bringing two voice parts into really harmonious relation with each other. The rate of their progress may be judged by the two following examples, the first of which is from a MS. of the end of the 11th or beginning of the 12th century, in the Ambrosian Collection at Milan; and the second, from one of the 14th, in the Paris Library:—



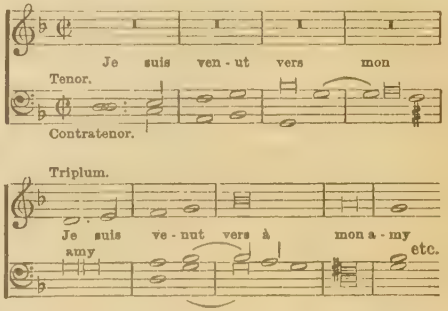
Now, in both these cases, the two parts are equally melodious. There are no long chains of reiterated notes, merely introduced, as Guido would have introduced them, for the purpose of supporting the melody upon a pedal point; but each part has its own work to do, and it cannot fairly be said that one is more important than the other. [See ORGANUM.] Equal care was taken to preserve an absolutely independent melody in each several part, when, at a later

and a bundle of hay. My neighbours, what do you think? The fellow has refused to give me even a little plot of land sown with turnips.

period, composers attempted the production of motets, and other similar works, in three and four parts. We find no less pains bestowed upon the melody of the Triplum,[1] in such cases, than upon that of the Tenor, or Motetus; and very rarely indeed does the one exhibit more traces of archaic stiffness than the other. The following example from a Mass composed by Guillaume de Machault for the Coronation of Charles V., in the year 1364, shows a remarkable freedom of melody—for the time—in all the parts:—



Rude as this is, it manifests a laudable desire for the attainment of that melodious motion of the separate parts, which, not long after the death of its composer, became the distinguishing characteristic of mediæval music. With all their stiffness, and strange predilection for combinations now condemned as intolerable, we cannot but see that the older writers did their best to provide every singer with an interesting part. Nevertheless, true Polyphony was not yet invented. For that it was necessary, not only that every voice should sing a melodious strain, but that each should take its share in the elucidation of one single idea, not singing for itself alone, but answering its fellow voices, and commenting, as it were, upon the passages sung by them. In other words, it was necessary that every voice should take up a given subject, and assist in developing it into a Fugue, or Canon, or other kind of composition for which it might be best suited. This was the one great end and aim of true Polyphony; and, for the practical realisation of the idea, we are undoubtedly indebted to the great masters of the early Flemish school, to whose ingenuity we owe the invention of some of the most attractive forms of imitation and fugal device on record. The following quotation from a 'Chanson à trois voix' by one of the earliest of them, Antonius Busnois, who is known to have been employed as a singer in the chapel of Charles the Bold, Duke of Burgundy, in the year 1467, will serve to show the enormous strides that art was making in the right direction:—



Here we see a regular subject started by the Tenor, and answered by the Triplum, note for note, with a clearness which at once shows the unity of the composer's design. When this stage was reached the Polyphonic school may be said to have been fairly established; and it only remained to bring out its resources by aid of the genius of the great writers who practised it. The list of these masters is a long one; but certain names stand out before all others, as borne by men whose labours have left an indelible impression upon the schools to which they belonged. Of these men, Guillaume Dufay was one, and Okeghem another; but the greatest genius of the 15th century was undoubtedly Josquin des Prés, the ingenuity of whose contrapuntal devices has never been exceeded. Waelrant, Arcadelt, and Adrian Willaert wrote in simpler form, but bequeathed to their successors an amount of delicate expression which was turned to excellent account by their scholars in Italy. Their gentler fervour was eagerly caught up by Costanzo Festa, Giovanni Croce, Luca Marenzio, and a host of others whose talents were scarcely inferior to theirs; while, *facile princeps*, Palestrina rose above them all, and clothed Polyphony with a beauty so inimitable, that his name has been bestowed upon the school as freely as if he had lived in the 15th century to inaugurate it. A careful study of his works will show that, from a purely technical point of view, their greatest merit lies in the strictness with which the Polyphonic principle has been carried out in their development. Of course their real excellence lies in the genius which dictated them; but, setting this aside, and examining merely their mechanical

[1] That is, the third part—whence our English word, Treble. The fourth part was sometimes called Quadruplum, and the fifth, Quincuplum. The principal part, containing the Canto fermo, was sometimes called Tenor, and sometimes Motetus. The term Contratenor was applied to the part which lay nearest the tenor, whether immediately above, immediately below, or exactly of equal compass with it. This part was also frequently called Medius.

structure, we find, not only that every part is necessary to the well-being of the whole, but that it is absolutely impossible to say in which part the chief interest of the composition is concentrated. In this respect, Palestrina has carried out, to their legitimate conclusion, the principles laid down in the beginning of this article, as those upon which the very existence of Polyphony depended. It would seem impossible that art could go beyond this; and in this particular direction it never has gone beyond it. It is impossible, now, even to guess what would have happened had the Polyphonic school been cultivated, in the 17th century, with the zeal which was brought to bear upon it in the 16th. That it was not so cultivated is a miserable fact which can never be sufficiently deplored. Palestrina died in 1594, and as early as the year 1600 his work was forgotten, and its greatest triumphs contemned as puerilities. Monteverde sapped the foundations of the school by his contempt for contrapuntal laws. Instrumental accompaniment was substituted for the ingenuity of pure vocal writing. The choir was sacrificed to the stage. And, before many years had passed, the Polyphonic school was known no more, and Monodia reigned triumphant. Happily, the laws to which Palestrina yielded his willing obedience, and to the action of which his music owes so much of its outward and technical value, are as well understood now as in the days in which he practised them. There is, therefore, no reason why the practice of the purest Polyphony should not, some day, be revived among us. We see but little promise of such a consummation at the present moment; but it is something to know that it is not impossible. W. S. R.

POMMER. See OBOE.

POMPOSO, 'pompously,' is used by Schumann in the Humoreske, op. 20, for pianoforte. He marks the last movement but one 'Mit einigem Pomp,' or 'Un poco pomposo.' Handel had employed the term a century before in the first movement of the overture to 'Samson.' It is also used by Sterndale Bennett as the title of the trio in the Symphony in G minor, op. 43. M.

PONCHIELLI, AMILCARE, was born at Paderno Fasolaro, Cremona, Sept. 1, 1834. In Nov. 1843, he entered the Conservatorio of Milan, and remained there till Sept. 1854. Two years afterwards, on August 30, 1856, he was able to produce at the Concordia at Cremona his first opera, 'I promessi Sposi.' His next were 'La Savojarda,' Cremona, Jan. 19, 1861; 'Roderico,' Piacenza, 1864; 'Bertrand de Born' (not performed), and 'La Stella del Monte,' in 1867. Hitherto Signor Ponchielli's reputation had been confined to the provinces; but in 1872 he was fortunate enough to find an opportunity of coming before the general public at the opening of the new Teatro Dal Verme at Milan, where his 'Promessi Sposi' was performed Dec. 5. He rewrote a considerable portion of the opera for the occasion, and its success was immediate and complete. (The work was given by the Carl Rosa Company at Birmingham in April 1881.) The managers of the theatre of the Scala at Milan at once commissioned him to write a ballet, 'Le due Gemelle,' which was produced there Feb. 1873, received with frantic enthusiasm, and immediately published (Ricordi). This was followed by a ballet, 'Clarina' (Dal Verme, Sept. 1873); a 'Scherzo' or comedy, 'Il parlatore eterno' (Lecco, Oct. 18, 1873); and a piece in three acts, 'I Lituani,' given with immense success at the Scala, March 7, 1874. (It was rearranged and produced as 'Alduna' at the same theatre in 1884.) In the following year he wrote a cantata for the reception of the remains of Donizetti and Simone Mayr at Bergamo, a work of some extent and importance, which was performed there Sept. 13, 1875. On April 8, 1876, he produced a new opera at the Scala called 'Gioconda' (after Victor Hugo's 'Angelo'), with the same success as before; (it was given with much success at Covent Garden, May 31, 1883); and on Nov. 17, 1877, he gave at the Dal Verme, the scene of his first triumph, a three-act piece called 'Lina,' which was a *réchauffé* of his early opera, 'La Savojarda,' and does not appear to have pleased. His opera, 'Il Figliuol prodigo,' was produced at the Scala, Dec. 26, 1880, with astonishing success. In 1881 Ponchielli was appointed maestro di cappella at Bergamo. His last work was a three-act opera, 'Marion Delorme,' produced at the Scala, March 17, 1885. A hymn in memory of Garibaldi was performed in Sept. 1882. Ponchielli died at Milan, Jan. 16, 1886.

The above notice is indebted to Paloschi's *Annuario*, and Pougin's Supplement to Fétis. G.

PONIATOWSKI, JOSEPH MICHAEL XAVIER FRANCIS JOHN, nephew of the Prince Poniatowski, who was a marshal of the French army and died in the battle of Leipzig, Oct. 19, 1812, and whose portrait was found by Mendelssohn at Wyler inscribed 'Brinz Baniadofsgi,'[1]—Prince of Monte Rotondo, born at Rome, Feb. 20, 1816. He devoted himself so entirely to music that he can hardly be called an amateur. He regularly attended the musical classes at the Lycée at Florence, and also studied under Ceccherini. He made his début at the Pergola, Florence, as a tenor singer; produced his first opera, 'Giovanni da Procida'—in which he sang the title rôle—at Lucca in 1838, and from that time for more than thirty years supplied the theatres of Italy and Paris with a large number of operas. After the Revolution of 1848 he settled in Paris as plenipotentiary of the Grand Duke of Tuscany, and was made Senator under

[1] Letter, August 9, 1831.

the Empire. After Sedan he followed his friend Napoleon III. to England, produced his opera, 'Gelmina,' at Covent Garden, June 4, 1872, his operetta, 'Au travers du mur,' at St. George's Hall, June 6, 1873, and selections from his Mass in F at Her Majesty's Theatre, June 27, 1873, and died July 3 of the same year. He was buried at Chislehurst.

His operas are 'Giovanni da Procida' (Florence and Lucca, 1838); 'Don Desiderio' (Pisa, 1839; Paris, 1858); 'Ruy Blas' (Lucca, 1842); 'Bonifazio' (Rome, 1844); 'I Lambertazzi' (Florence, 1845); 'Malek Adel' (Genoa, 1846); 'Esmeralda' (Leghorn, 1847); 'La Sposa d' Abido' (Venice, 1847); 'Pierre de' Medicis' (Paris, 1860); 'Au travers du mur' (*Ibid.* 1861); 'L' Aventurier' (*Ibid.* 1865); 'La Contessina' (*Ibid.* 1868).

His music evinces much melody and knowledge of the voice, considerable familiarity with stage effect, fluency and power of sustained writing—everything in short but genius and individuality. His popular ballad, 'The Yeoman's Wedding Song,' is still sometimes heard in England. His manners were remarkably simple and affable, and he was beloved by all who knew him. G. C.

PONS, Jose, a Spanish musician, born at Gerona, Catalonia, in 1768. He studied under Balins, chapel-master at Cordova. Pons was chapel-master of the cathedral of his native town, a post which he left for that at Valentia, where he died in 1818. He is distinguished for his Vilhancicos or Christmas pieces, a kind of oratorios for voices with orchestra or organ, which are said to be still extensively performed in his own country. He wrote also Misereres for the Holy Week. Eslava (Liro Sacro-hispana iv.) gives a 'Letrida' of his, 'O madre,' for eight voices, and characterises him as the typical composer of the Catalan school, as opposed to that of Valencia. G.

PONTE, Lorenzo Da, Italian poet and author of the librettos of Mozart's 'Nozze di Figaro,' 'Don Giovanni,' and 'Così fan tutte,' was the son of Jewish parents, and was born in Ceneda in the Republic of Venice, March 10, 1749. His father was a leather-merchant named Jeremia Conegliano; his mother's maiden name was Rachel Pincherle, his name until his fourteenth year Emmanuel Conegliano. His precocious talents attracted the attention of the Bishop of Ceneda, Lorenzo da Ponte, who gave him his name when the family, which included two brothers, embraced Christianity and received baptism in the cathedral of Ceneda on August 20, 1763. After five years of study in the seminary of Ceneda (probably with the priesthood as an object), he went to Venice, where he indulged in amorous escapades which compelled his departure from the city. He went to Treviso and taught rhetoric in the University, incidentally took part in political movements, lampooned an opponent in a sonnet, and was ordered out of the Republic. In Dresden, whither he turned his steps, he found no occupation for his talents, and journeyed on to Vienna. There, helped by Salieri, he received from Joseph II. the appointment of poet to the Imperial Theatre and Latin secretary. Good fortune brought him in contact with Mozart, who asked him to make an opera-book of Beaumarchais's 'Mariage de Figaro.' The great success of Mozart's opera on this theme led to further co-operation, and it was on Da Ponte's suggestion that 'Don Giovanni' was undertaken, the prompting coming largely from the favour enjoyed at the time by Gazzaniga's opera on the same subject, from which Da Ponte made generous draughts,—as a comparison of the libretti will show. Having incurred the ill-will of Leopold, Da Ponte was compelled to leave Vienna on the death of Joseph II. He went to Trieste, where Leopold was sojourning, in the hope of effecting a reconciliation, but failed; but there he met and married an Englishwoman, who was thenceforth fated to share his chequered fortunes. He obtained a letter recommending him to the interest of Marie Antoinette, but while journeying towards Paris learned of the imprisonment of the Queen and went to London instead. A year was spent in the British metropolis in idleness, and some time in Holland in a futile effort to establish an Italian theatre there. Again he turned his face toward London, and this time secured employment as poet to the Italian Opera and assistant to the manager Taylor. He took a part of Domenico Corri's shop to sell Italian books, but soon ended in difficulties, and to escape his creditors fled to America, arriving in New York on June 4, 1805. His London sojourn had endured eight years, and his wife had preceded him to America carrying with her enough money to enable him to begin business in the New World as vendor of tobacco, drugs, and liquors. Discouragement led him to try his fortune in Elizabethtown, N.J., in three months, but in a twelvemonth he failed there also, and came back to New York, where he took up the one form of activity which won him respect and modest emoluments; he became a teacher of Italian language and literature. After eleven years the mercantile spirit prevailed with him again, and he ventured his savings in a distillery in Sunbury, Penn. Again he failed, and again he returned to New York and a professional career. He wrote his memoirs in three volumes, secured an appointment, which was little more than nominal, as professor of Italian literature in Columbia College, lectured on Italy, sold books to the College library, and enjoyed the friendship of some of New York's most eminent citizens and men of letters until his death, though his last years were spent in comparative poverty. When Manuel Garcia came to New York with the first Italian Opera

Company which visited that city, Da Ponte attached himself to the troupe as poet, and was more or less concerned in subsequent operatic ventures during the next decade, but never to his own or anybody else's profit. (See OPERA IN THE UNITED STATES.) Da Ponte died of old age on August 17, 1838. Dr. J. W. Francis attended him, and to him the poet, a day before his death, his leading passion inextinguishable, addressed a sonnet. Allegri's 'Miserere' was sung at his funeral, and, say eye-witnesses, he was buried 'in the Roman Cemetery in Second-Avenue.' The Italians of the city resolved to rear a monument over his grave, but never did so, and the place of his burial is unmarked and unknown, like the grave of Mozart.—H. E. Krehbiel in *Music and Manners in the Classical Period*. See also *Della Vita e delle Opere di Lorenzo da Ponte*, by Prof. Marchesan of the University of Treviso, published in 1900. H. E. K.

PONTICELLO (Ital. for the bridge of a stringed instrument) or 'SUL PONTICELLO'—a term indicating that a passage on the violin, tenor, or violoncello, is to be played by crossing the strings with the bow close to the bridge. In this way the vibration of the string is partially stopped, and a singular hissing sound produced. It occurs in solo pieces as well as in concerted music. The closing passage of the Presto, No. 5 of Beethoven's Quartet in C♯ minor, op. 131, is a well-known instance. P. D.

PONTIFICAL CHOIR. See SISTINE CHOIR.

POOLE, ELIZABETH, a very favourite English actress and mezzo-soprano singer, born in London, April 5, 1820, made her first appearance in a pantomime at the Olympic Theatre in 1827, and continued for some years to play children's parts—Duke of York to Kean's Richard; Albert to Macready's Tell; Ariel, etc. In 1834 she came out in opera at Drury Lane, as the Page in 'Gustavus'; in 1839 visited the United States and sang in 'Sonnambula' and other operas; in 1841 was engaged by Mr. Bunn for his English operas at Drury Lane. Here she sang many parts, especially Elvira in 'Don Giovanni,' with Malibran in Balfe's 'Maid of Artois,' and as Lazarillo in 'Maritana.' At the same time her ballads and songs were highly popular at concerts, both in London and the provinces. Miss Poole appeared at the Philharmonic, June 15, 1846. Balfe wrote for her 'Tis gone, the past is all a dream' which she introduced into 'The Bohemian Girl,' in which she played the Gipsy Queen. She was a leading singer in the operas brought out at the Surrey Theatre by Miss Romer, in 1852, where she sang in 'The Daughter of the Regiment,' 'Huguenots,' etc., and was also much engaged by Charles Kean, F. Chatteron, and German Reed. Miss Poole (then Mrs. Bacon) retired from public life in 1870. She was a clever, indefatigable artist, always to be relied upon. Her voice was good, extensive, and very mellow and sympathetic in quality; her repertoire in opera was very large, and in English songs and ballads she had no rival. Her portrait is preserved in the collection of the Garrick Club. She died Jan. 14, 1906, at Langley, Bucks. (See *Musical Herald*, Feb. 1, 1906.) G.

POOLE, MISS. See DICKONS, MRS., vol. i. p. 696.

POPPER, DAVID, born June 18, 1846, at Prague, in the Conservatorium of which place he received his musical education. He learnt the violoncello under Goltermann, and soon gave evidence of the possession of a remarkable talent. In 1863 he made his first musical tour in Germany, and quickly rose to very high rank as a player. In the course of the journey he met von Bülow, who was charmed with his playing, performed with him in public, and induced Prince Hohenzollern to make him his 'Kammervirtuos.' Popper afterwards extended his tour to Holland, Switzerland, and England. At the festival conducted by Liszt at Carlsruhe in 1864, he was allowed to be the best of all the solo-players. In 1867 he played for the first time in Vienna, where he was made first solo-player at the Hofoper, a post, however, which he resigned after a few years, that he might continue his concert tours on a great scale. His tone is large and full of sentiment; his execution highly finished, and his style classical. His compositions are eminently suited to the instrument, and are recognised as such by the first living violoncello-players. Among the most popular are the Sarabande and Gavotte (op. 10), Drei Stücke (op. 11), and a Concert Polonaise (op. 28). C. F. P.

Early in 1872 Popper married Fräulein SOPHIE MENTER; the marriage was dissolved in 1886. He reappeared in England at a concert at the Crystal Palace on Nov. 10, 1891, and played one movement of his Violoncello Concerto in C minor with orchestra. He performed at the Popular Concerts, St. James's Hall, for the first time on Nov. 21, 1891. Straus was the leader, and the Quartet was Schubert's in D minor. Herr Popper's solo contributions consisted of an Adagio by Tartini, and a Minuet of his own composition. On Nov. 25, 1891, he gave a violoncello recital at St. James's Hall, when he played his Requiem for three violoncellos, with Mons. Delsart and Mr. Howell, Saint-Saëns's Concerto in A minor and his own Suite, 'Im Walde.' He made several appearances at the Philharmonic Society's Concerts, toured in the provinces, Scotland, and Ireland, and in 1896 accepted the post of professor at the Royal Conservatoire in Buda-Pesth, which he still occupies. His most recent compositions include a string quartet, op. 74, a concerto in B minor, a Scottish Fantasie, and a Monumental Violoncello School, comprising forty studies, and published in four volumes.—*The Athenæum*

for Nov. 1891, and contemporary newspapers. E. H-A.

POPULAR ANCIENT ENGLISH MUSIC. The classical work on this subject is entitled 'Popular Music of the Olden Time: a Collection of the Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the Airs from writers of the 16th and 17th centuries. Also a Short Account of the Minstrels. By W. Chappell, F.S.A. The whole of the airs harmonized by G. A. Macfarren. London: Cramer, Beale and Chappell.'[1] The foundation of the above work was published in 1838-40 under the title of 'A Collection of National English Airs, consisting of Ancient Songs, Ballads, and Dance Tunes, interspersed with remarks and anecdote, and preceded by an Essay on English Minstrelsy. The Airs harmonized for the Pianoforte, by W. Crotch, Mus. Doc., G. Alex. Macfarren, and J. Augustine Wade. Edited by W. Chappell.' This work contains 245 tunes, and was out of print in about fourteen years' time from the date of its publication. The 'Popular Music' was published in 17 parts (2 large 8vo volumes, and 797 pages), and contains more than 400 airs with five facsimiles of music and two copious indexes. The author of the book, Mr. W. Chappell, died August 20, 1888; and in 1893 a new edition, revised and greatly altered, was brought out by Professor Wooldridge. W. B. S.

POPULAR CONCERTS, THE, were commenced on Monday, Jan. 3, 1859, and were carried on for many years during the winter season of each year. They were projected by Chappell & Co. primarily with the view of benefiting the shareholders of St. James's Hall, among whom they themselves, Cramer, Beale, & Co., and other friends, were largely interested; and, secondly, to provide concerts for London during the winter. When the experiment was first made, the usual price of concert tickets was half a guinea, and for reserved seats fifteen shillings. The larger area of St. James's Hall allowed Chappell & Co. to try whether a sufficient audience might not be permanently collected to enable them to give the half-guinea accommodation for a shilling, and the reserved seats for five shillings. The first concerts were of a miscellaneous character, consisting largely of old ballads and well-known instrumental pieces. Success was then fluctuating, depending in a measure upon fine nights and newcomers to make them productive. At this stage it was suggested to Mr. Arthur Chappell by an eminent musical critic, to try concerts of classical chamber-music, which could rarely be heard, and thus to collect a permanent audience from the lovers of music resident in London and the suburbs. Mr. J. W. Davison suggested the first six performances, which were announced as a Mendelssohn night, a Mozart night, a Haydn and Weber night, a Beethoven night, a second Mozart night, and a second Beethoven night. This series produced a small profit, but the following evenings resulted in loss. It was then proposed to give up the experiment, but this was strenuously opposed both by Mr. Arthur Chappell, and by his friend and adviser, who annotated the programmes, and thereby contributed largely to the success. Two more concerts were tried, which fortunately yielded a fair profit, and from that time the system was continued, and the circle of music-lovers gradually expanded. As to the title of 'Monday Popular Concerts,' the following extract from one of the daily papers is amusing, and has much truth in it: 'The appellation *Popular* Concerts was originally, in fact, an impudent misnomer. The music given was of the most consistently *un*-popular character. Most speculators would have either altered the name of the entertainment or modified the selection of the compositions performed: Mr. Chappell took a bolder course—he changed the public taste.' [In 1865 the Saturday afternoon performances, which had been given to a restricted audience as rehearsals for the Monday evenings, were established with separate programmes; for some years they were only occasional, but from 1876 they alternated with the others.]

During the first twenty years 674 performances were given. As soon as the undertaking was fairly established, it became necessary to secure the services of the most celebrated performers continuously, and thus a considerable risk had to be incurred. For instance, in 1866 Piatti received an offer of a large sum per annum for a permanent engagement abroad, and the like was assured to him here. The valuable services of Joachim, Madame Schumann, and other great executants who resided abroad, had to be secured by considerable sums guaranteed, to ensure yearly visits. Mr. Arthur Chappell was greatly assisted by the goodwill of all the artists who appeared at the concerts, who were always ready to sink their own individuality to perfect the performance of the music. The artists felt that they had a thoroughly sympathetic audience, and therefore took pleasure in performing to them. Mr. Chappell, on his part, tried to include in the programmes music of the highest standard, and engaged the greatest living artists to perform it. In order to avoid frequent repetitions a pamphlet was printed, giving the date of every performance of each work. Among these, very many have been heard in England for the first time at these concerts. [The 1000th concert took place on April 4, 1887. After the season of 1897-98 the Monday evening concerts were given up; owing to the numerous organisations for chamber-music, and the ultra-conservative policy of the

[1] The title has been somewhat modified in later editions.

old undertaking there was insufficient support from the public. Professor Johann Kruse revived them for a season, in 1903-4, but they have now definitely ceased to exist. (See *Musical Times*, 1898, pp. 595-66, and *A History of Ten Hundred Concerts*, by Joseph Bennett, 1887.)] W. C.

PORPORA, NICCOLA,[1] or NICCOLO, ANTONIO, composer and celebrated teacher of singing, was born at Naples, August 19, 1686. His father, a bookseller with a numerous family, obtained admission for him at a very early age to the Conservatorio of S. M. di Loreto, where he received instruction from Padre Gaetano of Perugia (apparently confused with Gaetano Greco by Florimo) and Francesco Mancini, former pupils of the same school. His first opera was 'Basilio, re di Oriente,' written for the theatre 'de' Fiorentini.' On the title-page of this work he styles himself 'chapel-master to the Portuguese Ambassador.' The opera of 'Berenice,' written in 1710 for the Capranica theatre at Rome, attracted the notice and elicited the commendation of Handel. It was followed by 'Flavio Anicio Olibrio' (1711); by several masses, motets, and other compositions for the church; by 'Faramondo' (1719) and 'Eumene' (1721), on the title-page of which last work he calls himself '*Virtuoso* to the Prince of Hesse Darmstadt.' Having been appointed master of the Conservatorio of San Onofrio, he wrote for it an oratorio, 'La Martiria di Santa Eugenia,' which had much success on its first performance there in 1721. In 1723 he wrote for the wedding of Prince Montemiletto a cantata, in which Farinelli sang. He had, before this time, established the school for singing whence issued those wonderful pupils who have made their master's name famous. After 'L' Imeneo' came 'Amare per regnare' and 'Semiramide' (1724), (according to Villarosa); and a MS. in the Conservatoire of Paris gives evidence of another opera, 'Adelaida,' belonging to 1723 and performed at Rome. In 1724 Hasse arrived at Naples, with the avowed intention of becoming Porpora's pupil. After a short trial, however, he deserted this master in favour of Alessandro Scarlatti, a slight which Porpora never forgave, and for which, in later years, he had abundant opportunity of revenging himself on Hasse. [See HASSE.]

Porpora's natural gifts were united to an extremely restless, changeable disposition. He seems never to have remained very long in one place, and the dates of many events in his life are uncertain. It appears that in 1725 he set off for Vienna, but he must have stopped at Venice on his way, as there is evidence to show that he was appointed to the mastership of one of the four great singing-schools for girls there, that of 'La Pietà.' He hoped to get a hearing for some of his music at Vienna, but the Emperor Charles VI. disliked his florid style and profuse employment of vocal ornament, and gave him no encouragement to remain. He therefore returned as far as Venice, where he produced his opera 'Siface' in 1726, and was appointed master to another of the schools above mentioned, that of the 'Incurabili.' For his pupils at this institution he wrote the vocal cantatas, twelve of which he published in London, in 1735, and which are among his best compositions.

In 1728 he set out for Dresden, where the Electoral Princess, Marie Antoinette, was eager to receive instruction from the famous *maestro*. On the way thither he revisited Vienna, hoping for a chance of effacing the unfavourable impression he had formerly made; but the Emperor's prejudice against him was so strong, and carried so much weight, as to make it seem probable that he would once more find nothing to do. He found a friend, however, in the Venetian ambassador, who not only received him under his own roof, but succeeded in obtaining for him an Imperial commission to write an oratorio, accompanied by a hint to be sparing in the use of trills and flourishes. Accordingly, when the Emperor came to hear the work rehearsed, he was charmed at finding it quite simple and unadorned in style. Only at the end a little surprise was reserved for him. The theme of the concluding fugue commenced by four ascending notes, with a trill on each. The strange effect of this series of trills was increased as each part entered, and in the final *stretto* became farcical outright. The Emperor's gravity could not stand it, he laughed convulsively, but forgave the audacious composer and paid him well for his work. The name of this oratorio is lost.

Porpora was warmly received at Dresden, where he was specially patronised by his pupil, the Electoral Princess, to whom he taught not only singing, but composition. So it happened that when Hasse, with his wife Faustina, appeared on the scene in 1730, he found his old master, who had never forgiven his pupil's defection, in possession of the field. A great rivalry ensued, the public being divided between the two *maestri*, who themselves lost no opportunity of exchanging offices anything but friendly. The erratic Porpora, however, did not by any means spend his whole time in the Saxon capital. Early in 1729 he had produced (or revived) 'Semiramide riconosciuta' at Venice, and in April of the same year had obtained leave of absence in order to go to London, there to undertake the direction of the opera-house established by an aristocratic *clique* in opposition to that presided over by Handel. The speculation was a failure, and both houses suffered serious losses. Porpora never was popular in England as a composer, and even the presence of Senesino among his company failed to ensure its success, until, during a sojourn in Dresden, he succeeded in engaging the great Farinelli, who appeared in London in 1734, with Senesino and Signora Cuzzoni, and

[1] In his autographs Niccola, but on the title-pages of works published by himself, and in contemporary MS. copies, Niccolo.

saved the house. Porpora got his Dresden engagement cancelled in order to remain in London, but that he must have paid several visits to Venice is certain, as 'Mitridate' was written there in 1730, and 'Annibale' was produced there in 1731. It seems that he finally quitted England in 1736, at the end of Farinelli's third and last season in that country, and that he established himself again at Venice; for on the title-page of a MS. in the Conservatoire at Paris, dated 1744, he is described as director of the 'Ospedaletto' school of music there. About 1745 he once more went to Vienna, this time in the suite of the Venetian ambassador, Correr. During a sojourn there of some years he published in 1754 a set of twelve sonatas for violin, with figured bass, one of his most esteemed compositions, of which he says in the dedicatory epistle that they are written 'in the diatonic, chromatic, and enharmonic styles'; describing himself as now chapel-master to the King of Poland. At this time he became acquainted with the young Haydn, whom he helped with instruction and advice. [See vol. ii. p. 351*a*.]

He returned to Naples, his native town, between 1755 and 1760. Gazzaniga, his pupil, in a biographical notice, says it was in 1759, and that in 1760 he succeeded Abos in the chapel-mastership of the cathedral of Naples and of the Conservatorio of San Onofrio. In the same year his last opera, 'Camilla,' was represented, with no success. After that he wrote nothing but one or two pieces for the Church. He had outlived his reputation as a composer. His latest years were passed in extreme indigence, a fact hard to reconcile with that of his holding the double appointment named above, but one which is vouched for by contemporary writers, and by Villarosa, and is a disgrace to the memory of his pupils, especially Farinelli and Caffarelli, who owed their fame and their vast wealth in great measure to his instructions. Villarosa says that he died of pleurisy in 1767: Gazzaniga affirms that his death was the result of an injury to his leg in 1766. Both may be true: it is at least certain that a subscription was raised among the musicians of the town to defray the expenses of the poor old *maestro's* burial.

Besides six oratorios and numerous masses, thirty-three operas of Porpora's are mentioned by Florimo [and twenty-six are in the list of extant works in the *Quellen-Lexikon*], but he probably wrote many more. They may have been popular with singers as showing off what was possible in the way of execution, but he was devoid of dramatic genius in composition. Nothing can be more tedious than to read through an opera of his, where one conventional, florid air succeeds another, often with no change of key and with little change of time; here and there a stray chorus of the most meagre description. When not writing for the stage he achieved better things. His cantatas for a single voice, twelve of which were published in London in 1735, have merit and elevation of style, and the same is asserted of the sonatas published at Vienna, for violin with bass. The 'six free fugues' for clavichord (first published by Clementi in his *Practical Harmony*, afterwards by M. Farrenc, in the first number of the *Trésor des Pianistes*) will repay attention on the part of the modern student. There is a freshness and piquancy about them which contrasts strangely with his operas, and give an idea of what the talent was that so impressed his contemporaries. Specimens of his violin music will be found in Choron's *Principes*; David's *Hohe Schule*, and Alard's *Maîtres classiques*; and six Latin duets on the Passion (works of remarkable beauty) and some Solfeggi, were edited by Nava and published by Breitkopfs.

Porpora was well educated, and conversant with Latin and Italian literature; he wrote verses with success, and spoke with ease the French, German, and English languages. In his youth he was bold, spirited, and gay, full of wit and vivacity, but in age his disposition and temper became soured by misfortune. He was celebrated for his power of repartee. The following anecdote, extracted from the *Dictionary of Musicians*, has been told of other people since his time, but seems to be true of him:—'Passing one day through an abbey in Germany, the monks requested him to assist at their office, in order to hear their organist, whose talents they greatly extolled. The office finished, "Well, what think you of our organist?" said the prior. "Why," replied Porpora, "he is a clever man." "And likewise," interrupted the prior, "a good and charitable man, and his simplicity is really evangelical." "Oh! as for his simplicity," replied Porpora, "I perceived that; for his left hand knoweth not what his right hand doeth."'

In one department he has earned for himself an unique and lasting fame. He was the greatest singing-master that ever lived. No singers, before or since, have sung like his pupils. This is made certain by the universal contemporary testimony as to their powers, by the music which was written for them and which they performed, and by the fact that such relics of a grand pure style of vocalisation as remain to us now, have been handed down in direct succession from these artists. He has left us no written account of his manner of teaching, and such *solfeggi* of his as we possess differ only from those of his contemporaries by being perhaps more exclusively directed than others are towards the development of *flexibility* in the vocal organ. In musical interest they are inferior to those of Scarlatti and Leo, and

to some of those of Hasse. There is little difference between them and his songs, which are for the most part only so many *solfeggi*. The probability is that he had no peculiar method of his own, but that he was one of those artists whose grand secret lies in their own personality. To a profound knowledge of the human voice in its every peculiarity, and an intuitive sympathy with singers, he must have united that innate capacity of imposing his own will on others which is a form of genius. Powerful indeed must have been the influence that could keep a singer (as he is said to have kept Caffarelli) for five years to one sheet of exercises. And if we are inclined to think that when Caffarelli was dismissed with the words 'You may go, you are the greatest singer in Europe,' there must still have been a good deal for him to learn which that sheet of exercises could not teach him, still, no *mechanical* difficulty then stood between him and the acquisition of these qualities; the instrument was perfect. And the best proof of this is that when Charles VI. expressed to Farinelli his regret that so consummate a vocalist should devote himself entirely to exhibitions of skill and *bravura*, and Farinelli, struck by the truth of the criticism, resolved to appeal more to emotion and less to mere admiration, the vocal instrument proved adequate to the new demand made upon it, and its possessor 'became the most pathetic, as he had been the most brilliant of singers.'

Porpora himself aspired to be remembered by his compositions rather than by the solid work which has immortalised his name. To be useful to others was a lot not brilliant enough to satisfy his restless ambition, and that in this usefulness lay his real genius was a truth he never could willingly accept.

Lists of his works are to be found in the *Quellen-Lexikon*, in Villarosa's notice of his life, and in those by Farrenc (*Trésor des Pianistes*, i.), in Fétis, and in Florimo's *Cenno storico sulla Scuola di Napoli*, 1869, pp. 376-80. F. A. M.

PORT, a term formerly in use in Scotland to denominate a 'Lesson,' or more properly a musical composition for an instrument, principally, it appears, the harp. 'Rory Dall's Port' (*i.e.* Blind Rory or Roderick's composition) is the best-known survival. It was a piece associated with the blind harper above named, in the 17th century, but in more modern times adapted to Burns's song, 'Ae fond kiss and then we sever.'

There are several 'Ports' in the Straloch Lute MS., 1627, including 'Jean Lindsay's Port'; and the 17th-century Skene MS. has 'Port Ballangowne.' Tytler, the writer of a famous 18th-century *Dissertation on Scotish Music*, speaks of it as a particular *type* of composition, and says that 'every great family had its "Port" named after the family.' F. K.

PORT DE VOIX. See AGRÉMENS, vol. i. p. 53.

PORTA, COSTANZO, born at Cremona about 1530; studied under Willaert at Venice, where his motets (Bk. I) were printed in 1555; became a Franciscan monk; was chapel-master at Osimo in 1552-64; then held a similar post in the Cappella Antoniana, Padua, 1565-67. The Introits, thirty-seven in number, which were published in 1566, are dedicated to the cathedral chapter, and are designed for the Sundays throughout the year, and a second set of fifty-five for saints' days (1588), were among the first works printed by Claudio Merulo, the organist of St. Mark's, Venice, who wrote of Porta as 'his very dear friend and one with very few equals in his profession.' Merulo's opinion has been endorsed by all competent critics down to our own times, and by common consent Porta ranks as one of the great contrapuntal masters. Arisius, moreover, speaks of him as proficient in all the liberal arts.

In 1567 he left Padua to become maestro di cappella at Ravenna, and one of the teachers in the boys' school founded in that city in 1568 by the young cardinal Giulio Feltrio della Rovero, who had lately been appointed archbishop, and was meditating reforms in the music of his cathedral, in accordance, no doubt, with the recent decisions of the Council of Trent. The school was a success, and Porta had several good pupils, but with reform in music itself he had scant sympathy. Composers indeed at that time were passing through a period of depression. Forbidden any longer to use in their choirs works of the older masters which they reverenced, and had hitherto regarded as models for their own art, they were now called upon to supply new compositions written under such conditions in respect of simplicity and brevity as must greatly have lessened the interest in their task. Porta disliked the introduction of new masses. His mind was 'hostile' to the duty of composing them; scruples of all kinds assailed him. 'I thought,' he writes, 'it behoved me rather to guard from an unjust oblivion the works which the great composers have left to posterity, so apt as they are to their purpose, so full of beauty, delight, and charm.' Accordingly, for many years he published nothing, but in 1575 the Archbishop, in granting his request to be removed from Ravenna to the church of the Santa Casa at Loreto in succession to Pionerio, extracted from him a more distinct promise to publish some new works, urging him to aim at a style which would make it not only *possible* but even *very easy* to hear the words of the mass, and recommending *brevity* as specially suitable to Loreto, where it was an object not to tire the large congregations of pilgrims in all ranks of life, who came to worship at the shrine. Porta, however, still delayed. Further pressure was

put upon him. His word, he was told, had been given and his honour was at stake. Moreover, the serious illness of the Archbishop in 1577 may have warned him to delay no longer the fulfilment of his promise. So, at length, without resting day or night, and with great anxiety of mind, he prepared twelve masses, the first six (*a* 4) of a simple character, and the rest (*a* 5 and *a* 6, and some settings of the Agnus Dei *a* 7 and *a* 8) of somewhat more elaborate design. The dedication was signed July 4, 1578, and addressed to the Archbishop, who died two months later (Sept. 3). A copy of this work, which must be rare, since certain dates fixed by the preface have not been given in former accounts of the composer, is now in the British Museum. (See the *Quellen-Lexikon* for other copies.) The masses are of great interest, for they belong to the same period as the three famous masses of Palestrina, and owe their existence and style to the same circumstances. Leaving Loreto, Porta went back to Ravenna in 1595; for Pomponius Spretus, describing the entry of Cardinal Sforza into that city on Nov. 6, 1580, mentions the performance of 'a delightful piece of music composed by M. Costanzo Porta of Cremona, the first musician of the time, and chapel-master of our cathedral.' To this year belong fifty-two motets (*a* 4, 5, 6, 7, 8), from which Burney has chosen the elaborate 'Diffusa est gratia' to print in his *History*. In 1585 a set of motets (*a* 6) was dedicated to Pope Sixtus V., from the title-page of which we know that Porta had returned to Padua as chapel-master in the cathedral. In 1595 he was appointed to the church of S. Antonio 'for the second time,' and held this post till his death, May 26, 1601. An assistant, B. Ratti, had been appointed the previous year to help him on account of his great age. Many extracts from his works are given in modern notation by Paolucci, Choron, Martini, Proske, Torchi, etc. A curious example is the piece which Hawkins has copied from Artusi, a 4-part setting of 'Vobis datum est nosce mysterium,' which can be sung upside down. Four books of madrigals represent Porta's contribution to secular music. J. R. S.-B.

PORTA, Francesco della, organist and church composer, born at Monza about 1590, as is conjectured from his having published in 1619 a collection of 'Villanelle a 1, 2, e 3 voci, accommodate per qualsivoglio stromento' (Rome, Robletti). This fact seems to confute Fétis and Mendel, who place his birth in the beginning of the 17th century. His master was Ripalta, organist of Monza, and he became organist and maestro di cappella of more than one church in Milan, where he died in Jan. 1666. He published Salmi da capella (1657), motets (1645, 1648, 1651), ricercari, etc.; and was one of the first composers to make practical use of the basso continuo. F. G.

PORTAMENTO (Fr. *Port de voix*). A gradual '*carrying* of the sound or voice with extreme smoothness from one note to another' [see vol. i. p. 53 note], which can only be really executed by the voice or by a bowed instrument, though the trombone alone among brass instruments can be used in this way to a limited extent. It is of frequent occurrence as a musical direction in vocal music or in that for stringed instruments, and also appears in music for keyed instruments. In old music one of the Agrémens (see article before referred to) was so called, though of course it was always a very poor representation of the proper effect. (See Shift.) M.

PORTATIVE ORGAN. See Positive.

PORTER OF HAVRE (orig. 'Papà Martin') opera buffa in three acts: text by Ghislanzoni, music by Antonio Cagnoni. Produced at Genoa, March 14, 1871; in London at the Princess's Theatre, by the Carl Rosa Company, Sept. 15, 1875.

PORTER, Samuel, born at Norwich in 1733, was a chorister at St. Paul's Cathedral, and a pupil of Dr. Greene. In 1757 he was elected organist of Canterbury Cathedral. In 1803 he resigned in favour of Highmore Skeats, organist of Salisbury Cathedral. He died at Canterbury Dec. 11, 1810, and was buried in the cloisters at Canterbury. A volume of his 'Cathedral Music,' containing two Services, five Anthems, a Sanctus, Kyrie, Suffrages, and nine chants, with his portrait on the title, was published by his son, Rev. William James Porter, Headmaster of the College School, Worcester, who also published two anthems and four chants of his own composition, on the title-page of which he is described as 'of the King's School, Canterbury.' Porter's Service in D, which is of a pleasing character, is still (1880) frequently performed. W. H. H.

PORTER, Walter, son of Henry Porter, Mus.B. Oxon. 1600, was born about 1595, and on Jan. 5, 1616, was sworn gentleman of the Chapel Royal without pay, 'for the next place that should fall void by the death of any tenor'; a contingency which happened on Jan. 27, 1617, in the person of Peter Wright, and Porter was sworn in his place on Feb. 1. In 1632 he published 'Madrigales and Ayres of two, three, foure and five voyces, with the continued bass, with Toccatos, Sinfonias and Rittornelles to them after the manner of Consort Musique. To be performed with the Harpsechord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols.' Both Hawkins and Burney mention a collection bearing the title of 'Ayres and Madrigals for two, three, four and five voices, with a thorough bass for the organ or Theorbo Lute, the Italian way,' dated 1639, which may probably have been a second edition of the same work. In 1639 Porter was appointed Master of the Choristers of Westminster Abbey. After losing

both his places on the suppression of the choral service in 1644, he found a patron in Sir Edward Spencer. In 1657 he published 'Mottets of Two Voyces for Treble or Tenor and Bass with the Continued Bass or Score. To be performed to an Organ, Harpsycon, Lute, or Bass-viol.'

Porter was buried at St. Margaret's Church, Westminster, Nov. 30, 1659. His 'Divine Hymns,' advertised by Playford in 1664, was perhaps identical with 'The Psalms of George Sandys set to Music for two Voyces with a Thorough-bass for the Organ,' which was published about 1671. W. H. H.

PORTMAN, Richard, a pupil of Orlando Gibbons, in 1633 succeeded Thomas Day as organist of Westminster Abbey. In 1638 he was admitted a gentleman of the Chapel Royal upon the death of John Tomkins. A complete Service by him, including a Venite, is contained in the Tudway Collection (Harl. MS. 7337), where his Christian name is erroneously given as William; some of his anthems are extant in cathedral choir books and elsewhere, and the words of some may be found in Clifford's 'Divine Services and Anthems,' 1663, and in Harl. MS. 6346. It is presumed that he was deprived of his appointments on the suppression of choral service in 1644. He wrote a book of meditations, published in 1645, and re-issued by Playford in 1660, with some alterations and additions; the original title is *The Soules Life, exercising itself in the sweet Fields of Divine Meditation, collected for the comfort thereof, in these sad days of distraction.* W. H. H.

PORTMANN, Johann Gottlieb, cantor, and writer on the theory of music, born Dec. 4, 1739, at Ober-Lichtenau near Königsbrück in Saxony. He received his musical education at the Kreuzschule in Dresden, and then went to Darmstadt, where he became first court-singer in 1766, in 1768 cantor, and in 1769 collaborator of the Pädagogium. He died at Darmstadt, Sept. 30, 1798. His theoretical works, which were not unknown in England, are full of thought, and as a rule clear and helpful to the student of harmony and counterpoint. They include *Kurzer musikalischer Unterricht für Anfänger*, etc., with twenty-eight plates of examples engraved by himself (Darmstadt, published by himself, 1785; 2nd ed., enlarged by Wagner: Heyer, Darmstadt, 1799); *Leichtes Lehrbuch der Harmonie, Composition, und Generalbass*, etc., with numerous examples (Darmstadt, 1789; 2nd ed., Heyer, 1799); and *Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie, und Contrapunkt* (Darmstadt, 1798). He also published the following compositions—'Neues Hessen-Darmstädtisches Choralbuch' (Darmstadt, 1786); 'Musik auf das Pfingstfest,' in score (about 1793); and a Magnificat (1790). As a contributor to the *Allgemeine deutsche Bibliothek*, he was much dreaded for the severity of his criticisms. Among his pupils were G. A. Schneider—born in Darmstadt, 1770, became Capellmeister to the king of Prussia, and bandmaster of the Guards, and died in Berlin, Jan. 19, 1839—and Carl Wagner, a horn-player, Hofmusikus, and afterwards Capellmeister at Darmstadt, where he died in 1822. C. F. P.

PORTUGAL, or PORTOGALLO, the sobriquet of a Portuguese musician named Marcos Antonio da Fonseca, who, residing in Italy, was known as Il Portogallo—'the Portuguese.' He was born at Lisbon, March 24, 1762, learned singing from Borselli of the Opera, and counterpoint from Orao, maître de chapelle in the Cathedral. At twenty years of age he followed Borselli to Madrid, and became accompanist at the opera there. The Portuguese ambassador sent him to Italy in 1787, and he began his career with 'L' Eroe Cinese' (Turin, 1788) and 'La Bachetta portentosa' (Genoa, 1788). After composing other operas and gaining a reputation, he paid a visit to Lisbon in 1790, and was made chapel-master to the king. He returned to Italy, and composed opera after opera with great success at Parma, Rome, Venice, and Milan. One of the most successful was 'La confusione nata dalla somiglianza, ossia i Gobbi,' produced in Italian at Dresden in 1793, also performed in German. ['Demofoonte' was performed in 1794 at Milan, and 'La Vedova raggiratrice' in Florence. In the same year he returned to Portugal, where he wrote two farces, a cantata, and a Te Deum. In 1796 he went back to Italy, where his 'Zulima' (Florence), 'L' Inganno poco dura' (Naples), and 'La donna di genio volubile' (Venice), were played with success. In 1797 his 'Ritorno di Serse' was given at Florence, and two farces at Venice; the opera 'Fernando nel Messico,' written for Mrs. Billington, and performed at Rome in 1798, was described by Fétis as the composer's *chef d'œuvre*. Two more operas, 'Alceste,' and 'Le Nozze di Figaro,' were played at Venice in 1799. He returned in 1800 to Portugal, where he became director of the San Carlos theatre and teacher in the Patriarchal Seminary. In the autumn of 1800 his 'Adrasto' was played at the San Carlos theatre, and 'La Monte di Semiramide' in 1801, 'Zaira' and 'Il trionfo di Clelia' in 1802; 'Sofonisba,' at Catalani's benefit, and a revised version of the 'Ritorno di Serse' in 1803; 'L' Oro non compra amore' in 1804 and many others followed until, in 1807, Portugal remained at Lisbon, directing the San Carlos theatre, re-writing 'Demofoonte,' and composing a new opera, 'La Speranza,' the finale of which was adopted as the national hymn until 1834; in 1810 he went with his brother Simão, to Brazil, and resumed his court functions. He was made a member of the Institute in 1815, and died at Rio de Janeiro, Feb. 7, 1830, leaving many operas (the *Quellen-Lexikon* names thirteen as still extant, and Riemann estimates

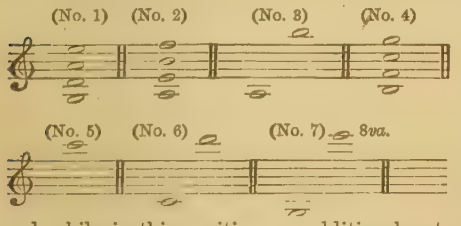
the whole number as forty), besides farces and burlettas, eighteen masses, and much church music.]

Portogallo was not unknown in London. His 'Fernando nel Messico' was played at Mrs. Billington's benefit, March 31, 1803; his 'Argenide e Serse,' Jan. 25, 1806; 'Semiramide,' Dec. 13, 1806; 'La morte di Mitridate,' at Catalani's benefit, April 16, 1807; and 'Barseni, Regina di Lidia,' June 3, 1815, 'Il Principe Spazzacamino,' 'Artaserse,' and 'L' Astuta, ossia La Vedova raggiratrice' were given in Russian at St. Petersburg. His brother, SIMÃO PORTOGALLO, wrote for the Church. G.; additions from Senhor Carlos de Mello.

POSAUNE. The German name for the trombone, also occasionally used for organ reedstops of a like character. [See TROMBONE.] W. H. S.

POSITIONS, or Shifts. I. In order to reach the different parts of the finger-board of the violin, the left hand must be moved about, or placed in various 'positions.' The hand is said to be in the *first position*, when the thumb and 1st finger are at the extreme end of the neck of the violin, close to the nut. In this, the *first position*, on an instrument which is tuned in the usual way (as at No. 1), the 1st finger produces the four notes shown at No. 2, or their chromatic alterations. The compass[1] thus attainable by the four fingers in the first position extends from A to B (as at No. 3). The open strings are independent of the position of the left hand.

If by an upward movement of the hand the first finger is put on the place which, in the first position, was occupied by the 2nd finger, and the whole hand is similarly advanced, the four notes shown at No. 4 will be produced, and the hand is said to be in the *second position*;



and while in this position an additional note is reached on the 1st string (see No. 5), on the other hand, the low A—produced in the first position by the 1st finger on the 4th string—is lost. The notes which were taken in the first position on the other three strings by the 1st finger, are now produced by the 4th finger on the next lower string; the 2nd finger takes the place of the 3rd, and the 3rd the place of the 4th.

The *third position* extends from C to D (see No. 6), and stands in exactly the same relation to the second position, as the second stood to the first. And so does every following position to the one below it.

Eleven different positions exhaust all capabilities of the violin, and represent a compass from G to E in altissimo (see No. 7). Notes beyond this compass are almost always reached from lower positions, or harmonics are substituted for them. But even the positions above the seventh are but rarely employed.

The term 'half position' (German *Sattel-Lage*) is used for a modified first position, in which the 2nd, 3rd, and 4th fingers take the places generally taken by the 1st, 2nd, and 3rd fingers. It facilitates the execution of pieces in certain keys. A passage like this:—

is best played in the half-position, with the fingering as marked.

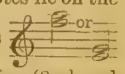
It will appear from the above that the same note can be produced in different positions, on different strings, and by different fingers. For example: the note naturally taken in the first position by the 2nd finger on the 1st string, can also be produced

1. On 1st string by 1st finger in 2nd position.
2. On 2nd string by 4th ,, 3rd ,,
   ,, ,, 3rd ,, 4th ,,
   ,, ,, 2nd ,, 5th ,,
   ,, ,, 1st ,, 6th ,,
3. On 3rd string by 4th ,, 7th ,,
   ,, ,, 3rd ,, 8th ,,
4. On 4th string by 4th ,, 11th[1] ,,

Theoretically every single note lying within the compass of a position can be produced in that position; but practically the choice of position for the rendering of a given phrase or passage is made,

1. on grounds of absolute mechanical necessity, or
2. of convenience, or
3. to satisfy the requirements of good phrasing, or of a special musical character.

1. *Absolute necessity.* Many double-stops formed by notes within the compass of the first or any other position cannot be executed in that position—

(*a*) if, in that position, both notes lie on the same string. Such double-stops as  must be played in the second position (2nd and 4th finger) or in the third position (1st and 3rd finger), in either of which positions each note lies on a separate string, while in the first position they are both on one and the same string, and cannot, therefore, be sounded simultaneously.

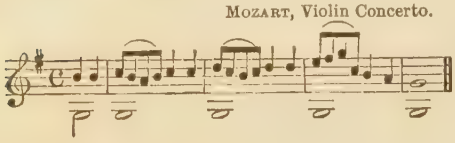
(*b*) Double-stops formed by notes which lie

[1] Besides the natural compass of a position, notes which really lie beyond it are frequently reached by extension of the fingers, without the hand leaving its position.

[1] Generally taken as a harmonic.

in one position on non-contiguous strings (1st and 3rd, or 2nd and 4th) cannot be played in that position, but must be played in a position where the notes lie on strings that can be sounded together. This double-stop is therefore impossible in the first position, where F lies on the 1st and G on the 3rd string. But it is easily given in the third position, where F lies on the 2nd and G on the 3rd string.

Again, in a passage like this—

MOZART, Violin Concerto.

in order to sound the open G-string at the same time, the whole of the upper part must be played on the 3rd string, thereby necessitating an ascent to the seventh position.

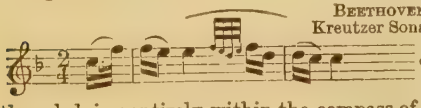
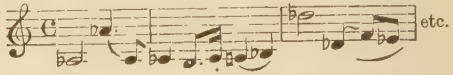
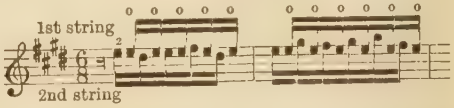
2. *Convenience.* Many passages, especially those in which notes of widely different range succeed each other rapidly, would be impracticable but for the use of higher positions, even for those notes which might, theoretically speaking, be taken in lower positions.

In a passage like this—

the three lower notes of each group might be played in the first position, if by themselves; but in connection with the two high notes, the jump from the first to the fifth position, which is absolutely necessary in order to reach them, would make a smooth execution of the phrase, even at a moderately rapid pace, quite impossible. If started at once in the fifth position there is no difficulty at all.

3. The *tasteful* and *characteristic rendering* of many phrases and passages requires a careful choice of positions, based on the distinct and contrasting qualities of sound of the four different strings. Where sameness of sound is required, the change from one string to another will, if possible, be avoided; where contrast is wanted, different strings will be used even in cases where one string could give all the notes.

A phrase like this—

BEETHOVEN, Kreutzer Sonata.

though lying entirely within the compass of the first position, must, in order to sound as *cantabile* as possible, be played entirely on the 2nd string, in the first and third or second position alternately. In the first position a constant change from the 1st to the 2nd string would be necessary, and the phrase would thereby sound jerky and uneven, the very opposite of what it ought to be. Or this passage in Spohr's Scena Cantante Concerto—

if not played entirely on the sonorous 4th string, would absolutely lose its peculiar character. In other instances the meaning of a passage is only made intelligible by its being played in the proper position. The following is from Bach's Preludium in E (bars 13 and 14):—

In this instance, unless the whole of the lower part is played on the 2nd string in higher positions, the necessary contrast to the pedal note E, which is strongly given by the open string, cannot be properly marked. It will thus clearly appear that a complete command of the finger-board in all positions is one of the chief technical requirements of the art of violin-playing, and that the right choice of position, on which a truly musical, tasteful, and characteristic rendering of every composition largely depends, is one of the main tests of a violinist's artistic feeling and judgment. Studies in all the usual positions are given in every good violin school. The best known are those in Baillot's 'L'art du Violon,' but they have the defect of being all written in C major. (See also FINGERING, vol. ii. p. 47.) P. D.

II. The term is also used to indicate the various degrees of extension of the trombone slide. When the slide is home or closed, it is said to be in the first position, and as it is extended to flatten the pitch from one to six semitones, it is described as being in corresponding positions. (See TROMBONE.) D. J. B.

POSITIVE ORGAN (Fr. *Positif*; Ger. *Positiv*). Originally a stationary organ, as opposed to a *portative* or portable instrument used in processions. Hence the term 'positive' came to signify a 'chamber organ'; and later still, when in a church instrument a separate manual was set aside for the accompaniment of the choir, this also was called a 'positive,' owing, no doubt, to the fact that it generally had much the same delicate voicing as a chamber organ, and contained about the same number and disposition of stops. By old English authors the term is generally applied to a chamber organ; the 'positive' of our church instruments being called from its functions the 'choir organ.' When placed behind the player (Ger. *Rückpositiv*) it was often styled a

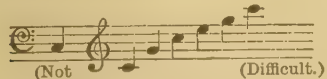
'*chair* organ,' but it is difficult to say whether this name arose from a play upon the terms 'choir' and 'chair,' or from a misunderstanding as to the origin of its distinctive title. With the French the 'Clavier de positif' is our 'Choir manual.' Small portable organs were called Regals. [See REGAL.] J. S.

In modern days the name has been applied to an organ designed by Mr. Thomas Casson to meet the requirements of country and mission churches. Its compass is from FF (6 ft.) to C‴. A pedal effect is obtained in very accurate form by the 'Double Bass' stop on the key-board, from FF to mid C, by which only the lowest note struck is sounded. The effect of a second manual is obtained by the 'Melodic' stop, which, on the selected stop, sounds only the highest note struck, and if used with a softer stop played in harmony, asserts the melody. A transposing arrangement is also provided. T. E.

POSTANS, MISS. See SHAW, MRS. ALFRED.

POSTHORN. A small straight brass or copper instrument, varying in length from two to four feet. [As now made, the bore usually resembles that of the cornet, but until recent years the larger post- or mail-horns were of the bugle type of bore. The mouthpiece for the longer instrument is the same as for the bugle or cornet, but for the short higher-pitched horns the cup requires to be small and shallow. D. J. B.] Originally intended as a signal for stage-coaches carrying mails, it has to a limited extent been adopted into light music for the production of occasional effects by exceptional players.

Its pitch varies according to length from the four-foot C to its two-foot octave. The scale consists of the ordinary open notes, commencing with the first harmonic. The fundamental sound cannot easily be obtained with the mouthpiece used. Five, or at most six, sounds, forming a common chord, are available, but no means exist for bridging over the gaps between them. In a four-foot instrument such as was commonly used by mail-guards, the sequence would be as follows—



W. H. S.

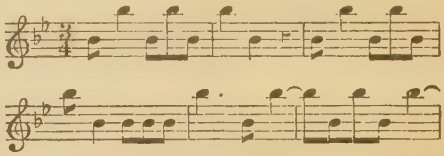
POSTHUMOUS. A term applied to works published after the death of the author. It is frequently used with reference to Beethoven's last five quartets, though the term is in no way applicable to the first of the five—op. 127, in E♭—which was published by Schott & Sons, on March 26, 1826, exactly a year before Beethoven's death, March 26, 1827. The following table of the order of composition, date of publication, and opus-number, of these five exceptional works may be useful :—

Key.	Date of publication.	Opus-number.
E♭	March 26, 1826	Op. 127
A minor	Sept. 1827	,, 132
B♭	May 7, 1827	,, 130
C♯ minor	April 1827	,, 131
F	Sept. 1827	,, 135

Schubert died Nov. 19, 1828, and all works by him after op. 88 are Posthumous, excepting 'Winterreise,' part 1 (1-12); op. 90 (Nos. 1 and 2); opp. 91, 92, 93, 94, 95, 96, 97, 100, 101, 105, 106, 108. Mendelssohn's posthumous works begin with op. 73; Schumann's with op. 136. G.

POSTILLON DE LONGJUMEAU, LE. An opéra-comique in three acts, or rather perhaps an extravaganza; words by De Leuven and Brunswick, music by A. Adam. Produced at the Opéra-Comique, Paris, Oct. 13, 1836. G.

POSTILLONS. 'Symfonie allegro Postillons' is Handel's autograph inscription to the piece of orchestral music which precedes the entry of the Wise Men in 'Belshazzar,' and begins as follows :—



It is written for the strings, with oboes in unison; no horn is employed; some of the later passages resemble those which can be played on the ordinary posthorn; but there is nothing to say whether this was the origin of the indication, or whether it refers to the haste in which the Wise Men may be supposed to have arrived, or contains some allusion now lost.

Sebastian Bach, in his Capriccio describing the departure of his brother, has introduced an 'Aria di Postiglione' and a 'Fuga all' imitazione delle cornetta di Postiglione.' G.

POSTLUDE, a piece played after service, an outgoing voluntary. The term is an adaptation from the Latin-German 'Postludium.' G.

POTHIER, DOM JOSEPH, Abbot of St. Wandrille, was born at Bouzemont, near St. Dié (Loire-et-Cher), Dec. 7, 1835. In 1859 he entered the Benedictine Order at the Abbey of Solesmes, where in 1862 he became Sub-prior, and in 1866 Professor of Theology. In 1893 he was appointed Prior of Ligugé (Vienne); in 1895 Prior of St. Wandrille (Seine-Inférieure), and in 1898 Abbot of the last-named monastery, now located at Dongelberg, in Belgium. Dom Pothier is one of the pioneers of the movement initiated at Solesmes under Dom Guéranger for the study and reform of plain-song, and his first important work, *Les Mélodies Grégoriennes* (Tournai, 1880), is still the standing text-book on the subject. It was reprinted in 1881 and 1890, and has been translated into German by

Dom A. Kienle (1881), and into Italian by Dom M. Serafini (1890). This work was followed by a 'Liber Gradualis' (Tournai, 1883; Solesmes, 1895); 'Hymni de Tempore et de Sanctis' (Solesmes, 1885); 'Processionale Monasticum' (Solesmes, 1888, 1893); 'Liber Antiphonarius' (*Ib.*, 1891); 'Liber Responsorialis' (*Ib.*, 1895); 'Variae Preces de Mysteriis et Festis' (*Ib.*, 1888, 1899, 1892, 1897, 1901), and 'Cantus Mariales' (Paris, 1903, 1906). In addition to these important works, Dom Pothier has edited many detached examples of plain-song and (since 1892) has published every month in the *Revue du Chant Grégorien* numerous articles on liturgical music. Under his direction was started at Solesmes, in 1889, the valuable series of reproductions, etc., of musical manuscripts of the 9th to the 16th centuries, issued as 'Paléographie Musicale,' and carried on by his most eminent pupil and successor, Dom André Mocquereau, Prior of Solesmes. In 1904 Dom Pothier was appointed by Pius X. President of the Commission for editing and publishing the musical portions of the Roman liturgy. A 'Liber Gradualis,' a 'Kyriale,' and 'Commune Sanctorum,' have already (1906) been issued from the Vatican press as a result of the Commission's labours. Further details of the origin of the Solesmes movement for the restoration of plain-song will be found in the *Rassegna Gregoriana* for April 1904, which also contains a portrait of Dom Pothier. W. B. S.

POT-POURRI. A name first given by J. B. Cramer to a kind of drawing-room composition consisting of a string of well-known airs from some particular opera, or even of national or other familiar tunes having no association with each other. These were connected by a few showy passages, or sometimes by short variations on the different themes. The pot-pourri was a less ambitious form of composition than the (modern) fantasia, as there was little or no working-out of the subjects taken, and very little 'fancy' was required in its production. It had its own class of admirers, and was at one time a very popular form of composition. Peters's Catalogue contains thirty-eight by V. Felix, and sixty-four by Ollivier, on all the chief operas. Chopin, in a letter, calls his op. 13 a 'Pot-pourri' on Polish airs. The pot-pourri has been invaded by the 'transcription,' which closely resembles it in form although taking only one subject as a rule, instead of many. 'Olla podrida' was another name for the same sort of production. M.

POTT, August, born Nov. 7, 1806, at Nordheim, Hanover, where his father was Stadtmusikus. He adopted the violin as his instrument, and shortly after Spohr's appointment to be Hof-Capellmeister at Cassel, went there as his pupil, and there made his first public appearance in 1824. He occupied the next few years in travelling through Denmark and Germany. In 1832 he was appointed Concertmeister to the Duke of Oldenburg, and afterwards advanced to the post of Capellmeister at the same court. This he resigned in 1861, and went to live at Graz. In 1838 he visited England, and played Lipinski's Concerto in B minor at the Philharmonic on May 21 with great applause. The critic of the *Musical World* speaks with enthusiasm of the extraordinary power of his tone, his great execution, and the purity of his style. He published two Concertos, and various smaller pieces for the violin with and without orchestra. He died at Graz, August 27, 1883. G.

POTTER, Philip Cipriani[1] Hambly [or Hambley], born in London, Oct. 2, 1792, began his musical education at seven, under his father, a teacher of the pianoforte. He afterwards studied counterpoint under Attwood, and theory under Callcott and Crotch, and on Woelfl's arrival in England received instruction from him during five years. In 1816 an overture by Mr. Potter was commissioned and performed (March 11) by the Philharmonic Society [of which he had been an associate from its foundation in 1813, and a member from the date of his attaining his majority]. On April 29 of the same year he made his first public appearance as a performer at the Society's concert, and played the pianoforte part in a sestet of his own composition for pianoforte and stringed instruments. He again performed March 10, 1817. Shortly after this he went to Vienna and studied composition under Aloys Förster, receiving also friendly advice from Beethoven. Writing to Ries in London, on March 5, 1818, the great man says: 'Potter has visited me several times: he seems to be a good man and has talent for composition.' After visiting other German towns he made a tour in Italy, and returned to London in 1821, when he performed Mozart's Concerto in D minor at the Philharmonic (March 12). In 1822 he was appointed professor of the pianoforte at the Royal Academy of Music, and on the resignation of Dr. Crotch in June 1832 succeeded him as Principal. The latter office he resigned in 1859 in favour of Mr. Charles Lucas. [He was conductor of the Madrigal Society, 1855-70, and treasurer of the Society of British Musicians, 1858-65.]

Mr. Potter's published works extend to op. 29, and include two sonatas, nine rondos, two toccatas, six sets of variations, waltzes, a polonaise, a large number of impromptus, fantasias, romances, amusements, etc., and two books of studies[2] composed for the Royal Academy of Music—all for PF. solo. Also a 'Duet Symphony' in D, and four other duets, besides arrangements of two of his symphonies and an

[1] He derived this name from his godmother, a sister of G. B. Cipriani the painter.

[2] Analysed by W. H. Holmes in *Notes upon Notes* (1880). The studies are twenty-four in number, and are arranged for a key and its relative minor—No. 1, C major; 2, A minor; 3, D♭ major; 4, B♭ minor, etc.

overture, all for four hands ; a fantasia and fugue for two PFs. ; a trio for three players on the PF. ; a sestet for PF. and instruments ; a duo for PF. and V. ; a sonata for PF. and horn, three trios, etc., etc. His MS. works comprise nine symphonies for full orchestra, of which six are in the Philharmonic Library ; four overtures (three ditto) ; three concertos, PF. and orch. (ditto) ; a concertante, PF. and violoncello ; a cantata, 'Medora e Corrado' ; an Cde to Harmony ; additional accompaniments to 'Acis and Galatea' (for the production on the stage of the Queen's Theatre in 1831), and many other pieces of more or less importance. These compositions, though well received,[1] and many of them in their time much in vogue, are now forgotten, except the studies.

As a performer he ranked high, and he had the honour to introduce Beethoven's Concertos in C, C minor, and G, to the English public at the Philharmonic. He played the C minor concerto on March 8, 1824, and the G major in 1825. As a conductor he is most highly spoken of, and it may be worth mentioning that he beat time with his hand and not with a baton. He died Sept. 26, 1871, and was buried in Kensal Green Cemetery. His fresh and genial spirit, and the eagerness with which he welcomed and tried new music from whatever quarter, will not be forgotten by those who had the pleasure and profit of his acquaintance. One of the last occasions on which he was seen in public was assisting in the accompaniment of Brahms's Requiem at its first (private) performance in London, July 10, 1871. He contributed a few papers to periodicals—'Recollections of Beethoven,' to the *Musical World*, April 29, 1836 (reprinted in *Mus. Times*, Dec. 1, 1861) ; *Companion to the Orchestra, or Hints on Instrumentation*, *Musical World*, Oct. 28, Dec. 23, 1836, March 10, May 12, 1837. Mr. Potter edited the 'Complete Pianoforte Works of Mozart' for Messrs. Novello ; and Schumann's 'Album für die Jugend' (op. 68) for Messrs. Wessel & Co. in 1857.

In 1860 a subscription was raised and an Exhibition founded at the Royal Academy of Music in honour of Mr. Potter. It is called after him, and entitles the holder to one year's instruction in the Academy. A panegyric on Cipriani Potter was pronounced by Sir G. A. Macfarren at the Musical Association. [See *Proc. of the Mus. Assoc.*, 1883-84, p. 41.] W. H. H.

POUGIN, Arthur, born August 6, 1834, at Châteauroux, where he is registered as François Auguste Arthur Paroisse-Pougin. As the son of an itinerant actor he had few educational advantages, and his literary attainments are therefore due to his own exertions alone ; his knowledge of music was partly obtained at the Paris Conservatoire, where he passed through the violin-class of Alard and studied harmony with Henri Reber. From the age of thirteen he played the violin at a theatre ; and in 1855 became conductor of the Théâtre Beaumarchais, which, however, he soon quitted for Musard's orchestra. From 1856 to 1859 he was vice-conductor and *répétiteur* (or conductor of rehearsals) at the Folies Nouvelles. Pougin soon turned his attention to musical literature, beginning with biographical articles on French musicians of the 18th century in the *Revue et Gazette Musicale*. Musical biography remains his favourite study, but he has been an extensive writer on many other subjects. At an early period of his career he gave up teaching, and resigned his post among the violins at the Opéra-Comique (1860-63) in order the better to carry out his literary projects. Besides his frequent contributions to the *Ménestrel*, *La France musicale*, *L'Art musical*, *Le Théâtre*, *Chronique musicale*, etc., and other periodicals specially devoted to music, he edited the musical articles in the *Dictionnaire universel* of Larousse, and has been successively musical feuilletoniste to the *Soir*, the *Tribune*, *L'Évènement*, and, since 1878, to the *Journal Officiel*, where he succeeded Eugène Gautier.

Among his numerous works the following may be specified :—*André Campra* (1861) ; *Gresnick*, and *Dezède* (1862) ; *Floquet* (1863) ; *Martini*, and *Devienne* (1864) ; (the six monographs collected as *Musiciens Français du XVIII siècle*) ; *Meyerbeer, notes biographiques* (1864, 12mo) ; *F. Halévy, écrivain* (1865, 8vo) ; *W. Vincent Wallace, étude biographique et critique* (1866, 8vo) ; *Bellini, sa vie, ses œuvres* (1868, 12mo) ; *Albert Grisar, étude artistique* (1870, 12mo) ; *Rossini, Notes, Impressions, etc.* (1871, 8vo) ; *Auber* (1873) ; *Boieldieu, sa vie, etc.* (1875, 12mo) ; *Figures d'opéra-comique* : *Elleviou* ; *Mme. Dugazon* ; *la tribu de Gavaudan* (1875, 8vo) ; *Rameau, sa vie et ses œuvres* (1876, 16mo) ; *Adolphe Adam, sa vie, etc.* (1876, 12mo),—all published in Paris. His most important work, the *Life of Verdi*, was published first in Italian, in 1881, and translated by J. E. Matthew, 1887 ; the *Supplément et Complément* to the *Biographie Universelle des Musiciens* of Fétis, a work of great extent and industry, and containing a mass of new names and information (2 vols. 8vo, Paris, 1878-80) ; and the new edition of Clément and Larousse's *Dictionnaire lyrique* (1897). Since 1885 he has been chief editor of *Le Ménestrel*, and at different times has acted as critic to *L'Évènement* and other papers. In 1905 he was decorated with the order of the Crown of Italy. G. C.

POUSSÉ (F). In violin music the word 'Poussé,' or its equivalent sign V, is employed to indicate that the note over which it is placed shall be commenced with an upward course of the bow. (See Bow.) O. B.

[1] The Symphonies were played at the Philharmonic as follows :—In —, May 29, 1826, June 8, 1835 ; in A, May 27, 1833 ; in G minor, May 19, 1834, May 28, 1855 ; in D, March 21, 1836, April 22, 1850, May 3, 1869.

POWELL, Maud, violinist, born at Peru, Illinois, U.S.A. Her father is a literary man of English-Welsh extraction, and her mother a gifted amateur composer—a Hungarian. At the age of two the family removed to Aurora, Illinois, and shortly after this she began her musical education. Four years' study with Mr. William Lewis of Chicago, and occasional concert appearances, developed her exceptional gifts as a violinist so rapidly, that she was taken to Leipzig, where she became a pupil of Professor Schradieck. At the end of a year (in 1881) she was awarded a diploma at the public examinations held in the Gewandhaus, and then proceeded to Paris, where—out of eighty applicants—she obtained one of the six vacancies in Mons. Charles Dancla's class. By the advice of Léonard, she came to England in 1883; played at some London concerts, and before the Royal Family; and toured in the provinces with Miss José Sherrington. While in London she met Herr Joachim, who invited her to Berlin, where she became his pupil, and made her début in Germany at one of the Philharmonic Concerts in Berlin in 1885, playing Max Bruch's G minor Concerto. In the same year she returned to New York and made her début at one of the Philharmonic Society's concerts, under the baton of Theodore Thomas. A series of successful appearances lasting over several years followed, during which Miss Powell toured throughout America, and built up a high position for herself in her own country. In 1892 she toured in Germany and Austria as representative American violinist with the New York Arion Society, under the conductorship of Mr. Van der Stucken, and in 1893 appeared in the same capacity at the World's Exposition in Chicago, at the Symphony Concerts, and also read a paper on 'Woman and the Violin' at the Women's Musical Congress. In 1894 she organised the Maud Powell String Quartet, with which she toured extensively through the States, and in 1898 again appeared in London, playing at the Philharmonic, the Saturday Popular Concerts, and in the provinces with the Hallé Orchestra, the Scottish Orchestra, etc. She also toured in Germany, Holland, Belgium, France, Austria, Russia, and Denmark. In 1900-1 she toured again in America, returning to London for the season in 1901, and then continued her successes on the Continent. In 1903 she was engaged by Sousa to accompany him on his European tour of thirty weeks, and in the spring of 1905-6 made forty appearances in South Africa with her own concert party.

As an executant Miss Powell discloses the gifts of the born artist. Her interpretative powers, aided by a sound technique, a fine breadth of style, masterly firmness, and good taste, have placed her amongst the foremost woman violinists of the day. Her repertory is an extensive one, and her studious zeal in matters musical makes her ever ready to encourage talent and produce novelties. Arensky's Violin Concerto was introduced by her to an American audience, and under the personal supervision and inspiration of Dr. Dvořák, his Violin Concerto was played by her for the first time in America at the New York Philharmonic Society's concert. Other works which she has introduced to concert audiences are: Saint-Saëns's Concerto in C minor; Lalo's Concerto in G major, and compositions by American composers. — Lahee, *Famous Violinists*, and contemporary journals. E. H-A.

POWELL, Samuel, a Dublin printer of some note. At an early date in the history of Irish music-printing he issued some excellently printed musical works for the use of the French Huguenots who were then settled in Dublin. These include an edition of *Les Pseaumes de David mis en vers François*, 1731, 8vo, and *Cantiques Sacrez*, 1748, 12mo, both set up in movable music type. He was working, however, long before this date, as a well-printed edition of Allan Ramsay's poems, dated 1724, testifies. He lived in Crane Lane, but in 1762 removed into Dame Street. He died about 1772, or 1773; most of his early works were published in conjunction with George Risk, a Dublin bookseller. F. K.

POWELL, Walter, born at Oxford in 1697, was on July 1, 1704, admitted a chorister of Magdalen College. In 1714 he was appointed a clerk in the same college. On April 16, 1718, he was elected Yeoman Bedell of Divinity, and on Jan. 26, 1732, Esquire Bedell of the same faculty. He was also a member of the choirs of Christ Church and St. John's Colleges. In July 1733 he sang in the oratorios given by Handel during his visit to Oxford, and later in the year at the meeting of the Three Choirs at Gloucester. He is said, but erroneously, to have been afterwards appointed a gentleman of the Chapel Royal. His voice (counter tenor) and singing were greatly admired. He died Nov. 6, 1744, and was buried at St. Peter's in the East, Oxford. W. H. H.

POWER, James, a music-publisher, first of Dublin and afterwards of London. He was born in Galway in 1766, and being apprenticed to a pewterer was by chance called upon to repair the instruments of a regimental band passing through the town where he was working. This incident led him into the musical instrument trade; he set up shop with his brother William at 4 Westmorland Street, Dublin. A happy idea of the publication of the national music of Ireland, united to words by celebrated poets, caused the brothers to apply to Thomas Moore, and it was ultimately arranged that Moore alone should provide the literary work. The design was to run a similar work to that being issued by George Thomson, of Edinburgh, who was

then publishing, in parts, the 'Scottish Melodies,' to which Burns and other writers were supplying verses. The same style of printing, etc., with pictorial engravings was adopted, and the first two numbers were issued in 1807. The success of these parts of the 'Irish Melodies' was beyond expectation. (See MOORE.) Near the end of the year 1807 Power came to London, to 34 Strand, as a military instrument-maker and music-seller, his brother remaining at the Dublin address. After the seventh number of the 'Melodies' a quarrel arose between the brothers, James asserting that he had made an arrangement by which all succeeding numbers should be his own sole copyright, and at the publication of the eighth number, 1821, entered an action against his brother for infringement of copyright. It was decided in the favour of James, who made an agreement (continued to his widow) that he should have the sole rights in all musical settings of verses by Moore then written and to be written. The ninth (1824) and the tenth (1834) numbers completed the 'Irish Melodies,' and besides these James Power issued Moore's 'Sacred Songs,' 'National Airs,' 'Evenings in Greece,' etc. Power's other publications include collections of 'Scottish Melodies' by Horace Twiss; 'Indian Airs' arranged by C. E. Horn, 'Welsh Airs' collected by Clifton and Dovaston, and similar works, whose elegance in engraving, paper, and binding had to compensate for the lack of other intrinsic qualities. James Power died August 26, 1836, leaving a widow in the business. The plates of, and copyright in, the 'Irish Melodies' passed to Addison and Hodson. The friendship of Moore for Power, and his extraordinary dependence on him for help in matters ranging from the purchase of fish to heavy overdrafts and loans, is sufficiently indicated in Moore's own diary, and is more fully set forth in the letters which passed between the two. See *Letters of Thomas Moore to his Music-publisher James Power*, New York [1854], a volume suppressed in this country. F. K.

POWER, LIONEL, an English musician who flourished in the 15th century, but of whose biography absolutely nothing is known. His name occurs in MSS. as Leonel, Leonell Polbero or Powero, Leonelle, Lyonel, Leonell Leonellus Anglicus, and Lyonel Power. In Hothby's *Dialogus in Arte Musica* (Florence, Magliabecch., Cl. xix. Cod. 36) he is referred to as follows: 'Sic . . . in quamplurimis . . . alijs cantilenis recentissimis quarum conditores plerique adhuc vivunt Dunstable Anglicus ille. Dufay. leonel. plumtri.* frier. Busnoys. Morton. Octinghem. Pelagulfus.* Micheleth.* Bacluin.* Forest. Stane. Fich. Caron,[1] etc. From this passage it would seem that he was a contemporary of Dunstable, and the style of the two composers seems to have had so much in common that their compositions are sometimes ascribed indiscriminately to one another in different MSS. Power is best known as the author of an English Treatise[2] preserved in a MS. (dating from about 1450), transcribed by John Wylde, Precentor of the Abbey of Waltham Cross. The text, which has been partly printed by both Burney and Hawkins, begins: 'This Tretis in contrivd upon ye Gamme for hem yt wil be syngers or makers or techers,' and is signed 'Qd Lyonel Power.' It is followed by 'A litil tretise acording to ye ferst tretise of ye sight of Descant, and also for ye sight of Counter and for ye syght of the Countertenor and of ffaburdon.' This second treatise ends abruptly without any author's name, but it is possibly a sequel by Power to the 'Treatise upon the Gamme.' (As to the importance of this little work see Riemann's *Geschichte der Musiktheorie* (1898), cap. 7.)

The largest collection of Power's compositions is contained in the Old Hall MS., in which are twenty-one pieces (mostly parts of masses) for three and four voices; in the Trent MSS. there is a mass, 'Missa Rex Saeculorum' (without a Kyrie) and ten other pieces; at Modena (Cod. vi. H. 15) are eight pieces; at Bologna four motets (three in Cod. 37 of the Liceo Musicale, and one at the University, MS. 2216); the Selden MS. at Oxford (Bodleian, Selden, B. 26) contains an Ave Regina for four voices and the British Museum (Lansd. 462) part of a Kyrie. The following have been printed:—

1. Ave Regina (3 voc.). From Old Hall (I. M. G. Sammelbände, 1901.)
2. Ave Regina (4 voc.). From Selden MS. (Stainer's Bodleian Music, 1901.)
3. Salve Regina (3 voc.). At Trent and Modena. (Trienter Codices. I. 1900.)
4. Ave Regina (4 voc.). At Trent and Bologna. (Trienter Codices. I. 1900.)
5. Mater ora filium (3 voc.). At Trent and Modena. (Trienter Codices. I. 1900.)

(Nos. 2 and 4 are the same composition.)

As in the similar case of Dunstable, the almost complete absence of any facts relating to Power's life have caused various fanciful statements to be made about him. Thus he has been said by different writers to have been an 'Anglo-Irish' cleric, educated at Oxford, to have lived in Italy, to have assumed the name of 'John of Dunstable' on entering the monastery of Dunstable, to have been a Welshman, to have been 'the inventor of figured bass,' etc. But all these statements are purely imaginary, and at present we know nothing of who Power was, nor of where he lived and died. W. B. S.

POZNANSKI, BARRETT ISAAC, violinist and composer for his instrument, son of the Rev. Gustavus Poznanski and his wife Esther G. Barret, born at Charleston, Virginia, U.S.A., Dec. 11, 1840, died in London, June 24, 1896. He commenced to study the violin with Signor Pietro Basvecchi at the age of eight, and shortly

[1] The passage has been examined by Mr. H. P. Horne, and his reading is here followed. Morelot (*De la Musique au xve Siècle*, 1836) reads Plumeret, Pelagultus, Bicheleth, and Baduin for the names marked above with an asterisk.

[2] Brit. Mus., Lansd. MS. 763.

after made his début at a concert given in aid of the 'Ladies Calhoun Monument Association' at Charleston. In 1858 he went to Paris, and studied with Henri Vieuxtemps for three years, during which period he appeared frequently at concerts given by his master both at Vienna and Paris. After playing in Germany and other continental towns, Poznanski returned to Charleston in 1861, but when the Civil War broke out in America he again went to Paris; gave concerts in that city, became leader of the orchestras at the Opéra-Comique and Imperial Theatre, and toured in the South of France with success. In 1866 he was again in his native country. He settled in New York for some time; made an extended concert tour in company with his brother Joseph, and accepted the directorship of the Illinois Conservatoire of music. In 1879 he came to London, where his abilities as a teacher and composer brought him considerable repute. He studied composition with Bagge, who was a pupil of Sechter, and he was the author of an excellent instruction-book for the violin, *Violine und Bogen*, which aims at instructing the student by a series of illustrations showing correct and faulty positions in violin-playing. He also wrote a vast number of short pieces for violin and piano.—*Magazine of Music*, 1893; *The Violin Times*, 1894. E. H-A.

PRACTICAL HARMONY, INTRODUCTION TO. The title of a treatise, and collection of pieces by masters of different schools, edited and arranged by Muzio Clementi, in four volumes, oblong quarto. The original title is 'Clementi's Selection of Practical Harmony, for the Organ or Piano Forte; containing Voluntaries, Fugues, Canons and other Ingenious Pieces. By the most eminent Composers. To which is prefixed an Epitome of Counterpoint by the Editor. (Here follow five lines from 'Paradise Lost,' Bk. xi.) London, printed by Clementi, Banger, Hyde, Collard & Davis, No. 26 Cheapside.' The price of each volume was one guinea. According to the *Harmonicon*, 1831, p. 185, the work was issued between 1811 and 1815. The following is a complete catalogue of the contents:—

Vol. I.

Treatise on Harmony and Counterpoint by Clementi.
Kirnberger. Two Voluntaries in F. Four Fugues, in C♯ minor, A minor, B♭, and D minor. Gavotte in D minor. Fugue in D. Prelude and Fugue in G. Fugue and Polonaise in E♭. Fugue and Polonaise in F minor and major. Prelude and Fugue in C.
A set of Canons by C. P. E. Bach, Fasch, Turini, Padre Martini, and A. da Valierano.
Caresano. Double Fugue in C.
Perti, Antonio. Fugue in D.
Bach, C. P. E. Canon in G.
Haydn, Joseph. Minuet and Trio in E minor.
Bach, C. P. E. Two minuets.
Handel. Fugue in B minor.
Porpora. Six Fugues, in A, G, D, B♭, G minor and C.
Albrechtsberger. Nine Fugues, in B minor, E, A minor, F, C, E♭, C, A minor, and A.
Telemann. Fughetta in D.
Eberlin, J. E. Five Voluntaries and Fugues, in D minor, A minor, E minor, C, and F.
Umstatt. Voluntary and Fugue in G minor.
Marpurg. Prelude and Fugue in G.
Mozart. Fugue in D minor from the Requiem, arranged by Clementi.
Bach, C. P. E. Two Voluntaries and Fugues, in A and D minor. Fantasia and Fugue in G minor. Voluntary and Fugue in F minor.
Bach, Ernest. Fantasia and Fugue in F.
Bach, Joh. Seb. Organ Fantasia in G, arranged. Suite (5th French) in G.

Vol. II.

Albrechtsberger. Six Fugues, in G, B minor, G, G minor, D, and D minor.
Eberlin. Four Voluntaries and Fugues, in G minor, D, G, and E minor.
Mozart. Fantasia in F minor, arranged.
Bach, C. P. E. Fantasia and Fugue in C minor. Fantasia in C. Voluntary and Fugue in C minor. Organ Sonata in B♭.
Bach, Joh. Seb. Toccata and Fugue in D minor.
Handel. Eleven Fugues, in G minor, C minor, B♭, A minor, G, B minor, G minor, F♯ minor, D minor, F, and F minor.
Padre Martini. Four Sonatas, in F minor, G minor, A and E minor.
Scarlatti, A. Fugue in F minor.
Scarlatti, D. Two Fugues in D minor and G minor (the 'Cat's Fugue').
Frescobaldi. Two Canzone in G minor and G. Three Fugues, in D minor, G minor, and E minor, Canzona in F. Corrente in F minor. Toccata in F.

Vol. III.

Bach, W. F. Fugue and Capriccio in D minor. Two Polonaises in F. Fugue in D. Adagio in B minor. Vivace in D. Polonaise in D. Fugue and Polonaise in C. Two Fugues, in C minor and B♭. Two Polonaises in B♭ and G minor. Fugue and Polonaise in E♭. Fugue and Polonaise in E minor. Polonaise in E. Fugue and Polonaise in F minor. Fugue and Polonaise in C minor.
Bach, C. P. E. Fantasia in C minor. Fugue in C minor for organ [by J. S. Bach, wrongly attributed to C. P. E. Bach]. Rondo in C minor, Fantasia in C. Fugue in C minor on the name 'Bach.' Allegro in C. Andantino in C minor. Presto in C minor. Allegro in C. Sonata in F, and Sinfonia in F.
Bach, J. C. F. Fugue in C minor. Rondo in C. Minuet in C. Polonaise in G. Sonata in C. Two Sonatas in E and C minor.
Bach, J. S. Two Fugues, in A minor and C.

Vol. IV.

Padre Martini. Nine sonatas—in E minor, B minor, D, D minor, B♭, G, C minor, C and F.
Albrechtsberger. Twenty-one Fugues—in F, F minor, G, G minor. A and A minor; (these preceded by 'Cadenzas or Preludes') in D, A, E, E minor, G, B♭ and C; (these with Preludes) in D minor, E minor, G, A minor, B minor; (the rest without Preludes) in D minor —'Christus resurrexit,' in C— 'Alleluja,' in C—'Alleluja'— 'Ite Missa est.' M.

PRAEGER, FERDINAND CHRISTIAN WILHELM, son of Heinrich Aloys Praeger, violinist, composer, and capellmeister, was born at Leipzig, Jan. 22, 1815. His musical gifts developed themselves very early; at nine he played the violoncello with ability, but was diverted from that instrument to the piano by the advice of Hummel. At sixteen he established himself as teacher at the Hague, meanwhile strenuously maintaining his practice of the piano, violin, and composition. In 1834 he settled in London, and became esteemed as a teacher. While living in London Praeger acted as correspondent of the *Neue Zeitschrift für Musik*, a post for which he was selected by Schumann himself in 1842. In Jan. 1851 he gave a recital in Paris of his own compositions with success; in 1852 he played at the Gewandhaus, Leipzig, and at Berlin, Hamburg, etc.; and later, in 1867, a new PF. trio of his was selected by the United German Musicians, and performed at their festival at Meiningen. He was always an enthusiast for Wagner, and it was mainly owing to his endeavours that Wagner was engaged to conduct the Philharmonic Concerts in 1855. A concert of his compositions was organised by his pupils in his honour, on July 10, 1879, in London. An overture from his pen entitled 'Abellino' was played at the New Philharmonic Concerts of May 24, 1854, and July 4, 1855 (under Lindpaintner and Berlioz); and a Symphonic Prelude to Manfred at the Crystal Palace, April 17, 1880. A selection of his best pieces is published in two vols. under the title of the *Praeger Album* (Kahnt, Leipzig). [The publication of his interesting book, *Wagner as I knew him*, in 1885, drew forth various categorical contradictions and very severe criticisms

from the writer of the authorised life of the composer. (See Ashton Ellis's life, *passim.*) Praeger died in London, Sept. 2, 1891, and the book just mentioned was brought out again in the following year. G.

PRAENESTINUS. The Latinised form of the name of Palestrina, derived from the town of Praeneste, one of the most ancient cities of Italy.

PRAETORIUS, or PRĂTORIUS. The assumed surname of more than one family of distinguished German musicians, whose true patronymic was Schultz.[1]

Bartholomaeus Praetorius is known as the composer of 'Newe liebliche Paduanen, und Galliarden, mit 5 Stimmen.' Berlin, 1616.

One of the most celebrated of the bearers of the name was Godescalcus Praetorius (or Schultz), born at Salzwedel, March 28, 1524, and for many years Professor of Philosophy at Wittenberg. He published, at Magdeburg, in 1557, a volume entitled 'Melodiae Scholasticae,' in the preparation of which he was assisted by Martin Agricola. He died July 8, 1573.

Praetorius, Hieronymus, was born at Hamburg, August 10, 1560. He received his first musical instruction from his father Jacob Schultze or Praetorius, who was organist of the church of St. James, Hamburg. The first appointment of Hieronymus was that of cantor at Erfurt in 1580, but in 1582 he succeeded to his father's post at Hamburg, where he remained till his death, Jan. 27, 1629. Like Hans Leo Hassler, Hieronymus Praetorius was one of the German followers of the Venetian school of church music. He shows great contrapuntal dexterity in writing for a large number of voices disposed in several choirs. Thus he hardly ever writes for four voices, but from five upwards, and more especially from eight to twenty disposed in two to four choirs. Though a basso continuo part is appended to some of his publications, it is purely *ad libitum*, and he makes no use of an independent instrumental accompaniment. Some of his works first published independently from 1599 to 1618, were afterwards republished at his own expense in an enlarged complete edition in five volumes 1622-25. The titles and contents are as follows:—*Opus Musicum*, tom. i., 'Cantiones Sacrae de præcipuis festis totius anni,' 5-12 voc. This volume was originally dedicated in 1599 to the chief parishioners of St. James's, Hamburg, and contains in its enlarged form forty-six motets or 64 n., reckoning second parts. *Opus Musicum*, tom. ii., 'Magnificat octo vocum super octo tonos consuetos cum Motetis,' 8-12 voc. This volume contains nine magnificats, there being a second setting of the fifth tone with Christmas carols appended, also five motets *a* 8-12. It was originally dedicated in 1602 to the Landgraf Moritz of Hesse. *Opus Musicum*, tom. iii., 'Liber Missarum' contains six masses, *a* 5-8, four of them on themes of his own motets, two on motets by Felis and Meiland (Eitner mistakenly attributes the masses themselves to these composers). This volume was originally dedicated in 1616 to certain Hamburg patricians, the composer's patrons. *Opus Musicum*, tom. iv., 'Cantiones variae,' 5, 6, 7, 8, 10, 12, 16, 20 voc.; contains twenty-six Latin motets and two settings of German texts, 'Ein Kindelein so löbelich,' and 'Herr Gott wir loben dich,' the latter *a* 16 in three parts. *Opus Musicum*, tom. v., 'Cantiones novae officiosae' 5, 6, 7, 8, 10, et 15 voc., dedicated to the Senate of Hamburg, contains twenty-one Latin motets and three German pieces. A representative selection from all these volumes has now been included in the Denkmäler Deutscher Tonkunst, Bd. xxiii. Besides these larger works, Hieronymus Praetorius had a considerable share in the *Hamburger Melodeyen-Gesangbuch* of 1604, which contains twenty-one of his settings of chorales in simple counterpoint *a* 4.

Praetorius, Jacob, son of Hieronymus, was born Feb. 8, 1586. He became a pupil of Sweelinck in Amsterdam, and in 1603 organist of the Church of St. Peter in Hamburg. He died Oct. 22, 1651. Three of his motets were included in the first volume of his father's *Opus Musicum*; and he was also one of the contributors to the *Hamburger Melodeyen-Gesangbuch* of 1604. His other works, as enumerated in the *Quellen-Lexikon*, are chiefly motets for weddings after the fashion of the time. He enjoyed a great reputation as an organ-player and teacher. J. R. M.

Michael Praetorius was born at Kreuzberg in Thuringia, on Feb. 15, 1571; he began his artistic career, in the character of capellmeister, at Lüneburg; in 1604 he entered the service of the Duke of Brunswick, first as organist, and then as capellmeister and secretary; he was appointed Prior of the Monastery of Ringelheim, near Gozlar, without necessity of residence; and died at Wolfenbüttel, on his fiftieth birthday, Feb. 15, 1621.

The compositions of Michael Praetorius are very voluminous. He himself has left us, at the end of his *Syntagma Musicum*, a catalogue, the most important items of which are, fifteen volumes of 'Polyhymnia,' adapted partly to Latin, and partly to German words; sixteen volumes of 'Musae Sionae,' of which the first five are in Latin, and the remainder in German; nine volumes of a secular work, called 'Musa Aonia,' of which the several books are entitled 'Terpsichore' (2 vols.), 'Calliope' (2 vols.), 'Thalia' (2 vols.), 'Erato' (1 vol.), 'Diana Teutonica' (1 vol.), and *Regensburgische Echo* (1 vol.); and a long list of other works, 'partly printed, and partly, through God's mercy, to be printed.' The first of these is the *Syntagma Musicum* (Musical Treatise)

[1] The word Schultze means the head-man of the village or small town, and may therefore be translated by Praetor.

itself—a book the excessive rarity and great historical value of which entitle it to a special notice.

The full title of this remarkable work is, *Syntagma Musicum ; ex veterum et recentiorum Ecclesiasticorum autorum lectione, Polyhistorum consignatione, Variarum linguarum notatione, Hodierni seculi usurpatione, ipsius denique Musicae artis observatione : in Cantorum, Organistarum, Organopoeorum, ceterorumque Musicam scientiam amantium & tractantium gratiam collectum ; et Secundum generalem Indicem toti Operi praefixum, In Quatuor Tomos distributum, a Michaële Praetorio Creutzbergensi, Coenobii Ringelheimensis Priori, & in aula Brunsvicensi Chori Musici Magistro.* [V Vittebergæ (*sic*), Anno 1615.] Notwithstanding this distinct mention of four volumes, it is morally certain that no more than three were ever printed, and that the much-coveted copy of the fourth, noticed in Forkel's catalogue, was nothing more than the separate set of plates attached to the second.

Tom. I. (part i. Wolfenbüttel, 1614,[1] part ii. Wittenberg, 1615), written chiefly in Latin, but with frequent interpolations in German, is arranged in two principal parts, each subdivided into innumerable minor sections. Part i. is entirely devoted to the consideration of Ecclesiastical Music ; and its four sections treat, respectively, (1) of Choral Music and Psalmody, as practised in the Jewish, Egyptian, Asiatic,[2] Greek, and Latin Churches ; (2) of the Music of the Mass ; (3) of the Music of the Antiphons, Psalms, Tones, Responsoria, Hymns, and Canticles, as sung at Matins and Vespers, and the Greater and Lesser Litanies ; and (4), of Instrumental Music, as used in the Jewish and early Christian Churches, including a detailed description of all the musical instruments mentioned either in the Old or the New Testament. Part ii. treats of the Secular Music of the Ancients, including, (1) Dissertations on the Invention and Inventors of the Art of Music, its most eminent Teachers, its Modes, and Melodies, its connection with Dancing and the Theatre, its use at Funeral Ceremonies, and many other kindred matters ; and (2), Descriptions of all the Instruments used in ancient Secular Music, on the forms and peculiarities of some of which much light is thrown by copious quotations from the works of classical authors.

Tom. II. (Wolfenbüttel, part i. in 1619,[3] part ii. in 1620) and written wholly in German, is called *Organographia*, and divided into five principal sections. Section i. treats of the nomenclature and classification of all the musical instruments in use at the beginning of the 17th century—that critical period in the history of instrumental music which witnessed the first development of the operatic orchestra, and concerning which we are here furnished with much invaluable information. Section ii. contains descriptions of the form, compass, quality of tone, and other peculiarities of all these instruments *seriatim* ; including, among wind instruments, Trombones of four different sizes, the various kinds of Trumpet, Horns (Jäger Trommetten), Flutes, both of the old and the transverse forms, Cornets, Hautboys, both treble and bass (here called Pommern, Bombardoni, and Schalmeyen) Bassoons and Dolcians, Double Bassoons and Sordoni, Doppioni, Racketten, and the different kinds of Krumhorn (or Lituus), Corna-muse, Bassanello, Schreyerpfeiffe, and Sockpfeiffe, or Bagpipes. These are followed by the stringed instruments, divided into two classes—Viole da Gamba, or Viols, played between the knees, and Viole da Brazzo, played upon the arm. In the former class are comprised several different kinds of the ordinary Viol da Gamba, the Viol bastarda, and the Violone, or Double Bass : in the latter, the ordinary Viola da Braccio, the Violino da Braccio, the Violetta Piccola, and the Tenor Viola da Braccio. The Lyres, Lutes, Theorbas (*sic*), Mandolins, Guitars, Harps, and other instruments in which the strings are plucked by the fingers or by a plectrum, are classed by themselves ; as are the keyed instruments, including the Harpsichord (Clavicymbalum), Spinet (Virginall), Clavicytherium, Claviorganum, Arpichordum, the 'Nürmbergisch Geigenwerck,' and Organs of all kinds, beginning with the ancient Regall, and Positieff. Section iii., carrying on the subject with which the former division ended, treats of ancient Organs in detail, giving much valuable information concerning their form and construction. Section iv. gives a minute description of modern Organs—*i.e.* Organs which were considered modern 300 years ago—with details of their construction, the form of their pipes, the number and quality of their stops or registers, and other equally interesting and important matters relating to them. Section v. treats of certain individual Organs, celebrated either for their size or the excellence of their tone, with special accounts of more than thirty instruments, including those in the Nicolaikirche and Thomaskirche at Leipzig, the Cathedrals of Ulm, Lübeck, Magdeburg, and Brunswick, and many other well-known churches.

It would be difficult to exaggerate the interest of this part of the work, which is rendered still more valuable by an Appendix, printed at Wolfenbüttel in 1620, two years after the publication of Tom. II. and III., under the title of *Theatrum Instrumentorum, seu Sciagraphia, Michaëlis Praetorii, C.* This consists of forty-two well-executed plates, exhibiting woodcuts of all the more important instruments previously described in the text, drawn with

[1] In the prefatory pages, which give a conspectus of the contents, there is a chronogram which gives the date twice over as 1614:

IVDICIVM pIos non terreat ; nam
MIHI aDIVtor ChrIstVs.

[2] Called, in the German index, the Arabian Church.

[3] But see later, description of the Tenbury copy.

sufficient clearness of detail to give a fair idea of many forms now so far obsolete that it would be difficult to find a real specimen in anything like working order. Among these, there are few more curious than the engraving of the 'Nürmbergisch Geigenwerck,' in which the clumsiness of the treadle (mentioned under PIANO-VIOLIN, *ante*, p. 736), is brought into very strong relief.

TOM. III., also printed at Wolfenbüttel, in 1619, is arranged in three main sections. Part i. treats of all the different kinds of secular composition practised during the first half of the 17th century, in Italy, France, England, and Germany; with separate accounts of the Concerto, Motet, Fauxbourdon, Madrigal, Stanza, Sestina, Sonnet, Dialogue, Canzone, Canzonetta, Aria, Messanza, Quodlibet, Giustiniano, Serenata, Ballo or Balletto, Vinetto, Giardiniero, Villanella, Prélude, Phantasie, Capriccio, Fuga, Ricercare, Symphonia, Sonata, Intrada, Toccata, Padovana, Passamezzo, Galliarda, Bransle, Courante, Volta, Allemanda, and Mascherada, the distinctive peculiarities of each of which are described with a clearness which throws much light on certain forms now practically forgotten. Part ii. deals with the technical mysteries of Solmisation, Notation, Ligatures, Proportions, Sharps, Flats, Naturals, Modes or Tones, Signs of all kinds, Tactus or Rhythm, Transposition, the Arrangement of Voices, the Management of Double, Triple, and Quadruple Choirs, and other like matters. Part iii. is devoted to the explanation of Italian technical terms, the arrangement of a complete Cappella, either Vocal or Instrumental, the Rules of General-Bass (Thorough-Bass), and the management of a concert for voices and instruments of all kinds; the whole concluding with a detailed list of the author's own compositions, both sacred and secular; and a compendium of rules for the training of boys' voices, after the Italian method.

TOM. IV., had it been completed, was to have treated of Counterpoint.

The chief value of the *Syntagma Musicum* lies in the insight it gives us into the technical history of a period lying midway between the triumphs of the Polyphonic School and the full development of modern music—an epoch less rich in such records than either that which preceded or that which followed it. It has now become exceedingly scarce. There is a copy in the British Museum, but none, so far as we have been able to discover, in any other Library in London; one is preserved in the Glasgow and West of Scotland Technical College, and one is in Mr. Alfred H. Littleton's possession. For the use of the remarkably fine exemplar which served as the basis of our description, we are indebted to the Rev. Sir F. A. Gore Ouseley, who placed it unreservedly at our disposal. The second volume contains the autograph of J. B. Bach (the B has been altered to E, but the accompanying date, 1739, might refer to either of the Eisenach Bachs, father or son. See vol. i. p. 143, table, Nos. 15 and 18). The second volume belonged to G. P. Telemann in 1712. Not less scarce and costly are the author's compositions. (See the *Quellen-Lexikon.*) There is rather an extensive collection of separate volumes in the British Museum; but, of Part ix. of the *Musae Sioniae*, containing 'Bicinia' and 'Tricinia,' the only copies mentioned in the *Quellen-Lexikon* are in the royal library at Berlin and at Liegnitz. It remains only to speak of its interest as a bibliographical treasure. It was originally designed for four volumes, three only of which were published, with a supplementary collection of plates which Forkel mistook for the promised fourth volume. The first volume of the edition described by Fétis was printed at Wittenberg in 1615; the second and third at Wolfenbüttel in 1619; and the collection of plates—*Theatrum Instrumentorum seu Sciagraphia*—at Wolfenbüttel in 1620. Neither Fétis nor Mendel seems to have been aware of the existence of an older edition. The Rev. Sir F. A. G. Ouseley's copy bears in its first volume the same date as the other editions, 'Wittebergae, 1615'; but the second and third volumes are dated 'Wolfenbüttel, 1618'; and the difference does not merely lie in the statement of the year, but clearly indicates an earlier issue. In the edition of 1618, the title-page of the second volume is printed entirely in black; in that of 1619, it is in black and red. [The Ouseley copy of vol. ii. begins with a summary of contents, and an address to organists, instrumentalists, organ and instrument-makers of Germany and other nations. The other edition has a dedication to the burgomaster and town-council of Leipzig.] The title-page of the third volume is black in both editions, but in different type; and, though the contents of the second and third volumes correspond generally in both copies, slight typographical differences may be detected in sufficient numbers to prove the existence of a distinct edition beyond all doubt. [The Ouseley copy of vol. iii. begins with a summary of contents, the 1619 edition with a dedication to the burgomaster and town-council of Nuremberg, and an ode in praise of the authors. The 1618 edition has another chronogram—

IesV In te spero, non ConfVnDar In aeternVM,

pointing again at 1614 as the initial date of the work. The 1618 copy contains at pp. 57-72 musical examples not in the later edition, and pp. 78 and 79 are misplaced.] It has long been known that twenty pages of the General Introduction were more than once reprinted; but these belong to the first volume, and are in no way concerned with

the edition of 1618, of which, so far as we have been able to ascertain, the copy referred to, now at St. Michael's, Tenbury, is an unique example. W. S. R.

PRALLTRILLER is the recognised German name for an ornament consisting, in its simplest form, of a note of a melody followed by an auxiliary note one degree above it, and then by the repetition of the main note. It is indicated by the sign and is clearly the exact opposite of the mordent, where the auxiliary note is one degree below the main note. It is, for this reason, sometimes known as the 'upper' or 'inverted' mordent. Occasionally two repetitions of the auxiliary take place, but with any greater number beyond two the ornament would rank with the Trill. The ornament here spoken of is identical with the 'tremoletto' of Diruta (1593); with the lute and virginal grace expressed by a double line through the stem of the note (the meaning of this sign varied at different times—see Dannreuther's *Ornamentation*, vol. i. p. 18); and with the 'tremblement' of Mersenne (1636). Marpurg seems to have used the word 'Prall-triller' first in his treatise *Die Kunst das Clavier zu spielen* (1750), and it is distinguished from the 'Schneller' by being placed over notes in a continuous passage, while the 'Schneller' is placed over single notes. The ornament is unquestionably to be played within the value of the main note, not as an anticipation of that note; but authorities are divided as to the place of the chief emphasis. The 'orthodox' rule seems to be that the first note of the ornament should bear the accent, but Hummel and Moscheles both advocated placing of the accent on the main note, after the execution of the ornament. (See J. F. Barnett's *Musical Reminiscences and Impressions* (1906), p. 42.) See also *ante*, p. 260. Dannreuther (*op. cit.* p. 169) says that in quick tempo the accent should be on the first note of the ornament, in slow tempo on the main note. M.

PRATT, John, son of Jonas Pratt, music-seller and teacher, was born at Cambridge in 1772. In 1780 he was admitted a chorister of King's College. After quitting the choir he became a pupil of, and deputy for, Dr. Randall, the college organist, and on his death in March 1799 was appointed his successor. In September following he was appointed organist to the University, and in 1813 organist of St. Peter's College. He composed several services and anthems. He published 'A Collection of Anthems, selected from the works of Handel, Haydn, Mozart, Clari, Leo and Carissimi' (an adaptation to English words of detached movements from the masses, etc., of those composers), and a selection of psalm and hymn tunes first published in 1810, and again in 1820, with the title 'Psalmodia Cantabrigiensis.' He died at Cambridge, March 9, 1855, possessed of a good local reputation. W. H. H.

PRATTEN, Robert Sidney, a very distinguished English flute-player, born Jan. 23, 1824, at Bristol, where his father was a professor of music. The boy was considered a prodigy on the flute, and in his twelfth year was much in request at the concerts at Bath and Bristol. From thence he migrated to Dublin, where he played first flute at the Theatre Royal and musical societies. In 1846 he came to London, and was soon engaged as first flute at the Royal Italian Opera, the Sacred Harmonic and Philharmonic Societies, the Musical Society of London, Alfred Mellon's concerts, etc. Through the kindness of the late Duke of Cambridge, Pratten passed some time in Germany in the study of theory and composition, and became a clever writer for his instrument. His Concertstück and Fantasia on Marie Stuart are among the best of his productions. He died at Ramsgate, Feb. 10, 1868. He had a very powerful tone and remarkable power of execution. His widow was a well-known professor of the guitar. His brother, Frederick Sidney Pratten, was an eminent contrabassist, engaged in the same orchestras as himself. He died in London, March 3, 1873. G.

PREAMBULUM. See Prelude.

PRÉ AUX CLERCS, LE. An opéra-comique in three acts; words by Planard, music by Hérold. Produced at the Opéra-Comique, Dec. 15, 1832, a few weeks before the composer's death, Jan. 19, 1833. The 1000th representation, Oct. 10, 1871. Given in London (in French) at the Princess's, May 2, 1849, and in Italian (same title) at Covent Garden, June 26, 1880. G.

PRECENTOR (Greek, *Protopsaltes* and *Canonarcha*; French, *Grand Chantre*; Spanish, *Chantre*, *Caput scholae* or *Capiscol*; Ger., *Primicier*; at Cologne, *Chorepiscopus*). The director of the choir in a cathedral, collegiate, or monastic church. In the English cathedrals of the old foundation, as well as in the cathedrals of France, Spain, and Germany, the Precentor was always a dignitary, and ranked next to the Dean, although in a few instances the Archdeacons preceded him. At Exeter the Precentor installed the Canons; at York he installed the Dean and other dignitaries; and at Lichfield even the Bishop received visible possession of his office from his hands. At Paris the Precentor of Notre Dame divided with the Chancellor the supervision of the schools and teachers in the city, and of the respondents in the university. The dignity of Precentor was established at Exeter, Salisbury, York, and Lincoln in the 11th century; at Rouen, Amiens, Chichester, Wells, Lichfield, and Hereford in the 12th century; and at St. David's and St. Paul's (London) in the 13th century. In cathedrals of the new foundation (with the exception of

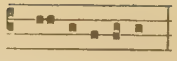
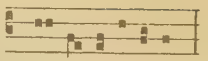
Christ Church, Dublin) the Precentor is a minor canon appointed by the Dean and Chapter, and removable at their pleasure. The duties of the Precentor were to conduct the musical portion of the service, to superintend the choir generally, to distribute copes and regulate processions; on Sundays and great festivals to begin the hymns, responses, etc., and at Mass to give the note to the Bishop and Dean, as the Succentor did to the canons and clerks. In monasteries the Precentor had similar duties, and was in addition generally chief librarian and registrar, as well as superintendent of much of the ecclesiastical discipline of the establishment. In some French cathedrals he carries a silver or white staff as the badge of his dignity. In the Anglican Church his duties are to superintend the musical portions of the service, and he has the general management of the choir. His stall in the cathedral corresponds with that of the Dean. (Walcott, *Sacred Archæology*; Hook, *Church Dictionary*.) See CANTOR, vol. i. p. 458. W. B. S.

PRECIOSA. A play in four acts by P. A. Wolff, with overture and music by Weber; music completed July 15, 1820. Produced in Berlin, March 14, 1821, at the Royal Opera-house. In Paris, in 1825, at the Odéon, adapted and arranged by Sauvage and Cremont; and, April 16, 1858, at the Théâtre Lyrique, reduced to one act by Nuitter and Beaumont. In London, in English, at Covent Garden, April 28, 1825.

In the autograph of the overture the March is stated to be from a real gipsy melody. G.

PREDIERI, LUC' ANTONIO, born at Bologna, Sept. 13, 1688, became maestro di cappella of the cathedral [was made a member of the Accademia dei Filarmonici in 1706, and its president in 1723]. On the recommendation of Fux he was appointed by the Emperor Charles VI. vice-capellmeister of the court-chapel at Vienna in Feb. 1739. He was promoted to the chief capellmeistership in 1746, but dismissed in 1751 with title and full salary, apparently in favour of Reutter. He returned to Bologna, and died there in 1769 or 1770. Among the MSS. of the Court Library and of the Gesellschaft der Musikfreunde at Vienna are many scores of his operas, oratorios, feste di camera, serenatas, etc., which pleased in their day, and were for the most part produced at court. [See the *Quellen-Lexikon* for list.] C. F. P.

PREFACE. One of the most important and familiar of the ecclesiastical recitatives is the dialogue and solo which introduces the *Sanctus* at the Holy Eucharist, and indeed, the whole of the central section of the service technically called the *Anaphora*. After three versicles and responses (or two only in the English rite) the Preface follows, set to a somewhat elaborate melody of the simple recitative-type. The two cadences which chiefly distinguish it are as follows—

 and 

The whole Preface, including the special additions made to it for special occasions, is based upon these figures. W. H. F.

PREINDL, JOSEPH, born Jan. 30, 1756, at Marbach on the Danube, a pupil of Albrechtsberger in Vienna, became in 1780 or 1790 choirmaster of the Peterskirche, and in 1809 capellmeister of St. Stephen's, in which post he died Oct. 26, 1823. He was a solid and correct composer, a skilled pianist and organist, and a valued teacher of singing. His compositions include five masses (printed), a requiem, a book of choral settings of the 'Lamentationes,' smaller church pieces, and pianoforte and organ-music, partly published in Vienna. He also printed a *Gesanglehre* (2nd ed. Steiner), and 'Melodien aller deutschen Kirchenlieder welche in St. Stephansdom in Wien gesungen werden,' with cadences, symphonies, and preludes, for organ or pianoforte (Diabelli, 3rd ed. revised and enlarged by Sechter). Seyfried edited his posthumous work, *Wiener Tonschule*, a method of instruction in harmony, counterpoint, and fugue (Haslinger, 1827; 2nd ed. 1832). C. F. P.

PRELLEUR, PETER, was of French extraction, and in early life a writing-master. About 1728 he was elected organist of St. Alban's, Wood Street, and shortly afterwards engaged to play the harpsichord at Goodman's Fields Theatre, which he continued to do until the suppression of the theatre under the Licensing Act in 1737, composing also the dances and occasional music. In 1730 he published *The Modern Musick Master, or, the Universal Musician*, containing an introduction to singing, instructions for playing the flute, German flute, hautboy, violin, and harpsichord, with a brief History of Music, and a Musical Dictionary. In 1735 he was elected the first organist of Christ Church, Spitalfields. After the closing of Goodman's Fields Theatre he was engaged at a newly opened place of entertainment in Leman Street close by, called the New Wells, for which he composed some songs, and an interlude entitled 'Baucis and Philemon,' containing a good overture and some pleasing songs and duets, the score of which he published. Fifteen hymn tunes by him were included in a collection of twenty-four published by one Moze, an organist, in 1758, under the title of 'Divine Melody,' in which he is spoken of as if then dead. W. H. H.

PRELUDE (Fr. *Prélude*; It. *Preludio*; Lat. *Preludium*; Ger. *Vorspiel*). A preliminary movement, ostensibly an introduction to the main body of a work, but frequently of intrinsic and independent value and importance. [See INTRODUCTION, OVERTURE.] The term is rarely used in connection with oratorio, cantata, or opera, either as a synonym for overture or as a

title for the instrumental introduction taking the place of an overture in regular form. Wagner, however, employs the word *Vorspiel* in the majority of his music dramas, notably in 'Lohengrin' and 'Die Meistersinger.' In each of these several instances the movement so denominated is not only of extreme significance, but is capable, like an overture, of being performed apart from the opera. In 'Tristan und Isolde' he prefers *Einleitung* (Introduction), but in the four sections of 'Der Ring des Nibelungen' we have *Vorspiel*, and the terms in an operatic sense may be considered practically interchangeable.

The Prelude was for a long period a characteristic portion of the Sonata or Suite. For example, Corelli in his 'Sonate da Camera' commences almost invariably with a Preludio, that is, an introduction of 8, 12, or 16 bars, *largo* or *adagio*, leading generally into an Allemande. In the works of Corelli's successors, Italian and German, we find the Prelude more developed, but it seems to have been a matter of choice with the composer whether a movement so named should precede the Allemande. Bach, whose commanding genius led him to improve upon the lines of his predecessors, left some masterly preludes in what is generally known as the ancient binary or sonata form; these movements being as important and interesting as any in his suites. [It is interesting to notice that in his six partitas the introductory movement, really a prelude, is called by a different name in each partita, 'praeludium,' 'sinfonia,' 'fantasia,' 'ouverture,' 'praeambulum,' and 'toccata,' although one and all are introductory movements of the usual structure.] [See SONATA, SUITE.] But the term is used in another sense, which must be dealt with here—that is, as a title of the movement introductory to a fugue. The 'Wohltemperirtes Clavier' of Bach affords a great variety of forms and styles included under the same heading. In some instances, as for example Book I. No. 1, in C, No. 2 in C minor, and No. 3 in C♯, the prelude is a mere study in arpeggios; in others it is in regular form, as in Book II. No. 5 in D and No. 9 in E. Sometimes it is of greater length than the succeeding fugue, of which Book II. No. 17 in A♭, is an instance in point.

The organ preludes of Bach are of even greater interest than even his masterly compositions for the clavier; magnificent as are the preludes in A minor (B.-G. xv. 189), G minor (*Ib.* 177) D minor (*Ib.* 136), and B minor (*Ib.* 199), perhaps the finest of the entire series is that in E♭, (B.-G. iii. 173) usually associated with the fugue popularly known as 'St. Ann's.' The form of the movement is very nearly that of the modern rondo, and in regard to symmetrical proportion, melodic beauty, and depth of feeling, it has few rivals in the instrumental works of any composer. But a lengthy treatise might be penned on the organ preludes of John Sebastian Bach. Among the multitudinous imitations by recent composers the three preludes of Mendelssohn in op. 37 hold the foremost place. His six Preludes (and Fugues) for piano (op. 35) are also interesting, more especially that in E minor No. 1. Chopin, who was a law unto himself in many things, has left a series of Préludes, each of which is complete in itself, and not intended as an introduction to something else. The apparent anomaly may be forgiven, out of consideration to the originality of the pieces, which, whether they were suggested by his visit to Majorca or not, are among the most characteristic of Chopin's compositions. It will be seen by the foregoing remarks that the title of Prelude has never been associated with any particular form in music, but is equally applicable to a phrase of a few bars or an extended composition in strict or free style.

Occasionally the synonymous word Preambulum is employed (see above), of which the most salient modern instance occurs in Schumann's 'Carnaval,' op. 9. Prelude is sometimes used to signify the introductory bars of symphony in a song or other vocal piece; also the brief improvisation of a player before commencing his performance proper. Beethoven's two Preludes through the twelve keys, op. 39, are in the improvisatory style. H. F. F.

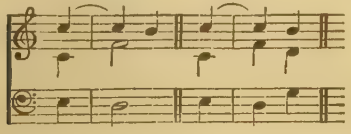
PRÉLUDES, LES. The third of Liszt's 'Symphonic Poems' (Symphonische Dichtungen) for full orchestra; probably composed in the winter of 1849, and first performed at Weimar, Feb. 23, 1854. G.

PRENTICE, THOMAS RIDLEY, born July 6, 1842, at Paslow Hall, Ongar, entered the Royal Academy in 1861, studying the piano under Walter Macfarren, and harmony and composition under G. A. Macfarren. In 1863 he obtained the Silver Medal and the Potter Exhibition. On leaving the Institution he was elected an Associate, and from that time was chiefly engaged in pianoforte teaching. In 1869 he started 'monthly popular concerts' at Brixton, which were carried on for five years, the assistance of first-rate artists being secured, and many new works, both English and foreign, being performed. For some years he gave an annual concert at the Hanover Square Rooms. At the Crystal Palace he played Beethoven's Rondo in B♭ with orchestra, for the first time in England. In 1872 he was given the post of organist at Christ Church, Lee Park, but ill-health compelled him to resign it after a few years. In 1880 he was appointed professor of the piano at the Guildhall School of Music, and in the same year he organised an extremely successful series of 'twopenny concerts' in Kensington Town Hall, especially intended for the working classes. In 1881 he became professor at the Blackheath Conservatoire of Music. His compositions include a cantata, 'Linda,'

for female voices, several anthems, 'Break forth into joy,' 'I love the Lord,' etc., part-songs, trios, etc., besides numerous songs and pianoforte pieces, among the latter of which may be mentioned a 'Gavotte fantastique,' an elegy, a minuet and trio, etc. He edited six cantatas by Carissimi, with accompaniments, and wrote an excellent series of instruction-books for the pianoforte under the collective title of *The Musician* (Swan Sonnenschein & Co.), in which special stress is laid upon the analysis of musical compositions from the beginning of pianoforte study. His *Hand Gymnastics* is No. 36 of Novello's Music Primers. He died at Hampstead, July 15, 1895. M.

PRENTICE PILLAR, THE. Opera in one act, text by Guy Eden, music by Reginald Somerville. Produced at Her Majesty's Theatre, Sept. 24, 1897.

PREPARATION. The possibility of using a very large proportion of the dissonant combinations in music was only discovered at first through the process of 'suspension,' which amounts to the delaying of the progression of a part or voice out of a concordant combination while the other parts move on to a fresh combination; so that until the delayed part moves also to its destination a dissonance is heard. As long as the parts which have moved first wait for the suspended notes to move into their places before moving farther, the group belongs to the order of ordinary suspensions (Ex. 1); but when they move again while the part which was as it were left behind moves into its place, a different class of discords is created (Ex. 2). In both these cases the sounding of the dis-

Ex. 1. Ex. 2.

cordant note in the previous combination (*i.e.* the upper C in the first chord of both examples) is called the 'preparation' of the discord, and the latter class are sometimes distinguished especially as prepared discords. The note which prepares a discord must be ultimately capable of being taken without preparation; hence for a long while only absolutely concordant notes could be used for the purpose. But when by degrees the Dominant seventh, and later the major and minor ninths of the Dominant, and some similarly constructed chromatic chords of seventh and ninth, came to be used as freely as concords, their discordant notes became equally available to prepare less privileged discords. C. H. H. P.

PRESA (literally, 'a taking'). A sign used to indicate the places at which the Guida (or Subject) of a Canon is to be taken up by the several voices.

The following are the forms most frequently adopted:—

In the famous 'Enimme,' or enigmatical Canons, of the 15th and 16th centuries, an Inscription is usually substituted for the Presa, though in many cases even this is wanting, and the singer is left without assistance. [See INSCRIPTION.] W. S. R.

PRESSENDA, JOHANNES FRANCISCUS, a Turin violin-maker of local repute, born at Lequio-Berria, a small village in the department of Alba, on Jan. 6, 1777; died at Turin, Sept. 11, 1854. His father, who was a self-taught violinist, gave him some violin lessons which, besides assisting the boy's natural talent, inspired him with an inordinate curiosity concerning the construction of the instrument upon which he played. So ardent was his desire to learn something of the secrets of violin-making that, when but a lad of twelve, he begged and fiddled his way to Cremona, where he arrived after an eventful and arduous journey, and in due course became a pupil of Lorenzo Storioni. On the completion of his studies at Cremona he returned to his native town in the same manner in which he came, and in 1814 set up a business of his own at Alba. Meeting with but little encouragement he removed to Carmagnola in 1817, and finally drifted to Turin in 1820. Here success at last attended his efforts, owing to the patronage of Giambattista Polledro. This pupil of Pugnani was appointed conductor of the Royal Band by King Charles Felix in 1824, and in the reorganisation which ensued, Polledro, together with Ghebart (his successor), adopted the use of Pressenda's violins in the Royal Band and the orchestras of the Theatres. Tarisio bought a considerable number of his violins, predicting an auspicious future for them, and diplomas and silver medals were awarded Pressenda by various Philharmonic Societies. Beyond Italy Pressenda's name is comparatively unknown, but his work was brought before the notice of the musical public in this country in 1882, in connection with the Hodges *v.* Chanot case. The violin—a remarkably handsome instrument bearing a Bergonzi label—which was the cause of the suit, brought to light the very doubtful practices of violin-dealers, and their methods of inserting false labels. Von Lütgendorff (*Die Geigen und Lautenmacher*) highly commends Pressenda's work, especially praising his varnish, and the individuality displayed in the scrolls. According to the same writer, the prices of his instruments vary from £45 to £100. The little brochure (mentioned below) which was written by B.-Gioffredo Rinaldi, a Turin violin-maker and pupil of Pressenda, on the occasion of the Universal Exhibition at Vienna, and dedicated to the Archduke Ranieri as the president of the Imperial Commission

for the Exhibition, gives a simple account of Pressenda's career.—B.-G. Rinaldi, *Classica Fabricazione di Violini in Piemonte* (Turin, 1873), followed by a German translation; Von Lütgendorff, *Die Geigen und Lautenmacher*; Chanot, *Hodges* v. *Chanot, Criticisms and Remarks on the great Violin Case*; *Times, Standard, Daily Telegraph*, and contemporary papers between Feb. and June 1882; Heron-Allen, *Hodges against Chanot, being the History of a Celebrated Case*. (London, 1883.) E. H-A.

PRESTISSIMO, 'very quickly,' indicates the highest rate of speed used in music. It is used, like Presto, generally for the whole movement. Examples in Beethoven's sonatas are, op. 2, No. 1, and op. 53. It is used for the second movement of op. 109. M.

PRESTO, 'fast,' indicates a rate of speed quicker than allegro, or any other sign except prestissimo. It is generally used at the beginning of movements, such movements being as a rule the last of the work, or the finale, as for instance Beethoven's sonatas, op. 10, No. 2; op. 27, No. 2; op. 31, No. 3. It is used as the first movement in the sonata, op. 10, No. 3, and in op. 79. When the time becomes faster in the middle of a movement, 'Più presto' is used, as for instance in Beethoven's Quartet in E♭ (op. 74), third movement (Presto), where the direction for the part of the movement that serves as the trio is 'Più presto quasi prestissimo.' A curious instance of the use of this direction is in the pianoforte sonata of Schumann, op. 22, where the first movement is headed 'Il più presto possibile,' and in German below 'So rasch wie möglich.' At forty-one bars from the end of the movement comes 'Più mosso,' translated 'Schneller,' and again, twenty-five bars from the end, 'Ancora più mosso,' 'Noch schneller.' M.

PRESTON & SON, a family of London music-publishers during the latter part of the 18th and the early portion of the 19th centuries. The firm was first commenced by John Preston, who in 1774 was established at 9 Banbury Court, Long Acre, as a musical instrument-maker. In 1776 he had removed to 105 Strand, near Beaufort Buildings, and was publishing some small and unimportant musical works. Two years later he was at 97 Strand, where the firm remained until 1823. John Preston's business after his removal to the Strand soon became one of the most important in the trade, and he issued a vast quantity of music of all kinds, buying, in 1789, the whole of the plates and stock-in-trade of Robert Bremner, who had then just died. About this time the son, Thomas, came into the business, and towards the end of the century John's name disappears. In 1823 Thomas Preston had left the Strand for 71 Dean Street, Soho, where he remained until about 1835, the business then becoming the property of Coventry & Hollier, who reissued some of the Preston publications. Shortly after 1850 Messrs. Novello were large purchasers at their sale of effects.

The Preston publications include an interesting series of country dances commenced in 1786, and extending for nearly forty years after this date. Others are many of the popular operas of the day; such works as Bunting's 'Ancient Music of Ireland,' 1796; W. Linley's 'Shakespeare's Dramatic Songs,' J. S. Smith's 'Musica Antiqua,' etc. They were also the London publishers of George Thomson's Scottish, Irish, and Welsh collections. F. K.

PRÉVOST, Eugène Prosper, born in Paris, August 23, 1809, studied harmony and counterpoint at the Conservatoire with Seuriot and Jelensperger, and composition with Lesueur; took the second Grand prix in 1829, and the Prix de Rome in 1831 for his cantata 'Bianca Capello.' Previous to this he had produced 'L'Hôtel des Princes,' and 'Le Grenadier de Wagram'—one-act pieces containing pretty music—both with success, at the Ambigu-Comique. On his return from Italy, 'Cosimo,' an opéra-bouffe in two acts, was well received at the Opéra-Comique, and followed by 'Le bon Garçon,' one act, of no remarkable merit. After his marriage with Eléonore Colon, Prévost left Paris to become conductor of the theatre at Havre. In 1838 he left Havre for New Orleans, where he remained twenty years. He was in great request as a singing-master, conducted the French theatre at New Orleans, and produced with marked success a mass for full orchestra, and several dramatic works, including 'Esmeralda,' which contained some striking music. None of these were engraved. When the American war broke out he returned to Paris, and became favourably known as a conductor. He directed the concerts of the Champs Elysées, and the fantasias which he arranged for them show great skill in orchestration. 'L'Illustre Gaspard' (1 act) was produced at the Opéra-Comique (Feb. 11, 1863), but the fellow-pupil of Berlioz, Reber, and A. Thomas, had virtually fallen out of the race. His son Léon, also a good conductor, recalled him to New Orleans, where he settled finally towards the end of 1867, and died August 30, 1872. G. C.

PREYER, Gottfried, born at Hausbrunn in Lower Austria, March 15, 1807. He studied at Vienna with Sechter, became in 1835 organist of the Reformed Church, in 1844 supernumerary vice-capellmeister to the court, in 1846 court-organist, in 1862 vice-capellmeister, and retired on a pension in 1876. From 1853 he was capellmeister of the Cathedral. His connection with the Conservatorium dates from 1838, when he became professor of harmony and counterpoint, and conductor of the pupils' concerts; from 1844 to 1848 he directed the institution. The Tonkünstler-Societät performed his oratorio 'Noah' in 1842, 1845, and 1851. He printed

a symphony, op. 16 (Diabelli); several masses and smaller church pieces; music for pianoforte and organ, choruses, and a large quantity of popular Lieder (chiefly Diabelli); 'Hymns for the Orthodox Greek Church,' in three vols., Vienna, 1847; a grand mass for four male voices with organ, op. 76, etc. He died in Vienna, May 9, 1901. C. F. P.

PRICK-SONG. The name given by old writers upon music to divisions or descant upon a Plain-song or Ground, which were written, or pricked, down, in contradistinction to those which were performed extemporaneously. (See Morley's *Introduction*, Second Part.) The term is derived from the word 'prick,' as used to express the point or dot forming the head of the note. Shakespeare (*Romeo and Juliet*, Act ii. Sc. 4) makes Mercutio describe Tybalt as one who 'fights as you sing prick-song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom.' The term 'pricking of musick bookes' was formerly employed to express the writing of them. Payments for so doing are frequently found in the accounts of cathedral and college choirs. W. H. H.

PRIESTNALL, John, English violin-maker and repairer, born at Saddleworth, near Oldham, in Nov. 1819; died at Rochdale, Jan. 18, 1899. Originally a joiner and pattern-maker, as well as the inventor of several improvements in wood-cutting machines, Priestnall did not devote himself entirely to violin-making until 1870. From that year until his death he made some three hundred excellent violins, thirty violas, six violoncellos, and eight double basses. The wood of these instruments is mostly regular in figure, the workmanship finished, the scrolls cut with a free firm hand, the sound-holes pleasing but somewhat quaint, and the gold-amber oil varnish transparent and handsome. The tone of the violins is powerful, but has something of the viola quality on the lower strings. Priestnall's instruments do not bear a conventional label, but his name is stamped upon the wood with a cold punch in several places, and the opus number marked on the button. As a repairer this maker's inventive genius stood him in good stead, and brought him considerable fame, and a vast number of old English and French violins owe their regeneration to his clever manipulation. During his lifetime Priestnall sold his fiddles for £4, but their value has risen considerably since his death.—Meredith Morris, *British Violin-Makers*. E. H-A.

PRIMAVERA, Giovanni Leonardo, was born at Barletta in the kingdom of Naples. All that we know of his career is that about 1573 he was maestro di cappella to the Spanish Governor of Milan. He has sometimes been confused with Giovanni Leonardo di l'Arpa, though the very title of the work in which the two names occur together show them to belong to two different persons ('Il 1 lib. de Canzone Napolitane *a* 3 voci di Jo. Leonardo Primavera con alcune Napolitane di Jo. Leonardo di L'Arpa, 1565'). Primavera's works consist of several Books of Madrigals *a* 5 and 6, some of which are lost, and four Books of Canzone Napolitane or Villotte *a* 3, all published between 1565 and 1584. Palestrina took the themes of a madrigal *a* 6 by Primavera, 'Nasce la gioia mia,' as a subject for richer contrapuntal treatment by himself in a mass bearing the same title, and having the same distribution of voices. The mass is No. 7 in his 'Fifth Book of Masses,' dedicated to Duke William of Bavaria, and published in 1590. J. R. M.

PRIME (Lat. *Prima; Hora prima. Officium (vel Oratio) ad Horam primam*). The first of the 'Lesser Hours' in the Roman Breviary.

The Office of Prime consists of the Versicle and Response, 'Deus in adjutorium'; a Hymn, 'Te lucis orto sidere,' which never changes; and three Psalms, sung under a single Antiphon. These are followed, on Sundays, by the hymn 'Quicunque vult,' commonly called the Athanasian Creed. On other occasions the Antiphon is immediately succeeded by the Capitulum and Responsorium breve. The disposition of the next division of the Office, including the Preces and the Martyrologium for the day, depends entirely upon the rank of the Festival on which it is sung. Certain Prayers are said, next in order; and the whole concludes with the Lectio brevis and the Benediction.

The Plain-song music for Prime will be found in the Antiphonal. W. S. R.

PRIMO, 'first,' is used in two ways in music: (1) In pianoforte duets, *Primo* or *1mo* is generally put over the right-hand page, and then means the part taken by the 'treble' player, while *Secondo* or *2do* is put over that for the 'bass.' (2) In the *reprise* of the first section of a movement, a few bars are often necessary before the double-bar to lead back to the repetition, which are not required the second time of playing the section. The words *Primo, 1mo, 1ma volta*, or *1st time* are then put over all these bars, so that when the repeated portion reaches this direction, the player goes on to the part after the double-bar, leaving out the bars over which 'Primo' is written. The first few bars after the double-bar are frequently, but not always, labelled *Secondo, 2do*, or *2nd time*. The 'Primo' varies greatly in length. Beethoven often does without it at all (C minor and Pastoral Symphonies); in his No. 2 Symphony it is two bars long, in his No. 4 it is fourteen bars long, and in Mendelssohn's Italian Symphony twenty-three bars (1st movement in all cases). M.

PRINCE IGOR. Opera, in a prologue and four acts, text and music by Alexander Borodin; unfinished, but completed by Rimsky-Korsakov

and Glazounov; produced at the Imperial Opera, Petersburg, Oct. 23 (O.S.) 1890.

PRINCESS IDA; OR CASTLE ADAMANT. Comic opera in a prologue and two acts, written by W. S. Gilbert, music by Arthur Sullivan. Produced at the Savoy Theatre, Jan. 5, 1884. The piece was called 'a respectful operatic perversion of Tennyson's "Princess."' M.

PRINCESS OF KENSINGTON, A. Comic opera in two acts; text by Basil Hood, music by Edward German. Produced at the Savoy Theatre, Jan. 22, 1903.

PRINCESSE D'AUBERGE (Herberg prinses). Lyric drama in three acts; Flemish text by Nestor de Tière, French translation by Gustave Lagye, music by Jan Blockx. Produced in Flemish at Antwerp in 1896; afterwards in French at Brussels, Ghent, Bordeaux, etc.

PRINCIPAL. A word with various meanings.

I. An organ stop. In Germany the term is very properly applied to the most important 8-foot stops of open flue-pipes on the manuals, and to open 16-foot stops on the pedals, thus corresponding to our 'open diapasons.' But in this country the Principal is, with very few exceptions, the chief open metal stop of 4-foot pitch, and should more properly be termed an Octave or Principal octave, since it sounds an octave above the diapasons. J. S.

II. PRINCIPAL or PRINZIPALE. A term employed in many of Handel's scores for the third trumpet part. This is not usually in unison with the first and second trumpets, which are designated as Tromba 1mo and 2^{ndo}. It is often written for in the old soprano clef with C on the lowest line, and has a range somewhat lower than the trombe. The older works on instrumentation, such as those of Schilling, Koch, Schladebach, and Lichtenthal, recognise the difference and draw a distinction between 'Principal-Stimme' and a 'Clarin-Stimme.' It is obvious that whereas the tromba or clarino represented the old small-bored instrument now obsolete, for which the majority of Handel's and Bach's high and difficult solos were composed, the Principal, in tone and compass, more nearly resembled the modern large-bored military trumpet. The contrast can easily be recognised by an examination of the overture to the 'Occasional Oratorio' in Arnold's edition, or that of the Dettingen Te Deum as published by the German Handel Society. In the latter the old soprano, in the former the usual treble clef, is adopted.

[In old trumpet music, in which trumpets with kettle-drums formed the whole band, four and sometimes five trumpet-parts occur; in these cases, as in those noted above for three trumpets, the Principal is the name given to the lowest part (see TRUMPET). D. J. B.]

III. Principals, in modern musical language, are the solo singers or players in a concert, and those who lead in the different departments of the orchestra. W. H. S.

PRING, JACOB CUBITT, Mus.B.; JOSEPH, Mus.B.; and ISAAC, Mus.B., sons of James Pring, were all choristers of St. Paul's under Robert Hudson.

JACOB CUBITT PRING, born at Lewisham in 1771, was organist of St. Botolph, Aldersgate Street, London. He graduated as Mus.B., at Oxford in 1797, was the composer of several anthems, glees, and other vocal pieces, and one of the founders of the Concentores Sodales. He published two books of glees, canons, etc., a set of eight anthems, and a set of harpsichord sonatinas. Seven glees and a catch by him are included in Warren's Collections. He died 1799.

JOSEPH PRING, born at Kensington, Jan. 15, 1776, was on April 1, 1793, appointed organist of Bangor Cathedral on the resignation of Olive, but not formally elected until Sept. 28, 1810. In 1805 he published 'Twenty Anthems,' and on Jan. 27, 1808, accumulated the degrees of Mus.B. and Mus.D. at Oxford. In June 1813 he and three of the vicars-choral of Bangor Cathedral presented a petition to the Court of Chancery for the proper application of certain tithes which had, by an Act of Parliament passed in 1685, been appropriated for the maintenance of the cathedral choir, but had been diverted by the capitular body to other purposes. The suit lasted until 1819, when Lord Chancellor Eldon, setting at naught the express provisions of the Act, sanctioned a scheme, which indeed gave to the organist and choir increased stipends, but yet kept them considerably below the amounts they would have received if the Act had been fully carried out. Dr. Pring, in 1819, printed copies of the proceedings in the suit, and other documents, with annotations, forming a history of the transactions, which has long been a scarce book. He also wrote a pamphlet on the Menai Tubular Bridge. He died at Bangor, Feb. 13, 1842, and was buried in the Cathedral Yard. His epitaph is given in West's *Cath. Org.*, p. 4. His son, James Sharpe Pring, succeeded him. He was born about 1811, and successively chorister, assistant organist, and organist from 1842, being appointed from year to year. He died Jan. 3, 1868, and was buried in Glenadda Cemetery, Bangor. Some chants by him are in Warren's Collections (West's *Cath. Org.*).

ISAAC PRING, born at Kensington, 1777, became in 1794 assistant organist to Dr. Philip Hayes at Oxford, and on his death in 1797 succeeded him as organist of New College. He graduated at Oxford in March 1799, and died of consumption, Oct. 18, in the same year. W. H. H.

PRIORIS, JOHANNES, is mentioned in 1490 as being organist at St. Peter's in Rome, and in 1507 as Maître de Chapelle to Louis XII. of France. Several of his compositions appear in the Choir-books of the Papal Chapel, three Masses, five Motets, and two Magnificats. Only

one work of his was ever printed, a Requiem Mass *a* 4 in Attaignant's collection of 1532, to which Ambros grants considerable merit. Ambros also speaks of his MS. Chansons as quite interesting works, but Eitner (*Quellen-Lexikon*) points out a serious mistake into which Ambros has fallen, of attributing other works to Prioris which are not his. J. R. M.

PRISE DE TROIE. The first part of Berlioz's TROYENS (*q.v.*).

PROCH, HEINRICH, well-known composer of Lieder, capellmeister, and teacher of singing, born July 22, 1809, in Vienna; was destined for the law, but studied the violin with enthusiasm, and in 1833-34 frequently played in public in Vienna. He became in 1837 capellmeister of the Josephstadt theatre, Vienna, and in 1840 of the Court opera, retiring with a pension in 1870. On the foundation of the short-lived Comic Opera in 1874 he was appointed its capellmeister. His popularity is mainly due to his Lieder, among the best-known of which we may cite 'Das Alpenhorn,' and a famous set of florid vocal variations. [A three-act comic opera, 'Ring und Maske,' was produced in 1844, and three one-act pieces in the following year.] He trained a large number of celebrated singers—among others Dustmann, Csillag, and Tietjens. Several good German translations of Italian operas—the 'Trovatore,' for example—are from his pen. Proch died Dec. 18, 1878. F. G.

PRODIGAL SON, THE. An oratorio by Arthur Sullivan, composed for the Worcester Festival of 1869. The subject has been treated by Gaveaux, Auber, and others, under the title of 'L'Enfant prodigue'; and by Ponchielli, whose 'Figliuol prodigo' was produced at the Scala, Milan, Dec. 26, 1880. [Dr. Samuel Arnold's oratorio on the same subject was performed in 1777. See vol. i. p. 779*b*.] G.

PROFE (PROFIUS), AMBROSIUS, was born Feb. 12, 1589, at Breslau. After studying theology at Wittenberg, he received the appointment of Lutheran Cantor and Schoolmaster at Jauer, in Silesia. When in 1629 Lutheranism was suppressed in Jauer, and the Roman form of worship re-established, Profe was obliged to return to Breslau, where he engaged in mercantile pursuits. In 1633 he was appointed organist to the church of St. Elizabeth, Breslau, not, however, giving up his other business. In consequence of the falling in of part of the church and the destruction of the organ, his organistship came to an end, but he continued his mercantile career, and died Dec. 27, 1661, as a well-to-do merchant. It is not specially as a composer, but as a diligent editor and collector that Profe deserves mention. Between 1641 and 1646 he published four considerable collections of Geistlicher Concerten und Harmonien *a* 1, 2, 3, 4, 5, 6, 7, etc., vocibus cum et sine Violinis & Basso ad Organum, aus den berühmsten Italianischen und andern Autoribus, etc. The composers chiefly represented are those of the later Venetian School, with a few of their German followers, as Heinrich Schütz. In 1649 a supplement appeared with the title 'Corollarium Geistlicher Collectaneorum.' Prefixed to the first part of this collection, though not in all copies, is a Compendium Musicum, by way of a brief instruction in singing. In this little work Profe attacks the old Solmisation system founded upon the Hexachord, for which he receives the warm commendation of Mattheson. Another collection of Profe bears the title 'Cunis solennibus Jesuli recens-nati sacra genethliaca' (1646), which, as the title indicates, consists of various songs for Christmas-tide. To this collection Profe contributes two of his own compositions for two to six voices, with instrumental accompaniment. In 1657 Profe put forth a small handy edition of Heinrich Albert's 'Arien.' For a fuller account of Profe see Dr. Reinhold Starke's article in *Monatshefte*, xxxiv. pp. 189-215. J. R. M.

PROFESSOR. At Oxford, the Professorship of Music was founded by Dr. William Heather in 1626. The first Professors were college organists, not known outside the University. Crotch, who took the office in 1797, and held it till 1847, was the first musician of eminence. [Among the successive holders of the office were Sir Henry Bishop, Sir F. A. Gore Ouseley, Bart., and Sir John Stainer, on whose retirement in 1899, the present Professor, Sir C. H. H. Parry, Bart, was appointed.] During a long period the office was a sinecure. In the reforms carried out in the middle of the 19th century, it was attempted to restore reality to the School of Music at Oxford by requiring the Professor to lecture at least once in each term, and by instituting musical performances under the superintendence of the Choragus. [See CHORAGUS.] The latter part of the scheme has totally failed; so that the Professor's lectures, about three a year, and the examinations for Musical degrees, are the only form in which the University advances the study of music. [See DEGREES.] The endowment of the chair is little more than nominal. [On his retirement, Sir John Stainer suggested that the professorship should be tenable for ten years only, but the proposal came to nothing.]

The Cambridge Professorship was founded by the University in 1684, and has been held by Staggins (1684), Tudway (1705), Greene (1730), Randall (1755), Hague (1799), Clarke-Whitfeld (1821), Walmisley (1836), Sterndale Bennett (1856), G. A. Macfarren (1875), and C. V. Stanford (1887), successively. The duties, like those at Oxford, consist chiefly in examining candidates for musical degrees, and in prescribing those objects of musical study in which changes are made from time to time. The salary of the Professor is £200 per annum.

The Edinburgh Professorship was founded by General John Reid, who died in 1807, leaving funds in the hands of trustees for various purposes, amongst others for endowing a chair of music in the University, and founding a concert to be given annually on his birthday, Feb. 13, in which a march and minuet of his composition should be included 'to show the taste for music about the middle of the last century, and to keep his name in remembrance.' The Professorship was founded in Dec. 1839, and John Thomson was the first professor. He was succeeded in 1841 by Sir H. R. Bishop; in 1844 by Henry Hugo Pierson; in 1845 by John Donaldson[1]; in 1865 by Herbert S. Oakeley, and in Nov. 1891 by Frederick Niecks. The portion of the Reid bequest set apart for musical purposes is £28,500, the annual revenue from which is divided as follows:—professor, £420; assistant, £200; class expenses, £100; expenses of the Concert, £300. A sum of £3000 was bequeathed in 1871 by Signor Theophile Bucher to be applied to bursaries or scholarships; to come into operation on the death of an annuitant. The class fee for the session is 3 guineas. The duties of the professor consist in lectures and organ performances on an organ built by Hill of London at the instance of Professor Donaldson, and placed in the Class Rooms at Park Place, which were constructed at a cost of £10,000, including the organ. The Concert took place in the Music Hall until 1893, when it was given up in favour of historical concerts in connection with the lectures, of which 140 are given in each session. Unlike the non-resident Professors at Oxford and Cambridge, the Professor at Edinburgh is a member of the educational staff of the University. There is a regular double course of musical instruction:—(1) Lectures by the Professor on the history and development of the art and science of music; the various schools and styles; the history and construction of the principal musical instruments; the modern orchestra, etc., or on the works of the great masters. Organ performances, with instructive remarks in programmes, are given from time to time during the session. (2) Separate and individual instruction in organ or pianoforte-playing is given to a certain number of the younger students. To these the theory of music is practically imparted. See the *Musical Times* for 1899, pp. 590, 591.

The Dublin Professorship was dormant till 1764, when Lord Mornington was appointed. He held office for ten years, after which time the Professorship again sank into oblivion. It was revived in 1847, in the person of Dr. Smith, and a few examinations of a rudimentary character were held, and degrees given. It was, however, reserved for Sir Robert Stewart, elected in 1861, to raise the standard of musical science in Dublin by examining in history, counterpoint, orchestration, and all that is included in modern musical study. Although the statutory duties of the Professor are confined to examinations and to the conduct of business relating to musical degrees, and although there exists no endowment at Dublin like that which defrays class-expenses at Edinburgh, yet the actual condition of musical study at Dublin resembles that of Edinburgh rather than the two English Universities. The Professor (now Dr. Ebenezer Prout) is resident at the University, and delivers courses of lectures and imparts practical instruction by training the University Choral Society, and conducting the orchestral concerts, which, after weekly rehearsals, are held from three to five times during the season. The important change lately made at Oxford and Cambridge, by introducing literary elements into the examination for musical degrees, was effected at Dublin by the late Professor many years before. C. A. F.

[1] There was a severe contest for the Chair on this occasion; and Sterndale Bennett was among the candidates. Besides the organ mentioned in the text Professor Donaldson furnished the lecture-room with some excellent acoustical apparatus.

PROGRAMME (from *πρό*, 'before,' and *γράμμα*, 'a writing'). A list of the pieces to be performed at a concert, usually accompanied by the names of the performers. The term seems to have come into use in this connection in the 19th century, and is now often further applied to the books containing the words, and the analytical remarks on the pieces. It is not, however, used for the book of words of an oratorio or opera.

Programmes are now commonly restricted in length to two hours or two and a half. The concerts of the Philharmonic Societies of London and Vienna, the Gewandhaus at Leipzig, and the Conservatoire at Paris, are of that length, usually containing a symphony and a smaller orchestral piece, a solo concerto, two or three vocal pieces for solo or chorus, and one or two overtures. This is sometimes divided into two parts, sometimes goes on without break.

Formerly concerts were of greater length. In the old days of the Philharmonic two symphonies were *de rigueur*, and even such *colossi* as Beethoven's Eroica, No. 7 and No. 9, were accompanied by a symphony of Haydn, Mozart, or Spohr, besides four vocal pieces, two overtures (the concluding one often styled a 'Finale'), a concerto, and some such trifle as Beethoven's Septet. This was a survival from an older order of things. The Haydn-Salomon Concerts of 1792-96 contained each two (once at least three) symphonies, and a final orchestral piece, two concertos, and four vocal pieces; and these again were modelled on the programmes of the petty German Concerts. Jahn, in his *Life of Mozart* (i. 294), mentions that at Vienna about 1778, Count Firmian's soirées lasted for six hours; at one of them 'several symphonies' by Christian Bach, and four by Martini, were performed; at

another 'twelve new Violin Concertos' by Benda. At a private concert at Dresden, Sept. 21, 1772, given for the benefit of Dr. Burney (*Tour*, ii. 44), the programme was in two parts, each containing a symphony, a violin solo, a flute concerto, and an oboe concerto; and, in addition, 'by way of a *bonne bouche*, Fischer's well-known rondeau minuet.' It must be remembered that these pieces were probably not nearly so long as those which now go by the same names. Our next instance, however, contains pieces of which we can all judge. It is the programme of a concert given by Mozart at Vienna, on March 22, 1783. All the pieces are by him.

1. The Hafner Symphony (Allegro and Andante).
2. Air from Idomeneo 'Se il padre.' Mad. Lange.
3. PF. Concerto in C.
4. Scena and Aria, 'Misera dove son.' Herr Adamberger.
5. Andante grazioso and Rondo allegro, from Serenade in D; for orchestra.
6. The favourite PF. Concerto in D.
7. Scena, 'Parto' (Lucio Silla). Mad. Teyber.
8. Extempore Fantasia on the PF. on an air by Paisiello; encored, when Mozart again extemporised on an air by Gluck (10 variations).
9. Scena and Aria, 'Mia speranza adorata.' Mad. Lange.
10. The Hafner Symphony (Minuet and Finale).

Beethoven indulged in long programmes when his own compositions were concerned. At the concert, in March 1807, at which his B♭ Symphony was first performed, the new work was preceded by all the three foregoing ones! Later, on Nov. 29, 1813, he gave the Symphony in A, the 'Glorreiche Augenblick' (7 nos.), and the 'Battle of Vittoria,' in the same programme. But then, these were his own music, and orchestral concerts were rare. That his judgment on this subject, when unbiassed, was as sound as it was elsewhere, is evident from the note prefixed to the score of the Eroica Symphony, in which he requests that it may be played near the beginning of the programme, and be accompanied only by an overture, an air and a concerto, that it may not fail to produce its 'own intended effect.' If this was his sober judgment we may doubt whether he would have approved such a programme as that in which modern pianists sometimes play the whole of the five last sonatas (opp. 101, 106, 109, 110, 111) consecutively, without any relief—surely an undue strain on both player and hearer. Bülow's performance of the Choral Symphony twice in one programme, with an interval of half an hour, is more excusable, for who ever heard that magnificent work without wishing to hear it all over again? The arrangement of a programme is not without its difficulties, as the effect of the pieces may be much improved by judicious contrast of the keys, the style, and the nature of the composition. We have elsewhere mentioned Mendelssohn's fastidious care on these points, and all are agreed that his Programmes when he conducted at the Gewandhaus were models. [See *ante*, p. 160*a*.] He is said to have proposed to write the music for an entire Programme, in which he would no doubt have completely satisfied his canons of taste.

Of benefit concerts we say nothing. They have been known in this country (1840-50) to contain forty pieces, played or sung by nearly as many solo artists, and to last more than five hours!

It was once the custom in France, and even in Germany, occasionally to divide the *pièce de résistance* of the programme into two, and play half a symphony at the beginning of the concert and half at the end. Mozart himself gives an example in the programme quoted above. But nowadays such an attempt would be treated by any good audience with merited displeasure.

When Beethoven's Violin Concerto was first played (Dec. 23, 1806) by Clement, to whom it is dedicated, the selection was as follows:—

Overture	Clement
Violin Concerto . .	Beethoven
Extempore piece . .	Clement
Sonata on one string, with the Violin reversed.	

But the curiosities of programmes are endless. G.

PROGRAMME-MUSIC is an epithet originally intended to apply to that small but interesting class of music which, while unaccompanied by words, seeks to portray, or at least suggest to the mind, a certain definite series of objects or events. But the term is also applied, with deplorable vagueness of meaning, to all dramatic, characteristic, or imitative music whatever. It must always remain an open question how far music is able of itself to influence the mind's eye, for the simple reason that some imaginations are vastly more susceptible than others, and can therefore find vivid pictures where others see and hear nothing. Also, in programme-music of all kinds, the imagination is always turned in the required direction by the title of the piece, if by nothing else. It is held by some that music should never seek to convey anything beyond the 'concourse of sweet sounds,' or at least should only portray states of feeling. But what is the opinion of the bulk of audiences, who, though artistically ignorant, are not of necessity vulgar minded? To the uninitiated a symphony is a chaos of sound, relieved by scanty bits of 'tune'; great, then, is their delight when they can find a reason and a meaning in what is to them like a poem in a foreign tongue. A cuckoo or a thunderstorm assists the mind which is endeavouring to conjure up the required images. And two other facts should be borne in mind; one is that there is a growing tendency amongst critics and educated musicians to invent imaginary 'programmes' where composers have mentioned none—as in the case of Schubert's C major Symphony, for instance—and another, that music, when accompanied by words, can never

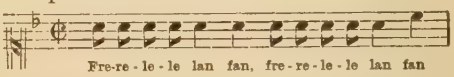
be too descriptive or dramatic, as in Wagner's music-dramas and the 'Faust' of Berlioz.

May it not at least be conceded that though it is a degradation of art to employ music in imitating the sounds of nature—illustrious examples to the contrary notwithstanding—it is a legitimate function of music to assist the mind, by every means in its power, to conjure up thoughts of a poetic and idealistic kind? If this be granted, programme-music becomes a legitimate branch of art, in fact the noblest, the *nature of the programme* being the vital point.

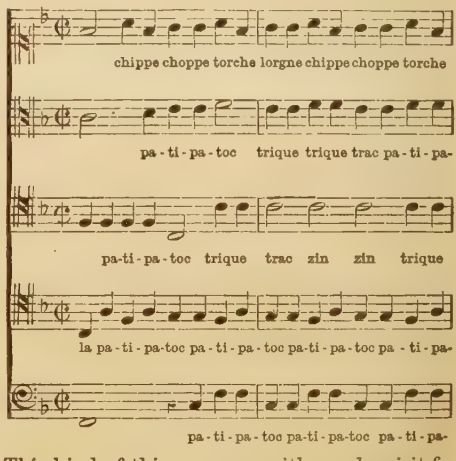
The 'Leit-motif' is an ingenious device to overcome the objection that music cannot paint actualities. If a striking phrase once accompany a character or an event in an opera, such a phrase will surely be ever afterwards identified with what it first accompanied. The 'Zamiel motive' in 'Der Freischütz' is a striking and early example of this association of phrase with character. [For a full consideration of this subject see LEIT-MOTIF.]

But admirable as this plan may be in opera, where the eye assists the ear, it cannot be said that the attempts of Liszt and Berlioz to apply it to orchestral music have been wholly successful. It is not enough for the composer to label his themes in the score and tell us, as in the 'Dante' Symphony, for instance, that a monotone phrase for brass instruments represents 'All hope abandon, ye who enter here,' or that a melodious phrase typifies Francesca da Rimini. On the other hand, it is quite possible for a musical piece to follow the general course of a poem or story, and, if only by evoking similar states of mind to those induced by considering the story, to form a fitting musical commentary on it. Such programme pieces are Sterndale Bennett's 'Paradise and the Peri' overture, Von Bülow's 'Sänger's Fluch,' and Liszt's 'Mazeppa.' But as the extent to which composers have gone in illustrating their chosen subjects differs widely, as much as the 'Eroica' differs from the 'Battle Symphony,' so it will be well now to review the list of compositions —not a very bulky one before the 19th century —written with imitative or descriptive intention, and let each case rest on its own merits.

Becker, in his *Hausmusik in Deutschland*, mentions possessing a sixteen-part vocal canon 'on the approach of Summer,' by a Flemish composer of the end of the 15th century, in which the cuckoo's note is imitated, but given incorrectly. This incorrectness—D C instead of E♭ C—may perhaps be owing to the fact that the interval of the cuckoo's note changes as summer goes on.[1] It is but natural that the cuckoo should have afforded the earliest as well as the most frequent subject for musical imitation, as it is the only bird's note which is reducible to our scale, though attempts have been made, as will be seen further on, to copy some others. Another canonic part-song, written in 1540 by Lemlin, 'Der Gutzgauch auf dem Zaune sass,' Becker transcribes at length. Here two voices repeat the cuckoo's call alternately throughout the piece. In Antonio Scandelli (Dresden, 1570), the cackling of a hen laying an egg is comically imitated thus: 'Ka, ka, ka, ka, ne-ey! Ka, ka, ka, ka, ne-ey!' More interesting than any of these is the 'Dixieme livre des chansons' (Antwerp, 1545), to be found in the British Museum, which contains 'La Bataille à Quatre de Clem. Jannequin' (with a fifth part added by Ph. Verdelot), 'Le chant des oyseaux,' by N. Gombert, 'La chasse de lièvre,' anonymous, and another 'Chasse de lièvre' by Gombert. Two at least of these part-songs deserve detailed notice. The first has been transcribed in score by Dr. Burney,[2] in his 'Musical Extracts' (Add. MS. 11,588), and is a description of the battle of Marignan. Beginning in the usual contrapuntal madrigal style with the words 'Escoutez, tous gentilz Gallois, la victoire du noble roy Françoys,' at the words 'Sonney trompettes et clairons,' the voices imitate trumpet-calls thus:—



and the assault is described by a copious use of onomatopeias, such as 'pon, pon, pon,' 'patipatoc,' and 'farirari,' mixed up with exclamations and war-cries. Two bars of quotation will perhaps convey some idea:—


chippe choppe torche lorgne chippe choppe torche
pa-ti-pa-toc trique trique trac pa-ti-pa-
pa-ti-pa-toc trique trac zin zin trique
la pa-ti-pa-toc pa-ti-pa-toc pa-ti-pa-toc pa-ti-pa-
pa-ti-pa-toc pa-ti-pa-toc pa-ti-pa-

This kind of thing goes on with much spirit for a long while, ending at last with cries of 'Victoire au noble roy François! Escampe toutte frelon bigot!' Jannequin and Gombert both wrote pieces with the title 'Chant des oyseaux,' the former being for four voices, the latter for three. The latter composition is chiefly in-

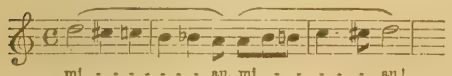
[1] Spohr, in his Autobiography, has quoted a cuckoo in Switzerland which gave the intermediate note—G, F, E.

[2] Reprinted in the Prince de la Moskowa's collection.

teresting for the manner in which the articulation of the nightingale is imitated, the song being thus written down: 'Tar, tar, tar, tar, tar, fria, fria, tu tu tu, qui lara, qui lara, huit huit huit huit, oyti oyti, coqui coqui, la vechi la vechi, ti ti cū ti ti cū ti ti cū, quiby quiby, tu fouquet tu fouquet, trop coqu trop coqu,' etc. But it is a ludicrous idea to attempt an imitation of a bird by a part-song, although some slight effort is made to follow the phrasing of the nightingale's song. The 'Chasse de lièvre' describes a hunt, but is not otherwise remarkable.

The old musicians do not display much originality in their choice of subjects, whether for imitation or otherwise. 'Mr. Bird's Battle' is the title of a piece for virginals contained in a MS. book of W. Byrd's in the Christ Church Library, Oxford, and in Lady Nevell's Virginal Book, in the possession of the Marquis of Abergavenny. (See LESSON and VIRGINAL BOOK for the titles of the movements.) Mention may also be made of 'La Battaglia' by Francesco di Milano (about 1530), and another battle-piece by an anonymous Flemish composer a little later. Eccard (1589) is said to have described in music the hubbub of the Piazza at Venice, but details of this achievement are wanting. The beginning of the 17th century gives us an English 'Fantasia on the weather,' by John Mundy, professing to describe 'Faire Wether,' 'Lightning,' 'Thunder,' and 'A cleare Day.' This is to be seen in the Fitzwilliam Virginal Book (i. 23).

There is also 'A Harmony for 4 Voices' by Ravenscroft, 'expressing the five usual Recreations of Hunting, Hawking, Dancing, Drinking, and Enamouring': but here it is probable that the words only are descriptive. A madrigal by Leo Leoni (1606) beginning 'Dimmi Clori gentil' contains an imitation of a nightingale. Then the Viennese composer Froberger (d. 1667) is stated by several authorities to have had a marvellous power of portraying all kinds of incidents and ideas in music, but the sole specimen of his programme-music quoted by Becker—another battle-piece—is a most feeble production. Adam Krieger (1667) gives us a four-part vocal fugue entirely imitative of cats, the subject being as follows:—



Titles now begin to be more impressive, and the attempt of Buxtehude (b. 1637) to describe 'the Nature and Properties of the Planets' in a series of seven Suites for Clavier would be very ambitious had it extended further than the title-page. Kuhnau's 'Biblische Historien' are more noticeable. These were six Sonatas for organ and clavier, describing various scenes in the sacred narrative, 'The Combat of David and Goliath,' 'The Melancholy of Saul cured by Music,' 'The Marriage of Jacob,' 'The Sickness and Recovery of Hezekiah,' 'Gideon,' and 'The Death of Jacob.' All are furnished with detailed explanations of the various events. They are reprinted entire in *Denkm. Deutsche Tonkunst*, iv., and are described in Shedlock's *Pianoforte Sonata*, the author of which edited some of them for Novello.

Amongst descriptive vocal pieces of this period should be noticed the Frost scene in Purcell's 'King Arthur,' in which the odd effect of shivering and teeth-chattering is apparently adapted from Lully's 'Isis.' Also the following aria from an opera by Alessandro Melani (1660-96):—

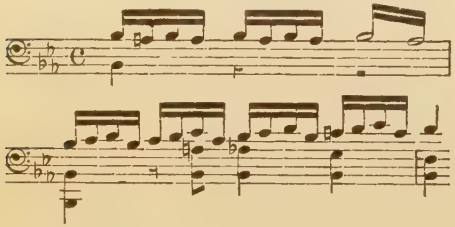
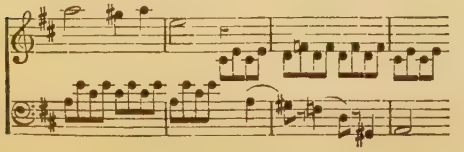
Talor la granochiella nel pantano
Per allegrezza canta quà quà rè,
Tribbia il grillo tri tri tri,
L' Agnellino fa bè bè,
L' Usignuolo chiu chiu chiu,
Ed il gal curi chi chi.

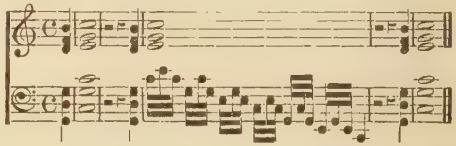
These imitations are said to have created much delight among the audience. Coming now to the great masters, we find singularly few items for our list. J. S. Bach has only one, the 'Capriccio sopra la lontananza del suo fratello diletissimo,' for clavier, in which occurs an imitation of a posthorn. We cannot include the descriptive choruses which abound in cantatas and oratorios, as the catalogue would be endless. We need only mention casually the 'Schlacht bei Hochstädt' of Em. Bach. [Though Couperin gave fanciful names to all that he wrote, yet only a few of the harpsichord pieces are really in the category of programme-music, such as his tenth Ordre, 'La Triomphante'; in his very amusing 'Apothéoses' of Corelli and Lully, respectively, for concerted strings, he stops at nothing in the way of realism.] D. Scarlatti wrote a well-known 'Cat's Fugue.' Handel has not attempted to describe in music without the aid of words, but he occasionally follows not only the spirit but the letter of his text with a faithfulness somewhat questionable, as in the setting of such phrases as 'the hail *ran* along upon the ground,' 'we have *turned*,' and others, where the music literally executes runs and turns. But this too literal following of the words has been even perpetrated by Bach ('Mein Jesu ziehe mich, so will ich *laufen*'), and by Beethoven (Mass in D, 'et *ascendit* in cœlum'); and in the present day the writer has heard more than one organist at church gravely illustrating the words 'The mountains *skipped* like rams' in his accompaniment, and on the slightest allusion to thunder pressing down three or four of the lowest pedals as a matter of course. Berlioz has ridiculed the idea of interpreting the words 'high' and 'low' literally in music, but the idea is now too firmly rooted to be disturbed. Who would seek to convey ethereal or heavenly ideas other than by high notes or soprano voices, and a notion

of 'the great deep' or of gloomy subjects other than by low notes and bass voices?

A number of Haydn's Symphonies are distinguished by names, but none are sufficiently descriptive to be included here. Characteristic music there is in plenty in the 'Seasons,' and 'Creation,' but the only pieces of actual programme-music—and those not striking specimens—are the Earthquake movement, 'Il Terremoto,' in the 'Seven Last Words,' and the 'Representation of Chaos' in the 'Creation,' by an exceedingly unchaotic fugue. Mozart adds nothing to our list, though it should be remembered how greatly he improved dramatic music. We now come to the latter part of the 18th century, when programme pieces are in plenty. It is but natural that the numerous battles of that stormy epoch should have been commemorated by the arts, and accordingly we find Battle Sonatas and Symphonies by the dozen. But first a passing mention should be made of the three Symphonies of Ditters von Dittersdorf (1789) on subjects from Ovid's *Metamorphoses*, viz. The four ages of the world; The fall of Phaeton; and Actaeon's Metamorphosis into a stag.

In an old volume of pianoforte music in the British Museum Library (g. 138) may be seen the following singular compositions:—

1. 'Britannia, an Allegorical Overture by D. Steibelt, describing the victory over the Dutch Fleet by Admiral Duncan.' In this, as well as all other similar pieces, the composer has kindly supplied printed 'stage directions' throughout. Thus—'Adagio: the stillness of the night. The waves of the sea. Advice from Captain Trollope' (which is thus naïvely depicted):—

'Sailing of the Dutch Fleet announced (by a march!). Beat to arms. Setting the sails, "Britons, strike home." Sailing of the Fleet. Songs of the sailors. Roaring of the sea. Joy on sight of the enemy. Signal to engage. Approach to the enemy. Cannons. Engagement. Discharge of small arms. Falling of the mast (a descending scale passage). Cries of the wounded:—

Heat of the action. Cry of victory. "Rule Britannia" (interrupted by) Distress of the Vanquished. Sailing after victory. Return into port and acclamation of the populace. "God save the King."' This composer also wrote a well-known descriptive rondo, 'The Storm,' as well as other programme pieces.

2. 'The Royal Embarkation at Greenwich, a characteristic Sonata,' by Theodore Bridault. This piece professes to describe 'Grand Salutation of Cannon and Music. The barge rowing off to the Yacht. "Rule Britannia." His Majesty going on board. Acclamations of the people' (apparently not very enthusiastic).

3. 'The Battle of Egypt,' by Dr. Domenico Briscoli. This is a piece of the same kind, with full descriptions, and ending, as usual, with 'God save the King.'

4. 'The Landing of the Brave 42nd in Egypt. Military Rondo for Pianoforte,' by T. H. Butler. The programme is thus stated: 'Braving all opposition they land near Fort Aboukir, pursue the French up the sand-hills, and in a bloody battle conquer Buonaparte's best troops.'

5. Another 'Admiral Duncan's Victory,' by J. Dale.

6. 'Nelson and the Navy, a Sonata in commemoration of the glorious 1st of August 1798,' by J. Dale. A similar sea-piece, in which the blowing up of *L'Orient* is represented by a grand ascending scale passage.

7. A third 'Admiral Duncan,' by Dussek.

8. 'The Sufferings of the Queen of France,' by Dussek. This is a series of very short movements strung together, each bearing a name. A deep mourning line surrounds the title-page. 'The Queen's imprisonment (largo). She reflects on her former greatness (maestoso). They separate her from her children (agitato assai). Farewell. They pronounce the sentence of death (allegro con furia). Her resignation to her fate (adagio innocente). The situation and reflections the night before her execution (andante agitato). The guards come to conduct her to the place of execution. They enter the prison door. Funeral March. The savage tumult of the rabble. The Queen's invocation to the Almighty just before her death (devotamente). The guillotine drops (a *glissando* descending scale). The Apotheosis.'

9. 'A complete delineation of the Procession . . . in the Ceremony of Thanksgiving, 1797,' by Dussek. The full title nearly fills a page. Here we have horses prancing and guns firing, and the whole concludes with Handel's Coronation Anthem.

10. 'A Description in Music of Anacreon's

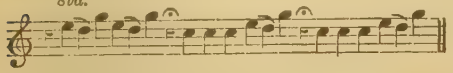
L'Amour piqué par une abeille,' by J. Mugnié. This is perhaps the first attempt to illustrate a poem, and as such is commendable.

11. 'The Chace, or Royal Windsor Hunt,' by H. B. Schroeder; a descriptive hunting-piece.

12, 13. 'The Siege of Valenciennes,' and 'Nelson's Victory,' anonymous.

Far more famous, though not a whit superior to any of these, was Kotzwara's 'Battle of Prague.' [See BATTLE OF PRAGUE, and KOTZWARA.] It seems to be a mere accident that we have not a piece of the same kind by Beethoven on the Battle of Copenhagen![1] There is also a 'Conquest of Belgrade,' by Schroetter; and a composition by Bierey, in which one voice is accompanied by four others imitating frogs—'qua-qua!'—belongs also to this period. The late Julian Marshall possessed a number of compositions of an obscure but original-minded composer of this time (though perhaps a Prince), Signor Sampieri. He appears to have been a pianoforte teacher who sought to make his compositions interesting to his pupils by means of programmes, and even by illustrations placed among the notes. One of his pieces is 'A Grand Series of Musical Compositions expressing Various Motions of the Sea.' Here we have 'Promenade, Calm, Storm, Distress of the Passengers, Vessel nearly lost,' etc. Another is modestly entitled 'A Novel, Sublime, and Celestial Piece of Music called NIGHT; Divided into 5 Parts, viz. Evening, Midnight, Aurora, Daylight, and The Rising of the Sun.' On the cover is given 'A short Account how this Piece is to be played. As it is supposed the Day is more Chearful than the Night, in consequence of which, the *Evening*, begins by a piece of Serious Music. *Midnight*, by simple and innocent, at the same time shewing the Horror & Dread of the Night. *Aurora*, by a Mild encreasing swelling or crescendo Music, to shew the gradual approach of the Day. *Daylight*, by a Gay & pleasing Movement; the *Rising of the Sun*, concludes by an animating & lively Rondo, & as the Sun advances into the Centre of the Globe, the more the Music is animating, and finishes the Piece.'

In this composition occur some imitations of birds. That of the Thrush is not bad:—



The Blackbird and the Goldfinch are less happily copied. Other works of this composer bear the titles of 'The Elysian Fields,' 'The Progress of Nature in various departments,' 'New Grand Pastorale and Rondo with imitation of the bagpipes'; and there is a curiously illustrated piece descriptive of a Country Fair, and all the amusements therein.

Coming now to Beethoven, we have his own authority for the fact, that when composing he had always a picture in his mind, to which he worked.[2] But in two instances only has he described at all in detail what the picture was. These two works, the Pastoral and the Battle Symphonies, are of vastly different calibre. The former, without in the slightest degree departing from orthodox form, is a splendid precedent for programme-music. In this, as in most works of the higher kind of programme-music, the composer seeks less to imitate the actual sounds of nature than to evoke the same feelings as are caused by the contemplation of a fair landscape, etc. And with such consummate skill is this intention wrought out that few people will be found to agree with a writer in the *Encyclopædia Britannica* (early edition), who declares that if this symphony were played to one ignorant of the composer's intention, the hearer would not be able to find out the programme for himself. But even were this the case—as it undoubtedly is with many other pieces—it would be no argument against programme-music, which never professes to propound conundrums. It may be worth mentioning that the Pastoral Symphony has actually been 'illustrated' by scenes, ballet, and pantomime action in theatres. This was done at a festival of the Künstler Liedertafel of Düsseldorf in 1863 'by a series of living and moving tableaux, in which the situations described by the Tone-poem are scenically and pantomimically illustrated.'[3] A similar entertainment was given by Howard Glover at Drury Lane Theatre, Jan. 30, 1864.

Another interesting fact concerning the Pastoral Symphony is the identity of its programme with that of the 'Portrait Musical de la Nature' of Knecht, described in vol. ii. p. 589. The similarity, however, does not extend to the music, in which there is not a trace of resemblance. Mention has elsewhere been made of an anticipation of the Storm music in the 'Prometheus' ballet music, which is interesting to note. Some description of the little-known 'Battle Symphony' may not be out of place here. It is in two parts; the first begins with 'English drums and trumpets,' followed by 'Rule Britannia,' then come 'French drums and trumpets' followed by 'Malbrook.' More trumpets to give the signal for the assault on either side, and the battle is represented by an Allegro movement of an impetuous character. Cannon of course are imitated—Storming March—Presto—and the tumult increases. Then 'Malbrook' is played slowly and in a minor key, clearly, if somewhat inadequately, depicting the defeat of the French. This ends the first part. Part 2 is entitled 'Victory Symphony,' and consists of an *Allegro con brio*, followed by 'God save the King'—a melody, it may be remarked,

[1] See his letters to Thomson, in Thayer, iii. 448, 449. He asked fifty gold ducats for the job.

[2] In a conversation with Neate, in the fields near Baden (Thayer, iii. 343). 'Ich habe immer ein Gemälde in meinen Gedanken, wenn ich am componiren bin, und arbeite nach demselben.'

[3] See *Beethoven im Malkasten* by Jahn, *Gesam. Aufsätze*.

which Beethoven greatly admired. The Allegro is resumed, and then the anthem is worked up in a spirited *fugato* to conclude.

Of the other works of Beethoven which are considered as programme, or at least characteristic music, a list has been already given at p. 266*b* of vol. i. It is sufficient here to remark that the 'Eroica' Symphony only strives to produce a general impression of grandeur and heroism, and the 'Pathetic' and 'Farewell' Sonatas do but portray states of feeling, ideas which music is peculiarly fitted to convey. The title 'Wuth über den verlornen Groschen,' etc., given by Beethoven to a Rondo (op. 129) is a mere joke.

The Abbé Vogler, to whom Knecht's composition above referred to is dedicated, was himself a great writer of programme-music, having described in his Organ Concertos such elaborate scenes as the drowning of the Duke Leopold in a storm, the Last Judgment, with graves opening, appearance of the mystic horsemen and choruses of damned and blessed—and a naval battle in the fashion of Dussek and the rest.

Coming now to modern times, we find a perfect mania for giving names to pieces—showing the bias of popular taste. Every concert overture *must* have a title, whether it be programme-music or not. Every 'drawing-room' piece, every waltz or galop, must have its distinctive name, till we cease to look for much descriptiveness in any music. It cannot be said that all Mendelssohn's overtures are programme-music. The 'Midsummer Night's Dream,' with its tripping elves and braying donkey, certainly is, but the 'Meeresstille,' 'Hebrides,' and 'Melusine' are only pieces which assume a definite colour or character, the same as his 'Italian' and 'Scotch' symphonies. To this perfectly legitimate extent many modern pieces go ; and some term like 'tinted music' should be invented for this large class of compositions, which includes the greater part of Schumann's pianoforte works, for instance. The 'Carnaval' is decidedly programme-music, so are most of the 'Kinderscenen' and 'Waldscenen' ; while others, despite their sometimes extravagant titles, are purely abstract music : for it is well known that Schumann generally invented the titles after the pieces were written. Such pieces as the 'Fantasia in C' and the longer 'Novelletten,' from their poetic cast and free form give a decided impression of being intended for descriptive music.

Spohr's Symphony 'Die Weihe der Töne' (The Consecration of Sound) bears some relation to the Pastoral Symphony in its first movement ; the imitations of Nature's sounds are perhaps somewhat too realistic for a true work of art, but certainly conduced to its popularity. For no faults are too grave to be forgiven when a work has true beauty. His 'Seasons' and 'Historical' Symphonies are less characteristic.

Felicien David's wonderful ode-symphonie 'Le Désert' must not be omitted, though it is almost a cantata, like the 'Faust' of Berlioz. Modern dramatic music, in which descriptiveness is carried to an extent that the old masters never dreamed of, forms a class to itself. This is not the place to do more than glance at the wonderful achievements of Weber and Wagner.

Berlioz was one of the greatest champions of programme-music ; he wrote nothing that was not directly or indirectly connected with poetical words or ideas ; but his love of the weird and terrible has had a lamentable effect in repelling public admiration for such works as the 'Francs Juges' and 'King Lear' overtures. Music which seeks to inspire awe and terror rather than delight can never be popular. This remark applies also to much of Liszt's music. The novelty in construction of the 'Symphonische Dichtungen' would be freely forgiven were simple beauty the result. But such subjects as 'Prometheus' and 'The Battle of the Huns,' when illustrated in a sternly realistic manner, are too repulsive, the latter of these compositions having indeed called forth the severe remark from an eminent critic that 'These composers (Liszt, etc.) prowl about Golgotha for bones, and, when found, they rattle them together and call the noise music.' But no one can be insensible to the charms of 'Les Préludes,' 'Tasso,' 'Dante,' and 'Faust,' or of some unpretentious pianoforte pieces, such as 'St. François d'Assise prédicant aux oiseaux,' 'Au bord d'une source,' 'Waldesrauschen,' and others.

Sterndale Bennett's charming 'Paradise and the Peri' overture is a good specimen of a work whose intrinsic beauty pulls it through. An unmusical story, illustrated too literally by the music,—yet the result is delightful. Raff, who knew public taste as well as any man, named seven out of his nine symphonies, but they are descriptive in a very unequal degree. The 'Lenore' follows the course of Bürger's well-known ballad, and the 'Im Walde' depicts four scenes of forest life. Others bear the titles of 'The Alps,' 'Spring,' 'Summer,' etc., but are character-music only. Raff, unlike Liszt, remains faithful to classical form in his symphonies, though this brings him into difficulties in the Finale of the 'Forest' Symphony, where the shades of evening have to fall and the 'Wild Hunt' to pass, twice over. The same difficulty is felt in Bennett's Overture.

That the taste for 'music that means something' has enormously increased and is still increasing no one can doubt who looks on the enormous mass of modern music which comes under that head, and who reads the voluble defence of musical realism in which some modern critics delight. Letting alone the music which is only intended for the uneducated, the extra-

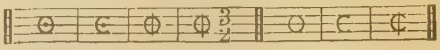
vagant programme quadrilles of Jullien, and the clever, if vulgar, imitative choruses of Offenbach and his followers, it is certain that every piece of music now derives additional interest from the mere fact of having a distinctive title. Two excellent specimens of the grotesque in modern programme-music are Gounod's 'Funeral March of a Marionette' and Saint-Saëns's 'Danse Macabre.' In neither of these is the mark overstepped. More dignified and poetic are the other 'Poèmes Symphoniques' of the latter composer, the 'Rouet d'Omphale' being a perfect gem in its way. We may include Goldmark's 'Ländliche Hochzeit' symphony in our list, and if the Characteristic Studies of Moscheles, Liszt, Henselt, and others are omitted, it is because they belong rather to the other large class of character-pieces. [The tone-poems of Richard Strauss are one and all programme-music, and among recent English specimens of the higher kind of 'character-music' may be mentioned Elgar's 'Cockaigne' overture, and Mackenzie's suite, 'London Day by Day.']

It will be noticed, on regarding this catalogue, how much too extended is the application of the term 'programme-music' in the present day. If every piece which has a distinct character is to be accounted programme-music, then the 'Eroica' Symphony goes side by side with Jullien's 'British Army Quadrilles,' Berlioz's 'Épisode de la vie d'un Artiste' with Dussek's 'Sufferings of the Queen of France,' or Beethoven's 'Turkish March' with his 'Lebewohl' sonata. It is absurd, therefore, to argue for or against programme-music in general, when it contains as many and diverse classes as does abstract music. As before stated, theorising is useless—the result is everything. A beautiful piece of music defies the critics, and all the really beautiful pieces in the present list survive, independently of the question whether programme-music is a legitimate form of art or not. F. C.

PROGRESSION is motion from note to note, or from chord to chord. The term is sometimes used to define the general aspect of a more or less extended group of such motions. It is also used of a group of modulations, with reference to the order of their succession. The expression 'progression of parts' is used with special reference to their relative motion in respect of one another, and of the laws to which such relative motion is subject. [See MOTION.] C. H. H. P.

PROLATION (Lat. *Prolatio*; Ital. *Prolazione*). A subdivision of the rhythmic system which in Mediæval Music governed the proportionate duration of the Semibreve and the Minim.

Prolation was of two kinds, the Greater and the Lesser—called by early English writers the More and the Lesse, and by Italians, *Prolazione Perfetta*, and *Imperfetta*. In the former—usually indicated by a Circle or Semicircle, with a Point of Perfection in its centre—the Semibreve was equal to three Minims. In the latter—distinguished by the same signs, without the Point—it was equal to two. [See POINT.] The signs, however, varied greatly at different periods. In the latter half of the 16th century, for instance, the Circle was constantly either used in connection with, or replaced by, the figure 3, to which circumstance we owe the presence of that figure in our own time-signatures, the time now known as 3–2 being, in fact, the exact modern equivalent of the Greater Prolation, and that commonly called *Alla Breve*, ¢, of the Lesser.



Prolation was generally intermixed with Mood and Time, in curiously intricate proportions, which, however, were greatly simplified by the best masters of the best period. [See MOOD, TIME, PROPORTION, NOTATION.] W. S. R.

PROMENADE CONCERTS. Although the concerts given at Vauxhall, Ranelagh, Marylebone, and other public gardens, might be placed under this head, the class of entertainment now so well known in this country under the name was introduced into London from Paris. In 1838 some of the leading London instrumentalists gave concerts at the English Opera-House (Lyceum), under the title of 'Promenade Concerts à la Musard.' The pit was boarded over and an orchestra erected upon the stage in the manner now familiar to all, though then so strange. The band consisted of sixty performers, including many of the most eminent professors; J. T. Willy was the leader, and Signor Negri the conductor; the programmes were composed exclusively of instrumental music, each consisting of four overtures, four quadrilles (principally by Musard), four waltzes (by Strauss and Lanner), and a solo, usually for a wind instrument. The first of the concerts was given on Dec. 12, and they were continued, with great success, during the winter. Early in 1839 the band of Valentino, the rival of Musard, came to London, and gave concerts at the Crown and Anchor Tavern; the programmes being composed of music of a higher class, the first part usually including a symphony; but they met with little support. In Oct. 1839 the original speculators resumed operations at the Lyceum. On June 8, 1840, 'Concerts d'Été' were commenced at Drury Lane under the conductorship of Eliason, the violinist, with Jullien as his assistant, and a band of nearly 100, and a small chorus. Some dissensions among the original managers led to concerts of the same class being given by Mr. Willy in the autumn and winter at the Princess's Theatre, the majority of the band, however, still performing at the Lyceum. About the same period

promenade concerts were given at Drury Lane, and Musard was brought over to conduct them. In Jan. 1841 'Concerts d'Hiver' were given in the same house by Jullien, who soon firmly established himself in public favour and continued to give this class of concerts until 1859. [See JULLIEN.] In 1850 promenade concerts conducted by Balfe were given at Her Majesty's Theatre, under the title of 'National Concerts'; a large band and chorus and some eminent principal singers were engaged, but the speculation proved unsuccessful. After Jullien's retirement, promenade concerts were annually given in the autumn at Covent Garden, with Alfred Mellon as conductor until 1866, and afterwards under various conductors, Signor Arditi, M. Hervé, Sir Arthur Sullivan, M. Riviere, etc. [The autumnal promenade concerts languished for a good many years until the opening of the Queen's Hall, when Mr. H. J. Wood, by the bold policy of making his programmes good and interesting instead of seeking 'popularity,' obtained a greater success for the series given under his direction than had rewarded many of his predecessors.] W. H. H.

PROMETHEUS. Beethoven's only Ballet (op. 43); designed by Salvatore Vigano; composed in 1800, and produced, for Mlle. Casentini's benefit, March 28, 1801, in the Burgtheater, Vienna, under the title of 'Die Geschöpfe des Prometheus.' It contains an overture, an 'Introduction,' and sixteen numbers. The title of the first edition, an arrangement for the piano (Vienna, 1801, numbered in error op. 24), is 'Gli Uomini di Prometeo'; English edition, 'The men of Prometheus.' If Beyle—who under the name of Bombet wrote the famous letters on Haydn—may be trusted, the representation of Chaos from the 'Creation' was interpolated by Vigano into Beethoven's Ballet at Milan, to express 'the first dawn of sentiment in the mind of beauty' (whatever that may mean).[1]

No. 5 is a very early instance of the use of the harp with the orchestra.—The Introduction contains a partial anticipation of the Storm in the Pastoral Symphony.—The Finale contains two tunes which Beethoven has used elsewhere; the first of these, in E♭, appears as a Contretanz, No. 7 of 12; as the theme of fifteen variations and a fugue for the PF. in E♭ (op. 35, composed in 1802); and as the principal theme in the Finale to the Eroica Symphony. The second—in G—appears as a Contretanz, No. 11 of the set first mentioned. Such repetitions are rare in Beethoven. The autograph of 'Prometheus' has disappeared, but the Hofbibliothek at Vienna possesses a transcript with Beethoven's corrections. G.

PROPHÈTE, LE. Opera in five acts; words by Scribe, music by Meyerbeer. Produced at the Opéra, Paris, April 16, 1849. In Italian, in four acts, at Covent Garden, July 24, 1849. G.

PROPORTION (Lat. *Proportio*; Ital. *Proporzione*). A term used in arithmetic to express certain harmonious relations existing between the several elements of a series of numbers; and transferred from the terminology of mathematics to that of Music, in which it plays a very prominent part. In music, however, the word is not always employed in its strict mathematical sense; for a true Proportion can only exist in the presence of three terms; in which point it differs from Ratio, which is naturally expressed by two. Now the so-called 'Proportions' of musical science are almost always expressible by two terms only, and should, therefore, be more correctly called Ratios; but we shall find it convenient to assume that, in musical phraseology, the two words may be lawfully treated as synonymous—as, in fact, they actually have been treated, by almost all who have written on the subject, from Joannes Tinctor, who published the first musical dictionary, in the year 1474,[2] to the Theorists of the 18th and 19th centuries.

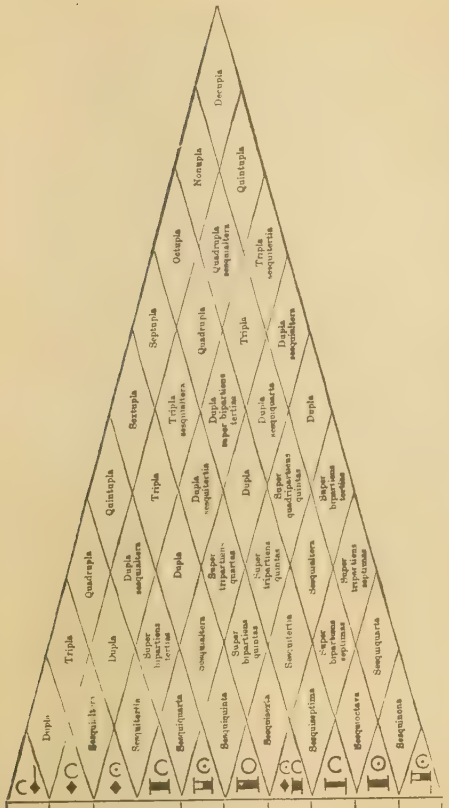
Of the three principal kinds of Proportion known to mathematicians, two only—the Arithmetical and Geometrical species—are extensively used in music; the former in connection with differences of Pitch and Rhythm; the latter, in the construction of the time-table, the Scale of Organ Pipes, and other matters of importance.

Thomas Morley, in his *Plaine and easie Introduction to Practicall Musicke* (London, 1597), gives a table, which exhibits, at one view, all the different kinds of Proportion then in general use; thereby saving so much time and trouble, in the way of reference, that we have thought it well to reproduce his diagram, before proceeding to the practical application of our subject.

To use this table (1) When the name of the Proportion is known, but not its constituents, find the name in the upper part of the diagram; follow down the lines of the lozenge in which it is enclosed, as far as the first horizontal line of figures; and the two required numbers will be found under the points to which these diagonal lines lead. Thus, Tripla Sesquialtera lies near the left-hand side of the diagram, about midway between the top and bottom; and the diagonal lines leading down from it conduct us to the numbers 2 and 7, which express the required Proportion in its lowest terms. (2) When the constituents of the Proportion are known, but not its name, find the two known numbers in the same horizontal line; follow the lines which enclose them, upwards, into the diagonal portion of the diagram; and, at the apex of the triangle thus formed will be found the required name. Thus, the lines leading from 2 and 8 conduct us to Quadrupla.

[1] *Lettres sur Haydn*, No. 18; May 31, 1809.

[2] 'PROPORTIO est duorum numerorum habitudo' (Joannis Tinctoris, *Terminorum Musicae Diffinitorium*. Lit. P.)



1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

The uppermost of the horizontal lines comprises all the Proportions possible, between the series of numbers from 1 to 10 inclusive, reduced to their lowest terms. The subsequent lines give their multiples, as far as 100; and, as these multiples always bear the same names as their lowest representatives, the lines drawn from them lead always to the apex of the same triangle.

By means of the Proportions here indicated the theorist is enabled to define the difference of pitch between two given sounds with mathematical exactness. Thus the octave, sounded by the half of an open string, is represented by the Proportion called Dupla; the Perfect Fifth, sounded by 2–3 of the string, by that called Sesquialtera; the Perfect Fourth, sounded by 3–4, by Sesquitertia. These Ratios are simple enough, and scarcely need a diagram for their elucidation; but as we proceed to more complex intervals, and especially to those of a dissonant character, the Proportions grow far more intricate, and Morley's table becomes really valuable.

A certain number of these Proportions are also used for the purpose of defining differences of rhythm; and, in mediæval music, the latter class of differences involves even greater complications than the former.

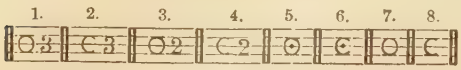
The nature of MOOD, TIME, and PROLATION will be found fully explained under their own special headings; and the reader who has carefully studied these ancient rhythmic systems will be quite prepared to appreciate the confusion which could scarcely fail to arise from their unrestrained commixture. [See NOTATION.] Time was, when this commixture was looked upon as the *cachet* of a refined and classical style. The early Flemish composers delighted in it. Josquin constantly made one voice sing in one kind of rhythm, while another sang in another. Obrecht, in his 'Missa Je ne demande,' uses no less than five different time-signatures at the beginning of a single stave—an expedient which became quite characteristic of the music of the 15th and earlier years of the 16th centuries. It was chiefly for the sake of elucidating the mysteries of this style of writing that Morley gave his table to the world; and, by way of making the matter clearer, he followed it up by a setting of 'Christes Crosse be my speed,' for three voices, containing examples of Dupla, Tripla, Quadrupla, Sesquialtera, Sesquiquarta, Quadrupla-Sesquialtera, Quintupla, Sextupla, Septupla, Nonupla, Decupla, and Supertripartiens quartas, giving it to his pupil, Philomathes, with the encouraging direction—'Take this Song, peruse it, and sing it perfectly; and I doubt not but you may sing any reasonable hard wrote Song that may come to your sight.'

Nevertheless, Morley himself confesses that these curious combinations had fallen quite into disuse long before the close of the 16th century.

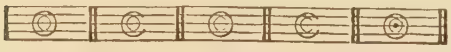
Ornithoparcus, writing in 1517,[1] mentions eight combinations of Proportion only, all of which have their analogues in modern music, though, the Large and Long being no longer in use, they cannot all be conveniently expressed in modern notation. (1) The Greater Mode Perfect, with Perfect Time; (2) the Greater Mode Imperfect, with Perfect Time; (3) the Lesser Mode Perfect, with Imperfect Time; (4) the Lesser Mode Imperfect, with Imperfect Time; (5) the Greater Prolation, with Perfect Time; (6) the Greater Prolation, with Imperfect Time; (7) Perfect Time, with the Lesser

[1] *Micrologus*, lib. ii. cap. 5.

Prolation ; (8) Imperfect Time, with the Lesser Prolation.



Adam de Fulda, Sebald Heyden, and Hermann Finck use a different form of signature ; distinguishing the Perfect or Imperfect Modes, by a large Circle or Semicircle ; Perfect or Imperfect Time, by a smaller one enclosed within it ; and the Greater or Lesser Prolation, by the presence or absence of a Point of Perfection in the centre of the whole ; thus :—



In his First Book of Masses, published in 1554, Palestrina has employed Perfect and Imperfect Time, and the Greater and Lesser Prolation, simultaneously, in highly complex Proportions, more especially in the 'Missa Virtute magna,' the second Osanna of which presents difficulties with which few modern choirs could cope ; while, in his learned 'Missa L'homme armé,' he has produced a rhythmic labyrinth which even Josquin might have envied. But, after the production of the 'Missa Papae Marcelli,' in the year 1565, he confined himself almost exclusively to the use of Imperfect Time, with the Lesser Prolation, equivalent to our Alla Breve, with four minims in the measure ; the Lesser Prolation, alone, answering to our common time, with four crotchets in the measure ; Perfect Time, with the Lesser Prolation, containing three semibreves in the measure ; and the Greater Prolation, alone represented by our 3–2. A very little consideration will suffice to show that all these combinations are reducible to simple Dupla and Tripla.

Our modern Proportions are equally unpretentious, and far more clearly expressed ; all Simple Times being either Duple or Triple, with Duple subdivisions ; and Compound Times, Duple or Triple, with Triple subdivisions. Modern composers sometimes intermix these different species of Rhythm, just as the Greater and Lesser Prolation were intermixed, in the Middle Ages ; but the simplicity of our time-signatures deprives the process of almost all its complication. No one, for instance, finds any difficulty in reading the third and fourth Doubles in the last movement of Handel's fifth suite (the 'Harmonious Blacksmith'), though one hand plays in common time, and the other in 24–16. Equally clear in its intention, and intelligible in the appearance it presents to the eye, is the celebrated scene in 'Don Giovanni,' in which the first orchestra plays a minuet in 3–4 ; the second, a gavotte in 2–4 ; and the third, a valse in 3–8 ; all blending together in one harmonious whole—a triumph of ingenious Proportion worthy of a Netherlander of the 15th century, which could only have been conceived by a musician as remarkable for the depth of his learning as for the geniality of his style. Spohr has used the same expedient, with striking effect, in the slow movement of his symphony 'Die Weihe der Töne' ; and other still later composers have adopted it, with very fair success, and with a very moderate degree of difficulty—for our rhythmic signs are too clear to admit the possibility of misapprehension. Our time-table, too, is simplicity itself, though in strict Geometrical Proportion—the Breve being twice as long as the Semibreve, the Semibreve twice as long as the Minim, and so with the rest. We have, in fact, done all in our power to render the rudiments of the art intelligible to the meanest capacity ; and only in a very few cases —such as those which concern the 'Section of the Canon,' as demonstrated by Euclid, and other writers on the origin and constitution of the Scale, the regulation of Temperament, the Scale of Organ Pipes, and others of like nature —are we concerned with Proportions sufficiently intricate to demand the aid of the mathematician for their elucidation. W. S. R.

PROPOSTA (Lat. *dux* ; Eng. Subject). A term applied to the leading part in a fugue or point of imitation, in contradistinction to the Risposta, or response (Eng. Answer ; Lat. *Comes*). The leading part of a canon is usually called the Guida, though the term Proposta is sometimes applied to that also. W. S. R.

PROPRIETAS, propriety (Ger. *Eigenheit*). A peculiarity attributed by mediæval writers to those Ligatures in which the first note was sung as a Breve ; the Breve being always understood to represent a complete measure (Lat. *Tactus* ; Old Eng. Stroke). Franco of Cologne describes Ligatures beginning with Breves, Longs, and Semibreves, as *Ligaturae cum, sine*, and *cum opposita Proprietate*, respectively. W. S. R.

PROSE. [See SEQUENTIA.]

PROSKE, KARL, editor of the celebrated collection of ancient church-music called MUSICA DIVINA, born Feb. 11, 1794, at Gröbing in Upper Silesia, where his father was a wealthy land-owner. Having studied medicine he made the campaign of 1813-15 as an army surgeon, but being compelled to retire by his health he took his degree as Doctor of Medicine at Halle, and settled as government physician at Oppeln in Upper Silesia. Here he suddenly became a religious enthusiast, a change to which his devotion to church music doubtless contributed. On April 11, 1826, he was ordained priest by Bishop Sailer at Ratisbon, where he became vicar-choral in 1827, and Canon and Capellmeister of the Cathedral in 1830. From this time, with the aid of his private fortune, he began his celebrated collection of church-music, residing for long in Italy exploring the great MS. collections there, and scoring from the voice-parts many very beautiful but hitherto un-

known works, and publishing them in a cheap, accurate, and legible form as 'Musica Divina' [see *ante*, pp. 329-30]. Each volume is preceded by introductory remarks, biographical and bibliographical. Attention has been repeatedly called in this Dictionary to the merits of this collection. Proske died of angina pectoris, Dec. 20, 1861, bequeathing his collection to the episcopal library of Ratisbon, of which it forms one of the chief ornaments. F. G.

PROUT, Ebenezer, Mus.D., B.A., born at Oundle, Northamptonshire, March 1, 1835, graduated at London, 1854. He studied the pianoforte under Charles Salaman. He acted as organist at various chapels, and was at Union Chapel, Islington, in 1861-73. From 1861 to 1885 he was professor of the pianoforte at the Crystal Palace School of Art. In 1862 he gained the first prize of the Society of British Musicians for the best string quartet, and in 1865 their first prize for pianoforte quartet. From 1871 to 1874 he was editor of *The Monthly Musical Record*, and from that time was successively music critic of *The Academy* (1874-79) and *The Athenæum* (1879-89). He conducted the Borough of Hackney Choral Association in 1876-90, and was appointed Professor of Harmony and Composition at the National Training School of Music in 1876. In 1879 he was given a similar post at the Royal Academy of Music, and in 1884 at the Guildhall School of Music.

[The following is a list of his compositions :—

1. String quartet in E flat, 1862.
2. Quartet for piano and strings, in C, 1865.
3. Quintet, pf. and strings, in G.
4. Organ Sonata, in D.
5. Organ Concerto, in E minor.
6. Duo Concertante, pf. and harmonium.
7. Magnificat in C, soli, chorus, and orch.
8. Evening Service in E flat, 1875.
9. Morning Service in F.
10. Chorus, 'Hail to the Chief,' 1877.
11. Anthem, 'Happy is the man.'
12. Cantata, 'Hereward,' 1878.
13. Evening Service in F (same opus number).
14. Overture, 'Twelfth Night.'
15. String quartet in B flat.
16. Cantata, 'Alfred,' 1882.
17.
18. Quartet, pf. and strings in F.
19. Evening Service in D, 1883.
20. Ode, 'Freedom,' 1885.
21. Cantata, 'Queen Aimée,' female voices, 1885.
22. Third Symphony, in F, 1885.
23. Psalm c. for sopr. solo, chor. and orch., 1886.
24. Cantata, 'The Red Cross Knight,' 1887.
25. Cantata, 'Damon and Phintias,' male voices, 1889.
26. Sonata in D, pf. and clarinet.
27.
28. Suite de Ballet, for orch., 1891.

A Requiem Mass and a comic opera remain in MS.

The following are without opus-numbers :—

Symphony No. 1, in C, 1874.
Symphony No. 2, in G minor, 1877.
Minuet and Trio for orchestra, 1878.
Organ Concerto in E flat, 1885.
Scena, contralto, solo, and chorus, Norwich Festival, 1887.
Psalm cxxvi., soli, choir, and orch. St. Paul's, 1891.
Overture, 'Rokeby,' 1889.
Various services and anthems, organ arrangements, etc.

Even more highly prized than his compositions are his theoretical works : a primer on *Instrumentation* appeared in 1876, and *Harmony, its Theory and Practice*, in 1889 (twentieth edition, 1903) ; *Counterpoint, Strict and Free*, appeared in 1890 ; *Double Counterpoint and Canon* in 1891 ; *Fugue* in 1891 ; *Fugal Analysis* in 1892 ; *Musical Form* in 1893 ; *Applied Forms* in 1895 ; *The Orchestra* in 1897. Most, if not all, of these have gone through several editions. In 1894 Mr. Prout was elected Professor of Music in the University of Dublin, and received the honorary degree of Mus.D. from the university in the following year. Professor Prout's work as an editor should also be mentioned ; he provided additional accompaniments for several of Handel's oratorios (such as 'Samson,' for the Leeds Festival of 1880), and in 1902 he brought out a new full score and vocal score of the 'Messiah,' and conducted a performance of the work, according to his own readings, given by the Royal Society of Musicians in the Queen's Hall, Nov. 12, of the same year. (See an article in *Musical Times*, 1899, p. 225.)] W. H. H.

PRUCKNER, Dionys, born in Munich, May 12, 1834, was a pupil of F. Niest, and appeared as a pianist at the Leipzig Gewandhaus at the age of seventeen. He then studied under Liszt at Weimar until 1855, when he settled in Vienna, making concert-tours from there. In 1859 he was appointed professor at the Stuttgart Conservatorium, and in 1864 received the title of court pianist. He died at Heidelberg, Dec. 1, 1896. (Riemann's *Lexikon.*)

PRUDENT, Emile, born at Angoulême, April 3, 1817, never knew his parents, but was adopted by a piano-tuner, who taught him a little music. He entered the Paris Conservatoire at ten, and obtained the first piano prize in 1833, and the second harmony prize in 1834. He had no patrons to push him, and his want of education not being supplied by natural facility, he had a long struggle with the stern realities of life, but by dint of patience and perseverance he overcame all obstacles. His first performance in public was at a concert with Thalberg, whose style he imitated, and the success of his fantasia on 'Lucia di Lammermoor' (op. 8) established him with the public. He then made constant excursions in France, and occasional trips abroad, but his home continued to be in Paris, and there he composed and produced his new pieces. His compositions, about seventy in number, include a trio for PF., violin, and violoncello ; a concerto-symphonie 'Les trois Rêves' (op. 67) ; several brilliant and pleasing morceaux de genre, such as 'Les Bois,' and 'La Danse des Fées' ; fantasias on opera-airs, or themes by classical composers ; transcriptions with and without variations, cleverly calculated to display the virtuosity of a pianist ; and finally 'Etudes de genre,' also intended to show off manual dexterity. His music is clear, melodious, and correct ; pleasing the ear without straining the attention. Prudent was no fiery or original genius, but an artist with a real love for his instrument, and a thorough understanding of its resources, and a musician of taste and progress. From Thalberg to Mendelssohn is a long way to traverse, and

Prudent was studying the latter composer with enthusiasm when he was carried off after forty-eight hours' illness, by diphtheria, on May 14, 1863. His kind and generous disposition caused him to be universally regretted. He was a good teacher, and formed several distinguished pupils. In England he was well known. He played a concerto in B♭ of his own composition at the Philharmonic, May 1, 1848; returned in 1852 and introduced his elegant morceau 'La Chasse,' which he repeated at the New Philharmonic Concert, June 1, 1853. G. C.

PRUME, François Hubert, violinist, was born June 3, 1816, at Stavelot near Liége. Having received his first instruction at Malmédy, he entered in 1827 the newly opened Conservatoire at Liége, and in 1830 that at Paris, where he studied for two years under Habeneck. Returning to Liége he was appointed professor at the Conservatoire, although only seventeen years of age. In 1839 he began to travel, and visited with much success Germany, Russia, and the Scandinavian countries. He died July 14, 1849, at Stavelot. Prume was an elegant virtuoso, with most of the characteristic qualities of the modern Franco-Belgian school. He is chiefly remembered as the composer of 'La Mélancolie,' a sentimental *pièce de salon*, which for a time attained an extraordinary popularity, without, however, possessing the artistic worth of the rest of Prume's compositions. P. D.

PRUMIER, Antoine, born in Paris, July 2, 1794, learned the harp from his mother, and afterwards entered the Conservatoire, and obtained the second harmony prize in Catel's class in 1812. After this, however, he was compelled by military law to enter the École polytechnique; but in 1815 he gave up mathematics, re-entered the Conservatoire, and finished his studies in counterpoint under Eler. He then became harpist in the orchestra of the Italiens, and, on the death of Nadermann in 1835, professor of the harp at the Conservatoire. In the same year he migrated to the Opéra-Comique, but resigned his post in 1840, in favour of his son, the best of his pupils. Prumier composed and published about a hundred fantasias, rondeaux, and airs with variations for the harp—all well written but now antiquated. He received the Legion of Honour in 1845, and was vice-president of the Association des Artistes Musiciens for seventeen years consecutively. He died from the rupture of an aneurism at a committee meeting of the Conservatoire, Jan. 21, 1868. He had retired on his pension the year before, and been succeeded by Labarre, at whose death (April 1870) the professorship devolved upon

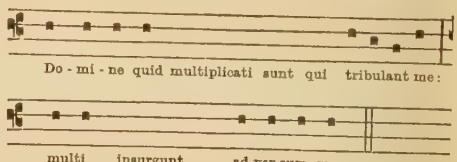
Ange Conrad Prumier, born in Paris, Jan. 5, 1820, and lauréat in 1838. Like his father he wrote well for the instrument, and was a skilled performer and a musician of taste. He died in Paris, April 3, 1884. G. C.

PSALM. (i.) For the musical recitation of the prose translation of the Psalms see articles Antiphon, Gregorian Tones, Inflexion, Psalmody, Responsorial Psalmody.

(ii.) For the musical settings of metrical versions of the Psalms, see Hymn, and Psalter.

(iii.) The elaborate settings of entire psalms, whether for chorus alone, for solo voices, or for combinations of voices and instruments, are mentioned under the names of their composers.

PSALMODY. There are three different types of Psalmody which have been in use in the Christian Church, and are broadly distinguished from one another. The two most important classes, the Antiphonal and Responsorial Psalmody, will be found under Antiphon and Responsorial Psalmody. The third, which is called Direct Psalmody (*Psalmodia in directum*, or *Psalmus directaneus*), has never had the same vogue, and now only survives in a few positions. The fundamental distinction between the three is as follows:—Responsorial Psalmody is the alternation between the soloist and choir, Antiphonal Psalmody the alternation of two choirs, while the Direct Psalmody has no alternation at all, but simply goes straight forward. The last appears in simple shape in the Benedictine services, where still a psalm is sung *in directum*, that is, in unbroken chorus. The method of singing is of the simplest sort, being mere recitation with a slight inflexion, thus:—



The same type of Psalmody is found in a more elaborate shape in the Tract sung in the mass (see that heading), for, like the antiphonal Responsorial Psalmody, this also varies in degree of ornateness.

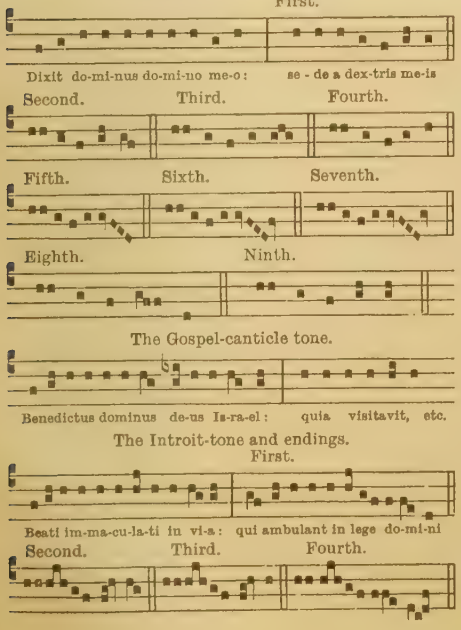
The tones employed for the Psalms in conjunction with the Antiphon are simple. They are found in the Ambrosian music in a more primitive form than in the Gregorian, with a less definite tonality, and that absence of methodical arrangement which is characteristic of the Ambrosian music. The Gregorian tones have all been reduced to order. A tone corresponds with each of the eight modes; and its reciting note is the dominant of the mode. Each tone consists of two members corresponding to the two halves of the psalm verse. According to the law already explained in the article Inflexion it has an intonation leading up to the reciting note, and a cadence called the mediation at the end of the first half, the reciting note is then resumed in the second half

and leads to a final cadence called the ending. This is the fixed shape of all Gregorian tones; only in the case of the irregular or 'peregrine' tone it is relinquished and the recitation takes place at a different pitch in the second half from that used in the first half. According to the strict Gregorian system the mediation of the first half of the tone is also fixed. It is only in debased plain-song that the clear distinction between the tones has been obliterated by the introduction of fancy mediations. Variety is secured by the final cadences, technically called the endings. These vary in number according to the different tones. They never have been uniform. The earliest documents show a certain amount of variety of use, and this variety survives. The larger number of mediæval endings, however, were in universal use in the Middle Ages, and there was much more agreement than variety.

A more elaborate form of tone was adopted for the gospel-canticles, the intonation and mediation, and to a certain extent even the reciting note, were decorated, while the ending remained the same as in the case of the ordinary psalms. The forms of tone in use of the antiphons at mass, namely the introit and communion, were of a still more decorated character. Each tone, therefore, exists in three forms, as a psalm tone, as a gospel-canticle tone, and as an introit tone. The Sarum form of the Gregorian tones is here subjoined. It is as good a representative as any of the best mediæval traditions on the subject.

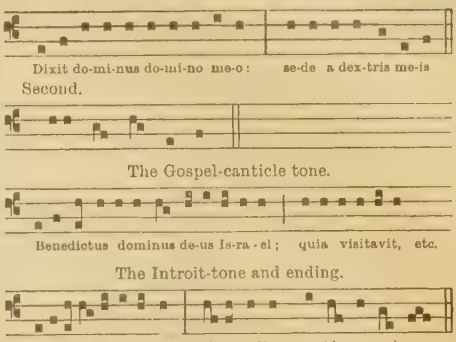
FIRST MODE.

Psalm-tones and endings.


First.
Dixit do-mi-nus do-mi-no me-o: se-de a dex-tris me-is
Second. Third. Fourth.
Fifth. Sixth. Seventh.
Eighth. Ninth.
The Gospel-canticle tone.
Benedictus dominus de-us Is-ra-el: quia visitavit, etc.
The Introit-tone and endings.
First.
Beati im-ma-cu-la-ti in vi-a: qui ambulant in lege do-mi-ni
Second. Third. Fourth.

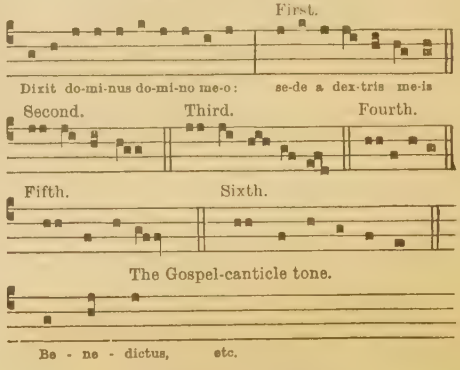
SECOND MODE.

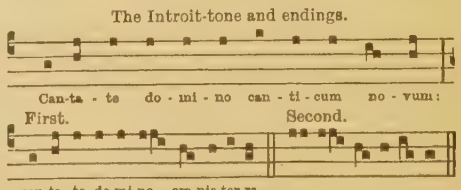
Psalm-tone and endings.


First.
Dixit do-mi-nus do-mi-no me-o: se-de a dex-tris me-is
Second.
The Gospel-canticle tone.
Benedictus dominus de-us Is-ra-el; quia visitavit, etc.
The Introit-tone and ending.
Quare fremuerunt gentes: et populi . . . sunti - na - mi - a

THIRD MODE.

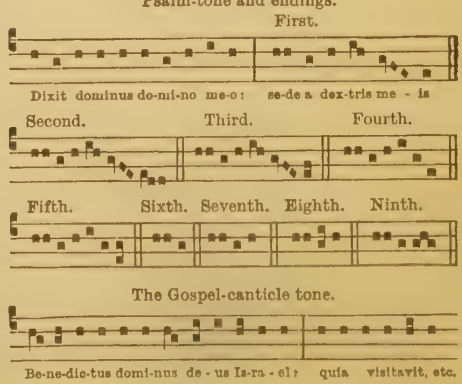
Psalm-tone and endings.

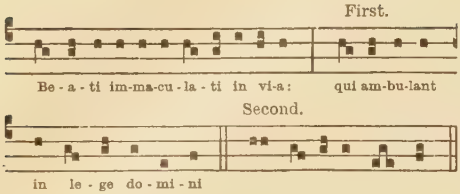


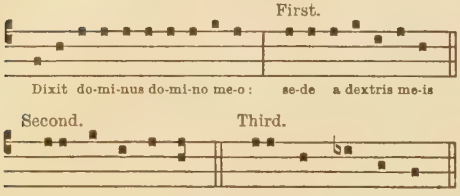


FOURTH MODE.

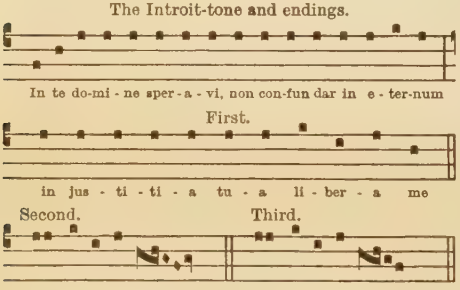
Psalm-tone and endings.


First.
Dixit dominus do-mi-no me-o: se-de a dex-tris me - is
Second. Third. Fourth.
Fifth. Sixth. Seventh. Eighth. Ninth.
The Gospel-canticle tone.
Be-ne-dic-tus domi-nus de - us Is-ra - el: quia visitavit, etc.

The Introit-tone and endings.

FIFTH MODE.

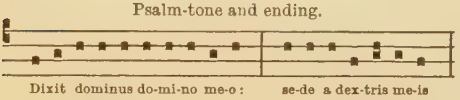
Psalm-tone and endings.

The Gospel-canticle tone is the same.

The Introit-tone and endings.



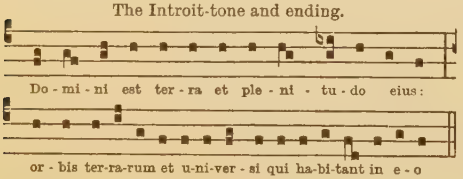
SIXTH MODE.

Psalm-tone and ending.



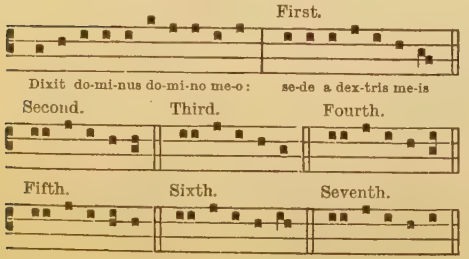
The Gospel-canticle tone is the same as the First Mode.

The Introit-tone and ending.

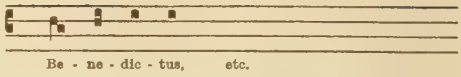


SEVENTH MODE.

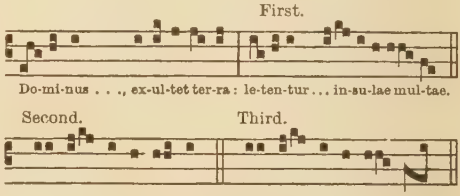
Psalm-tone and endings.



Intonation for Gospel-canticles.

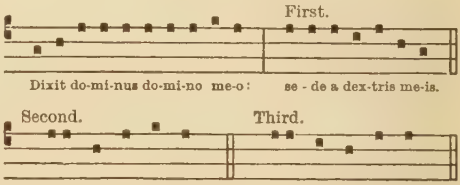


Introit-tone and endings.



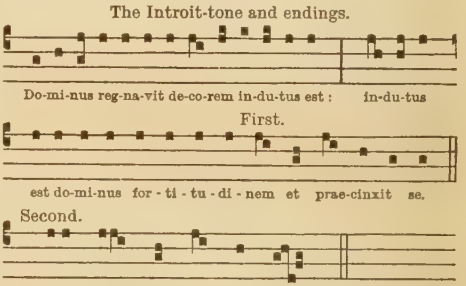
EIGHTH MODE.

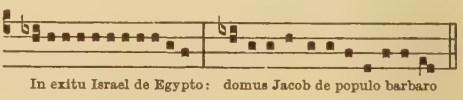
Psalm-tone and endings.



The Gospel-canticle tone is like the Second Mode, a fifth higher.

The Introit-tone and endings.

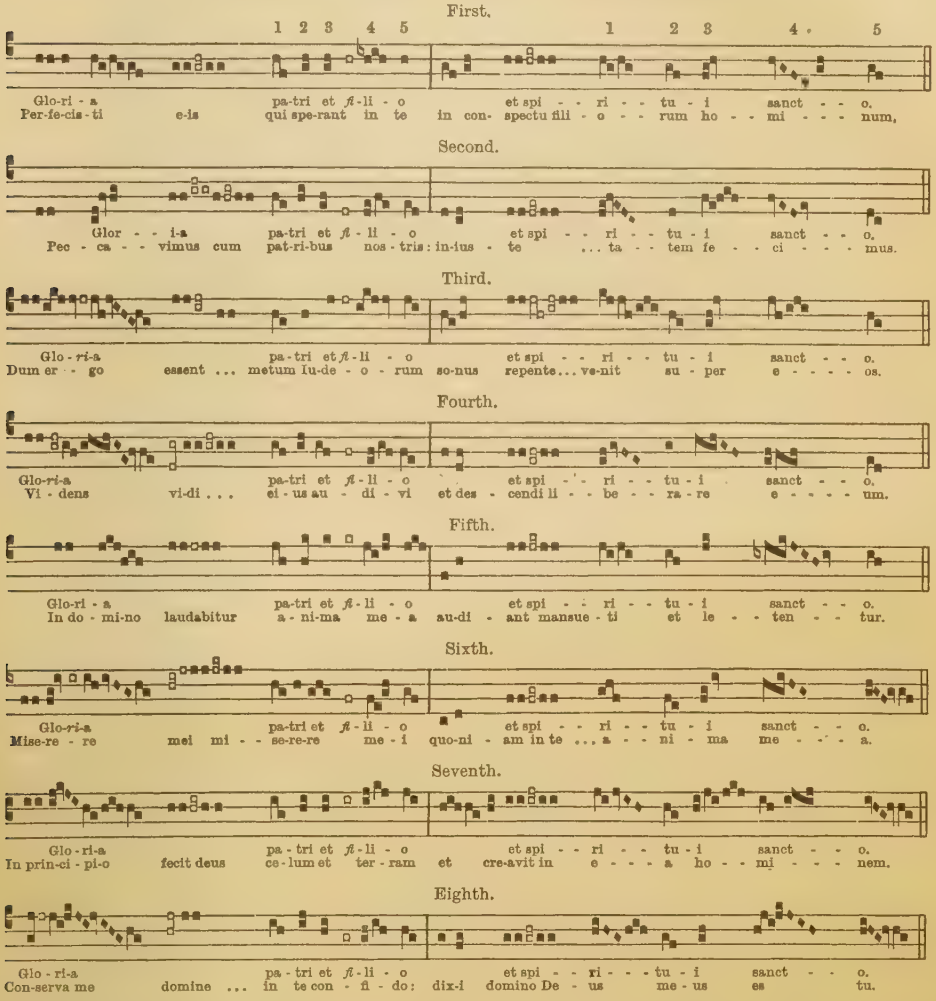


THE IRREGULAR OR PEREGRINE TONE.

These psalm-tones provide great variety of rhythm. The mediations are in some cases formed from a single accent (Modes II, V, VIII), in others from a double accent (III and VII), while in Modes I and VI the inflexion is on the penultimate independently of accent. Still greater differences prevail in the endings, ranging from the single-note inflexion of IV 6 to the five-note inflexion of III 6. They thus avoid rhythmically all the measured monotony of the Anglican chant as well as the wearisome recurrence of all closes in harmony.

Responsorial Psalmody in its simplest form has entirely disappeared. Psalms are no longer sung anywhere in the Western Church in the simple inflected monotone of a soloist with a brief interpolation on the part of the congrega-

tion ; nor does anything survive to show exactly what musical form this primitive Psalmody had. It is probable that it was not unlike the Litany. Responsorial Psalmody survives in its elaborated form in the Gradual at Mass and at the Office in the shape of a Respond alternating with one or more verses. There is no fixed tone for use with the Verses in the case of the Gradual, but there is a fixed responsorial tone in each mode for use with the Verses of the responds of the Office. These eight responsorial verse-tones are here given in outline :—

THE TONE OF THE RESPOND-VERSE IN THE SEVERAL MODES.


First.
1 2 3 4 5 1 2 3 4 5
Glo-ri - a pa-tri et fi-li - o et spi - - ri - - tu - i sanct - - o.
Per-fe-cis - ti e-is qui spe-rant in te in con- spectu fili - o - - rum ho - - mi - - - num,
Second.
Glor - - i-a pa-tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
Pec - ca - - vimus cum pat-ri-bus nos - tris : in-ius - te ... ta - - tem fe - - ci - - - mus.
Third.
Glo - ri-a pa - tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
Dum er - - go essent ... metum Iu-de - o - rum so-nus repente... ve-nit su - per e - - - - os.
Fourth.
Glo-ri-a pa-tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
Vi - dens vi-di . . . ei - us au - di - vi et des - cendi li - - be - - ra - re e - - - - um.
Fifth.
Glo-ri - a pa-tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
In do - mi-no laudabitur a - ni-ma me - a au-di - ant mansue - ti et le - - ten - - tur.
Sixth.
Glo-ri-a pa-tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
Mise-re - re mei mi - - se-re-re me - i quo-ni - am in te ... a - - ni - ma me - - - a.
Seventh.
Glo - ri-a pa - tri et fi - li - o et spi - - ri - - tu - i sanct - - o.
In prin-ci - pi-o fecit deus ce - lum et ter - ram et cre-avit in e - - - - a ho - - mi - - - nem.
Eighth.
Glo - ri-a pa - tri et fi - li - o et spi - - ri - - - tu - i sanct - - o.
Con-serva me domine ... in te con - fi - do: dix-i domino De - us me - us es tu.

They will be seen to consist of the same elements as were noted before in the Antiphonal psalm-tone ; each of them is double in character, has an intonation leading to the recitation, each in turn is closed by a mediation ; then in the second half the recitation is resumed (with or without a second intonation to lead into it), and the whole is closed by a final cadence. Here it is the final cadences that are the most fixed parts of the tone. They are pentesyllabic, that is to say, the last five principal syllables of each half of the verse are set to the five groups of the cadence. If there were small light syllables too unimportant to be counted they were neglected in the reckoning and a small note (represented here with a white centre) was inserted to accommodate them somewhere in the body of the cadence. If the psalm-verse is long the recitation itself may be a good deal decorated. If it is short the reciting note may altogether disappear. Similarly the intonation is expanded or contracted as occasion may demand. The *Gloria patri* represents a contracted form of the psalm-verse, but side by

side with it indications are given to show the employment of the same melody to a longer text. W. H. F.

PSALTER, THE ENGLISH METRICAL, or paraphrastic rhyming translation of the Psalms and Evangelical Hymns, intended to be sung, dates from the third year of King Edward the Sixth, the year 1549; but if we may believe the accounts usually given of the subject, the practice of singing compositions of this nature in England is far older, having existed among the sympathisers with the new doctrines, long before the Reformation; it may even have had its beginnings among the followers of Wycliffe or Walter Lollard. With regard to this supposition, one thing only is certain: Sternhold's translations—the nucleus of the metrical psalter which has come down to us—were not by any means the first. Sir Thomas Wyat the elder had already translated the seven penitential psalms, and the Earl of Surrey three others; while about the same time Miles Coverdale, an eminent divine—formerly, like Luther, an Augustinian monk, and one of the earliest converts to the reformed doctrines,—brought out thirteen of the most popular Psalms, translated into English (two of them twice) in metrical form, apparently from the rhymed versions contained in the current German hymn books published between 1524 and 1535. But the scope of the work was not confined to a few of the Psalms of David, as will be seen from the title:—

Goostly psalmes and spirituall songes drawen out of the holy Scripture, for the cõforte and consolacyon of soch as loue to reioyce in God and his worde (Colophon). Imprynted by me Johan Gough. Cum priuilegio Regali. No date (? 1539),

the psalms being twenty-six in number. There are, among other hymns, three to the Holy Spirit, two of the Commandments, two of the Creed, two of the Paternoster; hymns of the Nativity and the Resurrection, the Magnificat and Nunc Dimittis. The rest are for the most part sacred songs of the chorale type; but there is one office hymn—*Christe qui lux es*—with its proper tune. Of the tunes, which accompany the words throughout,—no psalm or hymn being without a tune,—it may be said generally that they were probably taken as they were found in the *Geistliche Lieder* referred to above, attached to the hymns or psalms selected for translation. Many have already been identified, and, judging from the entire similarity of style which is seen throughout the collection, it may be supposed that the rest will eventually reveal their derivation from the same source. They are, of course, strictly modal. All the modes except the fifth and sixth are represented, both in their original and transposed positions. The first, fourth, twelfth, and thirteenth each contribute five tunes; the rest one or two each. The melodies are often exceedingly fine and striking, but from the nature of the metres employed, metres very different from those adopted for similar purposes in this country, few of them could be thought to have exercised any influence upon the English ideal of metrical music. The only copy of Coverdale's work known to exist, is in the Library of Queen's College, Oxford. Its rarity, and also the fact that its methods were not to any apparent extent adopted in England, may be in part due to the circumstance of its suppression in 1539, the year, indeed, of its supposed publication, by order of King Henry VIII. In 1549, the year in which Sternhold's first small work was published, without tunes, there appeared a metrical translation of the Psalter complete, together with the Evangelical Hymns, and music set in four parts, of which the title is as follows:—

The Psalter of David newely translated into Englysh metre in such sort that it maye the more decently, and wyth more delyte of the mynde, be read and songe of al men. Wherunto is added a note of four partes,[1] with other thynges, as shall appeare in the Epistle to the Readar. Translated and Imprinted by Robert Crowley in the yere of our Lorde MDXLIX the XX daye of September. And are to be sold in Eley rentes in Holbourne. Cum privilegio ad Imprimendum solum.[2]

In the 'Epistle to the Readar' the music is described thus:—

A note of song of iiii parts, which agreth with the meter of this Psalter in such sort, that it serveth for all the Psalmes thereof, conteyninge so many notes in one part as be syllables in one meter, as appeareth by the dyttie that is printed with the same.

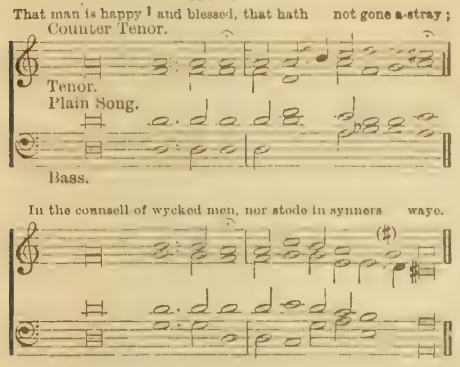
This book is extremely interesting, not only in itself, but because it points to previous works of which as yet nothing is known. In his preface the author says:—'I have made open and playne that which in other translations is obscure and harde,' a remark which must surely apply to something more than the meagre contributions of Surrey and Wyat; and indeed the expression of the title, 'the Psalter of David, newly translated,' seems clearly to suggest the existence of at least one other complete version. The metre is the common measure, printed not, as now, in four lines of eight and six alternately, but in two lines of fourteen, making a long rhyming couplet.[3] The verse, compared with other work of the same kind, is of average merit: the author was not, like Surrey or Wyat, a poet, but a scholar turned puritan preacher and printer, who pretended to nothing more than a translation as faithful as possible, considering the necessities of rhyme. But the most interesting thing in the book is the music,[4] which here follows:—

[1] 'Note' or 'note of song,' was, or rather had been, the usual description of music set to words. At this date it was probably old-fashioned, since it seldom occurs again. In 1544, Cranmer, in his letter to Henry VIII., respecting his Litany, speaks of the whole of the music sometimes as 'the note,' and sometimes as 'the song.'

[2] A copy of this book is in the library of Brasenose College, Oxford. Thanks are due to the College for permission to examine it. [Another copy—differently set up—is in Mr. Christie Miller's library, Britwell, Bucks.]

[3] This was the usual way of printing the common measure in Crowley's day, and for many years afterwards.

[4] The plain-song of this chant is of course the seventh ecclesiastical tone, with the well-known ending upon the participant A.


Mode VII.
That man is happy [1] and blessed, that hath not gone a-stray;
Counter Tenor.
Tenor.
Plain Song.
Bass.
In the counsell of wycked men, nor stode in synners waye.

Its interest is of several kinds. In the first place it is the earliest music to an English metrical version as yet discovered. The insertion of the bar also converts it into a double chant, a musical form hitherto supposed unknown till a hundred years later, and thus shows by what a simple transition the passage from chanting the prose psalter to singing the metrical one might be accomplished. It would be unwise to argue from this single specimen that it was so accomplished, or that we see here the typical early English metrical psalm-tune; but certainly the discovery of this little composition, so obviously intermediate in character, very much diminishes the probability that the chorale form, which soon afterwards prevailed, was known in England at this time.

We now enter upon the history of what afterwards became the authorised version. In the year 1548 or 1549—it is uncertain which, but possibly early in 1549—appeared a small volume with the following title:—

Certayne Psalmes chosen out of the Psalter of David and drawen into Englishe Metre by Thomas Sternhold, Grome of ye Kynges Maiesties Robes. London, Edvardus Whitchurche.

This volume, which is without date, contains nineteen psalms only, in double common measure, or four lines of fourteen, by Sternhold alone, without music. Sternhold died in 1549, and on Dec. 14 of that year another edition was published, with a new title:—

All such psalmes of David as Thomas Sternehold late groome of ye Kinges Maiesties Robes didde in his lyfetime draw into English metre. Newly imprinted by Edward Whitchurche.

Besides the original nineteen, this edition contains eighteen by Sternhold; and, printed as a second part, a supplement of seven by J. Hopkins without music. This is the volume which in previous accounts of the subject[2] has been usually described as the first edition; and no mention is made of Hopkins's supplement. It has also been usual to describe the contents as 'fifty-one psalms'; the actual number, it will be seen, is forty-four. Lowndes mentions a second edition of this work in the following year:—'by the widowe of Jhon Harrington, London, 1550.'

In this year also William Hunnis, a gentleman of the Chapel Royal, published a small selection of metrical psalms, in the style of Sternhold, with the following title:—

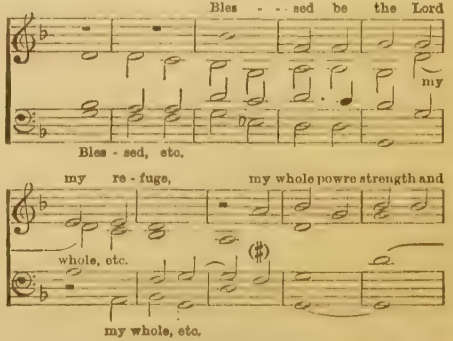
Certayne Psalms chosen out of the Psalter of David, and drawen furth into English Meter by William Hunnis, London, by the wydow of John Herforde, 1550.

A copy of this work is in the public library of Cambridge. There is no music. In 1553 appeared a third edition of the volume dated 1549, again published by Whitchurche. This edition contains a further supplement of seven psalms by Whittingham, thus raising the number to fifty-one. There is still no music. Lowndes mentions another edition of the same year, 'by Thom. Kyngston and Henry Sutton, London.'

To this year also belongs a small volume containing nineteen psalms in the common measure, which is seldom mentioned in accounts of the subject, but which is nevertheless of great interest, since it contains music in four parts. The title is as follows:—

Certayne Psalmes select out of the Psalter of David, and drawen into Englyshe Metre, with notes to every Psalme in iiij parts to Synge, by F. S. Imprinted at London by Wyllyam Seres, at the Sygne of the Hedge Hogge, 1553.[3]

In the dedication, to Lord Russell, the author gives his full name, Francys Seagar. The music is so arranged that all the four voices may sing at once from the same book: the parts are separate, each with its own copy of words; the two higher voices upon the left-hand page, the two lower upon the right; all, of course, turning the leaf together. Though the music continues throughout the book, the actual number of compositions is found to be only two, one being repeated twelve times, the other seven. The first is here given:—



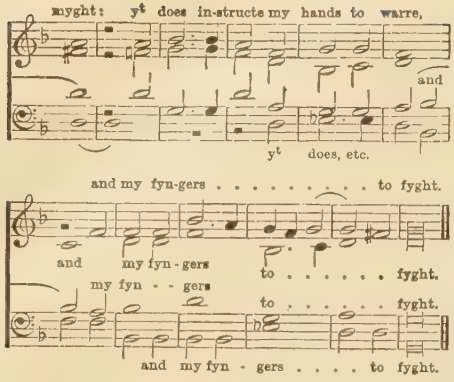
As this ending, however, is only a modulation which would have been corrected in the Roman service by the subsequent antiphon, the music belongs properly to the mode of the chant.

[1] In the original the reciting note is divided into semibreves, one for each syllable.

[2] Except in that given by Warton, who speaks of *several* editions during Sternhold's lifetime; it is impossible, however, to corroborate this.

[3] The unique copy of this book is in the library of Emmanuel College, Cambridge. Thanks are due to the College for permission to examine it.

[4] The original is without bars.


myght: yt does in-structe my hands to warre,
and
yt does, etc.
and my fyn-gers . . . . . to fyght.
and my fyn-gers to . . . . . fyght.
my fyn - gers to . . . . . tyght.
and my fyn - gers . . . . to fyght.

It will be perceived that we have not yet quite arrived at a tune. The part next above the bass, in descending by one degree upon the final, performs the office of a cantus firmus, but exhibits no other characteristic of a tune that could be sung alone. The composition is in fact a little motet, full of points of imitation, but capable of repetition. It is written in a style which will be easily recognised by those who are acquainted with Dr. Tye's music to his metrical Acts of the Apostles (also published in this year) or with the four-part song 'In going to my naked bed'—a native style, founded upon the secular part-songs of Fayrfax, Cornysshe, Newark, and Banister, which had been growing up during the reign of Henry the Eighth. We see it here, however, in an imperfect shape, and its development into a flowing, consecutive common measure tune is only to be found in Tye's work.[1] It is true that Tye, in the last line of his compositions generally, and occasionally elsewhere, somewhat injured the rhythmical continuity by introducing a point of imitation; but that was so obviously a concession to scholarship, and could with so little difficulty have been altered, that we may certainly ascribe to him the invention of an English form of psalm tune, in four parts, suitable for popular use, and far more beautiful than the tunes in chorale form to which it was compelled to give way. The influence of Geneva was at this time exceedingly powerful in England, and the tendency, slight as it is, to florid descant in Tye's work, must have been to the reformers extremely objectionable; for just as unisonous psalm-singing was to the papist the sign of heresy, so not less to the reformer was florid descant the sign of popery. To this, no doubt, it is owing that no more tunes were written in this style.

The publications of this year probably took place, before July, which was the month of the king's death; and nothing further was produced in this country during the reactionary reign of his successor. But in 1556 an edition of Sternhold was published in Geneva, for the use of the Protestants who had taken refuge there, which is extremely important in the history of the subject, since it contains the first instalment of those famous 'Church tunes,' some at least of which have been sung, Sunday after Sunday, in our English churches, from that day to this. The book appeared with a new title:—

One and fiftie Psalmes of David in English metre, whereof 37 were made by Thomas Sterneholde and the rest by others. Conferred with the hebrewe, and in certeyn places corrected, as the text and sens of the Prophete required.[2]

The date is gathered from the second part of the book, which contains the Geneva catechism, form of prayer, and confession, and is printed 'by John Crespin, Geneva, 1556.' No addition, it will be seen, had been made to the number of translations; it only remains, therefore, to speak of the tunes. In one respect this edition differs from all others. Here a new tune is given for every Psalm; in subsequent editions the tunes are repeated, sometimes more than once. They are printed without harmony, in the tenor or alto clef, at the head of the Psalm; the first verse accompanying the notes. The question has often been discussed, what the Church tunes are; what their origin, and who their author. Burney says they are 'mostly German'; but that is impossible, since the translations in the edition of Sternhold which the emigrants took with them to Geneva were all, except one or two, in double common measure; and there are no foreign tunes of this date which will fit that peculiarly English metre. The true answer is probably to be found in Ravenscroft's classified index of the tunes in his Psalter, published in 1621; where, under the heading of 'English tunes imitating the High Dutch, Italian, French and Netherlandish tunes,' will be found almost all the original 'Church tunes' which remained in use in his day. According to this excellent authority, therefore, the 'Church tunes,' as a whole, are English compositions. Furthermore, considering that they appear for the first time in this volume, published at Geneva, three years after the emigration, it becomes exceedingly probable that they are imitations of those which the emigrants found in use at Geneva among the French Protestants; which were chiefly, if not entirely, the tunes composed by Bourgeois for the Psalter of Marot and Béza. [See Bourgeois.] Some of the French tunes evidently at once became great favourites with the English Protestants. Already in this volume we find two most interesting attempts to adapt the famous French tune now known as the Old Hundredth to the double common measure. One is set to the 3rd Psalm, the other to the 68th. In both the first line is note for note the same as in the French tune: the difference begins with the difference of metre in the second line. We find further that as the translation of the Psalter

[1] One of Tye's tunes will be found in the article Windsor or Eton tune.

[2] A defective copy of this book is in the Bodleian Library; a better copy is in the Advocates' Library, Edinburgh.

proceeded towards completion, Keith and Whittingham, residents in Geneva, rendered some of the later psalms into special metres, and re-translated others—among them the 100th, in order to provide for the adoption of the most admired French tunes intact: these will be mentioned in detail, so far as they have been as yet identified, later on. The question of authorship is of secondary interest. There were at this time, no doubt, many English musicians capable of composing them, among the organists or singing men in the Cathedrals and Chapels Royal, who are known to have entered almost as warmly as the clergy into the religious discussions of the time, and of whom many took refuge at Geneva along with the clergy. Immediately upon the death of Mary, in 1558, [in which year a second edition appeared, the recently recovered unique copy of which is described in the *Times*, Sept. 19, 1902] this work found its way to England. The tunes at once became popular, and a strong and general demand was made for liberty to sing them in the churches. In the following year permission was given, in the 49th section of the injunctions for the guidance of the clergy, where, after commanding that the former order of service (Edward's) be preserved, Elizabeth adds:—

And yet nevertheless, for the comforting of such as delight in music, it may be permitted, that in the beginning or in the end of Common Prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived.

This permission and the immediate advantage that was taken of it, no doubt did much to increase the popular taste for psalm-singing, and to hasten the completion of the Psalter. For in the course of the next year, 1560, a new edition appeared, in which the number of Psalms is raised to 64, with the following title:—

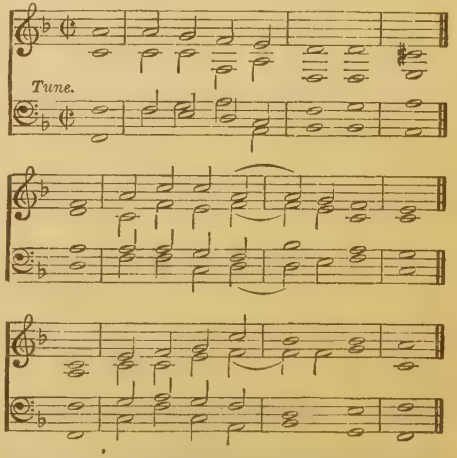
Psalmes of David in Englishe Metre, by Thomas Sterneholde and others: conferred with the Ebrue, and in certeine places corrected, as the sense of the Prophete required: and the Note joyned withall. Very mete to be used of all sorts of people privately for their godly solace & comfort, laying aparte all ungodly songes & ballades, which tende only to the nourishing of vice, and corrupting of youth. Newly set foarth and allowed, according to the Quenes Maiesties Iniunctions. 1560.

The only known perfect copy of this edition is in the library of the Society of Antiquaries, where it is bound up together with a Bible of 1553. It bears Day's name as printer and the date. It contains, moreover, an *Introduction to learn to sing*, a feature hitherto unknown in Sternhold, but not unfrequently occurring afterwards.[1] Although no mention is made of them in the title, this work includes metrical versions of three of the Evangelical Hymns, the ten Commandments, the Lord's Prayer, and the Creed. The practice of repeating the tunes begins here, for though the number of psalms has been increased, the number of tunes has diminished. There are only forty-four, of which twenty-three have been taken on from the previous edition; the rest are new. Among the new tunes will be found five adopted from the French Psalter, in the manner described above. They are as follows: The tunes to the French 121st, 124th, and 130th, have been set to the same psalms in the English version; the French 107th has been compressed to suit the English 120th; and the French 124th, though set to the same psalm in the English version, has been expanded by the insertion of a section between the third and fourth of the original—the French psalm having four lines of eleven to the stanza, the English five. The tune for the metrical commandments is the same in both versions.

By the following year twenty-three more translations were ready; and another edition was brought out, again at Geneva:[2]—

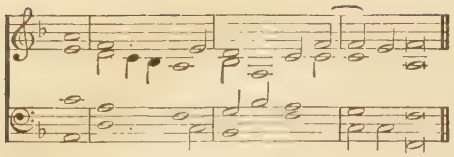
Foure score and seven Psalmes of David in English Mitre, by Thomas Sterneholde and others: conferred with the Hebrewe, and in certeine places corrected, as the sense of the Prophet requireth. Whereunto are added the Songe of Simeon, the then commandments and the Lord's Prayer. 1561.

From the 'Forme of Prayers,' etc., bound up with it, we gather that it was 'printed at Geneva by Zacharie Durand.' The number of tunes had now been largely increased, and raised to a point beyond which we shall find it scarcely advanced for many years afterwards. The exact number is sixty-three; of which twenty-two had appeared in both previous editions, fourteen in the edition of 1560 only, and two in the edition of 1556 only. The rest were new. Among the new tunes will again be found several French importations. The tunes for the English 50th and 104th are the French tunes for the same psalms. The 100th is the French 134th,



[1] A copy, without name of place or printer, and imperfect at the end, is in the library of Christ Church, Oxford. Thanks are due to the College for permission to examine it.

[2] The unique copy of this book is in the Library of St. Paul's Cathedral. Thanks are due to the Dean and Chapter for permission to examine it.



the 113th is the French 36th, the 122nd the French 3rd, the 125th the French 21st, the 126th the French 90th. The 145th and 148th are also called 'French' by Ravenscroft.[1] Thus far there is no sign of any other direct influence. The imported tunes, so far as can be discovered, are all French; and the rest are English imitations in the same style.

Before we enter upon the year 1562, which saw the completion of Sternhold's version, it is necessary that some account should be given of another Psalter, evidently intended for the public, which had been in preparation for some little time, and actually printed in 1567 or 1568 according to John Daye's license granted by the Stationers' Company, but which was never issued — the Psalter of Archbishop Parker. The title is as follows:—

The whole Psalter translated into English metre, which contayneth an hundreth and fifty psalmes. Imprinted at London by John Daye, dwelling over Aldersgate beneath S. Martyn's. Cum gratiâ et privilegio Regiæ maiestatis, per decennium.

The privilege sufficiently proves the intention to publish. It seems at first sight curious, that while it has been necessary to speak of the copies of published works hitherto referred to as unique, it should be possible to say of this, which was never given to the public, that at least eight examples are in existence. The reason, however, is no doubt to be found in the fact that the few copies struck off as specimens were distributed to select persons, and so, finding their way at once into careful hands, were the better preserved. The existing copies, so far as they have been compared, correspond exactly; and show that the work was complete, lacking nothing except the date, for which a blank space was left at the foot of the title-page. The verse of this translation, which is in various metres, is in every way far superior to that of Sternhold's; but though the author has evidently aimed at the simplicity and directness of his original, he is frequently obscure. The suppression of the work, however, was probably not due to any considerations of this kind, but either to the enormous popularity of Sternhold's version, which was every day becoming more manifest, or, as it has been sometimes supposed, to a change in the author's opinion as to the desirability of psalm-singing. In any case, it is much to be regretted, since it involved the suppression of nine tunes specially composed by Tallis, in a style peculiar to himself, which, if the work had been published, would at all events have once more established the standard of an English tune in four parts, broad, simple, and effective, and suitable for congregational use; and, from the technical point of view, finer than anything of the kind that has been done since. Whether it would have prevailed or not, it is impossible to say. We have seen how, in the case of Tye, the influence of Geneva triumphed over the beauty of his music; and that influence had become stronger in the interval. On the other hand, the tendency to florid descant, so hateful to the reformers, was absent from the work of Tallis. The compositions in this book are printed, in the manner then customary, in separate parts, all four being visible at once. They are in nearly plain counterpoint; the final close is sometimes slightly elaborated, but generally the effect—which is one of great richness, solemn or sweet according to the nature of the particular scale—is obtained by very simple means. Eight of the tunes are in the first eight modes, and are intended for the psalms; the ninth, in Mode XIII, is supplementary, and is set to a translation of 'Veni Creator.' Two of them have been revived, and are now well known. One appears in our hymnals as 'Tallis,' and is the supplementary tune in Mode XIII; the other, generally set to Bishop Ken's evening hymn, and known as 'Canon,' is the tune in Mode VIII. With regard to the latter, it should be mentioned that in the original it is twice as long as in the modern form, every section being repeated before proceeding to the next. With this exception the melodies appear as they were written; but, as regards the three other parts, only such fragments have been retained as have happened to suit the taste or convenience of compilers. In the original, too, the tenor leads in the canon; this is reversed in the modern arrangement. The tune in Mode I, given as No. 78 in *The English Hymnal* (1906), transposed a third higher, is in a more severe and solemn strain than the two just mentioned. The treatment of the sixth—natural in the first half of the tune, and flat in the latter half—is in the finest manner of Dorian harmony. The instruction with regard to the tunes is as follows:—

The tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or such as will syng or play them privatlye.

The method of fitting the psalms to appropriate tunes is very simple. At the head of each psalm stands an accent—grave, acute, or circumflex—indicating its nature as sad, joyful, or indifferent, according to the author's notion: the tunes bear corresponding accents. The work is divided into three parts, each containing fifty psalms; and since it is only in the third part that these accents appear (together with

[1] The imported tunes sometimes underwent a slight alteration, necessitated by the frequency of the feminine rhymes in the French version. By this method a new character was often given to the tune.

a rather ingenious system of red and black brackets, showing the rhyming structure of the verse), we may perhaps conclude that the work was not all printed at once, and that it was only towards the end—possibly after the promulgation of Elizabeth's injunctions—that it was thought desirable to have tunes composed.

The first complete edition of the Sternhold and Hopkins version, containing the whole Psalms, the Evangelical Hymns, and the Spiritual Songs, was published in 1562. The second edition followed in 1563 and the third in 1564 (the unique copy is in the John Ryland library at Manchester); the title is as follows:—

'The whole booke of Psalms collected into Englysh Meter, by T. Sternhold, I. Hopkins, and others, conferred with the Ebrue, with apt notes to singe them withal. Faithfully perused and alowed according to thorder appointed in the Queene's maiestie's Iniunctions. . . . Imprinted at London by John Day dwelling over Aldersgate. . . . 1562.

The number of tunes in this edition is sixty-five; of which 14 had appeared in all the previous editions, seven in the editions of 1560 and 1561 only, and seven in the edition of 1561 only, and four in the edition of 1560 only. The rest were new. Nothing more had been taken from the French Psalter; but two tunes which Ravenscroft calls 'High Dutch' were adopted. One of them, set to Wisdome's prayer 'Preserve us, Lord, by thy dear word,' was identified by Burney with the so-called Luther Chorale set to similar words. It will have been observed that a considerable rearrangement of the tunes had hitherto taken place in every new edition; the tunes which were taken on from previous editions generally remained attached to the same psalms as before, but the number of new tunes, as well as of those omitted, was always large. Now, however, the compilers rested content; and henceforward, notwithstanding that a new edition was published almost yearly, the changes were so gradual that it will only be necessary to take note of them at intervals. The tunes are printed without bars, and in notes of unequal length. Semibreves and minims are both used, but in what seems at first sight so unsystematic a way—since they do not correspond with the accents of the verse—that few of the tunes, as they stand, could be divided into equal sections; and some could not be made to submit to any time-signature whatever. In this respect they resemble the older ecclesiastical melodies. The idea of imitation, however, was probably far from the composer's mind, and the object of his irregularity was no doubt variety of effect; the destruction of the monotonous swing of the alternate eight and six with accents constantly recurring in similar positions. To the eye the tunes appear somewhat confused; but upon trial it will be found that the long and short notes have been adjusted with great care, and, taking a whole tune together, with a fine sense of rhythmical balance. The modes in which these compositions are written are such as we should expect to meet with in works of a popular, as opposed to an ecclesiastical, character. The great majority of the tunes will be found to be in the modes which have since become our major and minor scales. The exact numbers are as follows:—twenty-eight are in Modes XIII and XIV, twenty-three in Modes IX and X, twelve in Modes I and II, one in Mode VII, and one in Mode VIII. All these modes, except the last two, are used both in their original and transposed positions.

A knowledge of music was at this time so general, that the number of persons able to sing or play these tunes at sight was probably very considerable. Nevertheless, as in the edition of 1560, so also in 1561, 1564, and again in 1577 and 1581, there was published *An Introduction to Learn to Sing*, consisting of the scale and a few elementary rules, for the benefit of the ignorant. The edition of 1607 contained a more elaborate system of rules, and had the sol-fa joined to every note of the tunes throughout the book; but this was not repeated, nor was any further attempt made, in this work, to teach music.

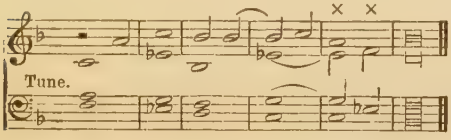
For competent musicians, a four-part setting of the church tunes was also provided by the same publisher:—

The whole psalmes in foure partes, which may be song to al musicall instrumentes, set forth for the encrease of vertue, and abolishyng of other vayne and triflyng ballades. Imprinted at London by John Day, dwelling over Aldersgate, beneath Saynt Martyns. Cum gratiâ et privilegio Regiæ Maiestatis, per septennium. 1563.[1]

Notwithstanding this title, only the first verse of each Psalm is given; enough to accompany the notes once, and no more: it is therefore only a companion to Sternhold; not, like almost all subsequent works of the kind, a substitute. But in other respects it was designed on a much larger scale than anything that appeared afterwards. It is in four volumes, one for each voice. Every composition, long or short, occupies a page; and at the head of each stands one of the fine pictorial initial letters which appear in all Day's best books about this time. But it is as regards the quantity of the music that it goes farthest beyond all other collections of the same kind. The composers of subsequent Psalters thought it quite sufficient, as a rule, to furnish each of the sixty-five church tunes with a single setting; but here, not only has each been set, but frequently two and sometimes three and four composers have contributed settings of the same tune; and as if this were not enough, they have increased the work by as many as thirty tunes, not to be found in Sternhold, and for the most part probably original. The total result of their labours is a collection of 141 compositions, of which four are by N. Southerton, eleven by R. Brimle, seventeen by

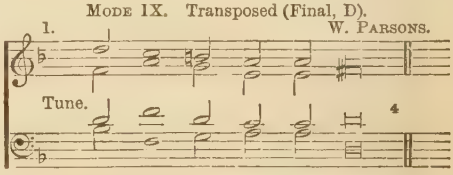
[1] A second edition was published in 1565.

J. Hake, twenty-seven by T. Causton, and eighty-one by W. Parsons. It is worthy of remark that while all the contemporary musicians of the first rank had already been employed upon contributions to the liturgical service—not only by way of MSS., but also in the printed work, 'Certayne notes,' etc., issued by Day in 1560,—the composers to whom the publisher had recourse for this undertaking are all, except one, otherwise unknown.[1] Nor is their music, though generally respectable and sometimes excellent, of a kind that requires any detailed description: it will be sufficient to mention a few of its most noticeable characteristics, interesting chiefly from the insight they afford into the practice of the average proficient at this period. The character of these compositions in most cases is much the same as that of the simple settings of the French Psalter by Goudimel and Claude le Jeune [concerning those composed by Franc for the Psalter of 1565, see vol. ii. p. 94], the parts usually moving together, and the tenor taking the tune. The method of Causton, however, differs in some respects from that of his associates: he is evidently a follower of Tye; showing the same tendency towards florid counterpoint, and often indeed using the same figures. He is, as might be expected, very much Tye's inferior in invention, and moreover still retains some of the objectionable collisions, inherited by the school of this period from the earlier descant, which Tye had refused to accept.[2] Brimle offends in the same way, but to a far greater extent: indeed, unless he has been cruelly used by the printer, he is sometimes unintelligible. In one of his compositions, for instance, having to accommodate his accompanying voices to a difficult close in the melody, he has written as follows:[3]—

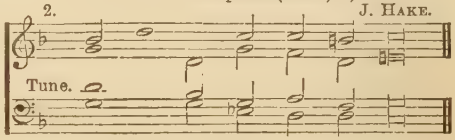


The difficulty arising from the progression of the melody in this passage was one that often presented itself during the process of setting the earliest versions of the church tunes. It arose whenever the melody, in closing, passed by the interval of a whole tone from the seventh of the scale to the final. When this happened, the final cadence of the mode was of course impossible, and some sort of expedient became necessary. Since, however, no substitute for the proper close could be really satisfactory—because, no matter how cleverly it might be treated, the result must necessarily be ambiguous—in all such cases the melody was sooner or later altered. As these expedients do not occur in subsequent Psalters, two or other specimens are here given of a more rational kind than the one quoted above.

Mode IX. Transposed (Final, D).



Mode I. Transposed (Final, G).



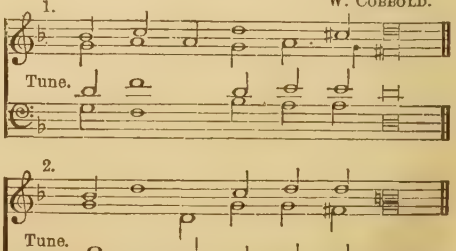
Both Parsons[5] and Hake appear to have been excellent musicians. The style of the former is somewhat severe, sometimes even harsh, but always strong and solid. In the latter we find more sweetness; and it is characteristic of him that, more frequently than the others, he makes use of the soft harmony of the imperfect triad in its first inversion. It should be mentioned that of the seventeen tunes set by him in this collection, seven were church tunes, and ten had previously appeared in Crespin's edition of Sternhold, and had afterwards been dropped. His additions, therefore, were none of them original. One other point remains to be noticed. Modulation, in these settings, is

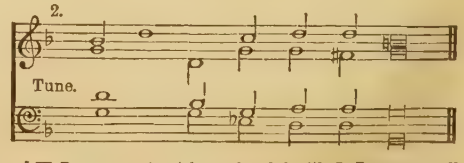
[1] Causton, a Gentleman of the Chapel Royal, had been a contributor to 'Certayne notes.'

[2] He frequently converts passing discords into discords of percussion, by repeating the bass note; and his ear, it seems, could tolerate the prepared ninth at the distance of a second, when it occurred between inner parts.

[3] This passage, however, will present nothing extraordinary to those who may happen to have examined the examples, taken from Risby, Pigott, and others, in Morley's *Plaine and Easie Introduction to Practicall Musick*. From those examples it appears that the laws which govern the treatment of discords were not at all generally understood by English musicians, even as late as the beginning of Henry the Eighth's reign: it is quite evident that discords (not passing) were not only constantly taken unprepared, but, what is more strange, the discordant note was absolutely free in its progression. It might either rise or fall at pleasure: it might pass, by skip or by degree, either to concord or discord; or it might remain to become the preparation of a suspended discord. And this was the practice of musicians of whom Morley says that 'they were skilful men for the time wherein they lived.'

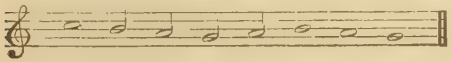
[4] In Este's psalter the tune of No. 1 has already been altered, in order to make a true final close possible, in the manner shown below. The tune containing No. 2 does not occur again, but here also an equally simple alteration brings about the desired result.



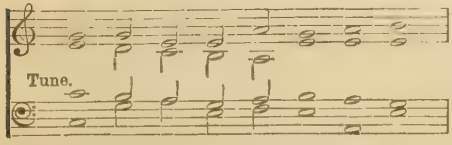


[5] W. Parsons must not be confounded with R. Parsons, a well-known composer of this period. J. Hake may possibly have been the 'Mr. Hake,' a singing man of Windsor, whose name was mentioned by Testwoode in one of the scoffing speeches for which he was afterwards tried (with Marbeck and another) and executed.

extremely rare ; and often, when it would seem —to modern ears at least—to be irresistibly suggested by the progression of the melody, the apparent ingenuity with which it has been avoided is very curious. In the tune given to the 22nd Psalm, for instance, which is in Mode XIII (final, C), the second half begins with a phrase which obviously suggests a modulation to the dominant :—



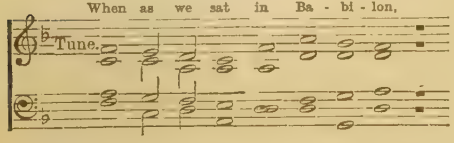
but which has been treated by Parsons as follows :— [1]



The importance of this Psalter, at once the first and the most liberal of its kind, entitles it to a complete example of its workmanship. The tune chosen is that to the 137th Psalm, an excellent specimen of the English imitations of the French melodies, and interesting also as being one of the two tunes which, appearing among the first printed—in Crespin's edition of Sternhold,—are in use at this day. It was evidently a favourite with Parsons, who has set it three times ; twice placing it in the tenor, and once in the upper voice. The latter setting is the one here given :— [2]

Mode XIV. Transposed.

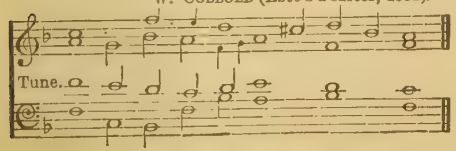
Psalm cxxxvii. W. Parsons.



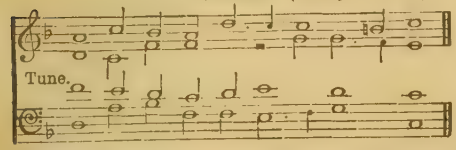
[1] Nothing is more interesting than to trace the progress of a passage of this kind through subsequent psalters, and to notice how surely, sooner or later, the modulation comes :—

Mode XIII. Transposed.

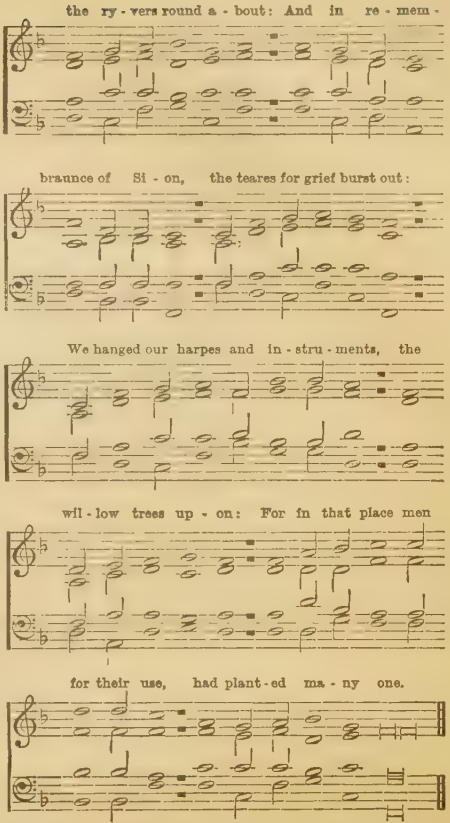
W. Cobbold (Este's Psalter, 1592).



T. Morley (Barley's Psalter).



[2] It must be confessed that the tune is more beautiful without its setting. Parsons has not only avoided every kind of modulation, but has even refused closes which the ear desires, and which he might have taken without having recourse to chromatic notes. It remained for later musicians to bring out the beauty of the melody.


the ry - vers round a - bout: And in re - mem -
braunce of Si - on, the teares for grief burst out :
We hanged our harpes and in - stru - ments, the
wil - low trees up - on: For in that place men
for their use, had plant - ed ma - ny one.

At the end of the book are to be found a few miscellaneous compositions, some in metre and some in prose, probably not specially intended for this work, but adopted into it. Some of these are by the musicians employed upon the Psalter ; but there are also two by Tallis, and one each by Shephard and Edwards.

The ample supply of four-part settings contained in Day's great collection seems to have so far satisfied the public craving, that during the next sixteen years no other publication of the same kind was attempted. Nor had the work which appeared at the end of that period been composed with any kind of desire to rival or succeed the existing one ; it had, in fact, never been intended for the public, and was brought out without the permission, or even the knowledge, of its author. Its title was as follows :—

The Psalmes of David in English meter with notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the godly Christians for recreatyng themselves, instede of fond and unseemly Ballades. Anno 1579 at London Printed by John Daye. Cum privilegio.

The circumstances of this publication, as they were afterwards related, were shortly these. It was Damon's custom, on the occasion of each of his visits to his friend, Mr. John Bull, to com-

pose, and leave behind him, a four-part setting of some one of the church tunes; and these, when the collection was complete, Bull gave to the printer, without asking the author's consent. The preface, by one Edward Hake, is a kind of apology, partly for the conduct of the above-mentioned Mr. John Bull, 'citizen and goldsmith of London,' and partly for the settings themselves, of which he says that they were 'by peece meale gotten and gathered together from the fertile soyle of his honest frend Guilielmo Damon one of her Maiesties Musitions,' who 'never meant them to the use of any learned and cunnyng Musition, but altogether respected the pleasuryng of his private frend.' The settings—one only to each tune—are very much of the kind that might be expected from the circumstances. They are in plain counterpoint, with the tune in the tenor; evidently the work of a competent musician, but without special merit. The book contains fourteen tunes not to be found in Day, and among these are the first four of those single common measure tunes which later quite took the place in popular favour of all but a few of the older double kind. They had not as yet been named, but they were afterwards known as Cambridge, Oxford, Canterbury, and Southwell. Two of the church tunes have been dropped; and it should also be remarked that in many tunes the value of the notes has been altered, the alteration being, in all cases, the substitution of a minim for a semibreve.

Warton mentions a small publication, 'VII Steppes to heauen, alias the vij [penitential] Psalmes reduced into meter by Will Hunnys,'[1] which he says was brought out by Henry Denham in 1581; and 'Seuen sobs of a sorrowfull soule for sinne,' published in 1585, was, according to the same authority, a second edition of the same work with a new title. The later edition contains seven tunes in double common measure, in the style of the church tunes, exceedingly well written, and quite up to the average merit of their models. Burney and Lowndes both mention a collection of settings with the following title:—

Musicke of six and five parts made upon the common tunes used in singing of the Psalmes by John Cosyn, London by John Wolfe, 1585.[1]

Another work, called by Canon Havergal the 'Psalter of Henrie Denham,'[1] is said to have been published in 1588.

Damon seems to have been considerably annoyed to find that compositions which he thought good enough for Mr. Bull, had been by Mr. Bull thought good enough for the public; and, as a protest against the injustice done to his reputation, began, and lived long enough to finish, two other separate and complete settings of the church tunes, in motet fashion; the tunes in the first being in the tenor, and in the second in the upper voice. They were brought out after his death by a friend, one William Swayne, from whose preface we learn the particulars of the publication of 1579. The titles are as follows:—

1. The former booke of the Musicke of M. William Damon late one of her maiesties Musitions: conteining all the tunes of David's Psalmes, as they are ordinarily soung in the Church: most excellently by him composed into 4 parts. In which sett the Tenor singeth the Church tune. Published for the recreation of such as delight in Musicke: by W. Swayne Gent. Printed by T. Este, the assignè of W. Byrd. 1591.
2. The second Booke of the Musicke of M. William Damon, conteining all the tunes of David's Psalmes, differing from the former in respect that the highest part singeth the Church tune, etc.

In both these works the compositions are in the same rather ornate style; points of imitation are frequently taken upon the plain-song, the parts from time to time resting, in the usual manner of the motet. Their whole aim is, in fact, more ambitious than that of any other setting of the church tunes. Twelve of the original tunes have been dropped, and one in single common measure added—the tune afterwards known as Windsor or Eton. [See WINDSOR TUNE, and vol. i. p. 654.]

Este, the publisher of these two works, must have been at the same time engaged upon the preparation of his own famous Psalter, for in the course of the next year it was brought out, with the following title:—

The whole booke of psalmes: with their wonted Tunes, as they are song in Churches, composed into foure parts: All which are so placed that foure may sing ech one a seueral part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes usually song in London, and other places of this Realme. With a table in the end of the booke of such tunes as are newly added, with the number of ech Psalme placed to the said Tune. Compiled by sondry avthors who haue so laboured herein, that the vnskilfull with small practice may attaine to sing that part, which is fittest for their voice. Imprinted at London by Thomas Est, the assigné of William Byrd: dwelling in Aldersgate streete at the signe of the Black Horse and are there to be sold. 1592.[2]

It seems to have been part of Este's plan to ignore his predecessor. He has dropped nine of the tunes which were new in Damon's Psalters, and the five which he has taken on appear in his 'Note of tunes newly added in this booke.' Four of these five were those afterwards known as Cambridge, Oxford, Canterbury, and Windsor, and the first three must already have become great favourites with the public, since Cambridge has been repeated twenty-nine times, Oxford twenty-seven times, and Canterbury thirty-three times. The repetition, therefore, is now on a new principle: the older custom was to repeat almost every tune once or twice, but in this Psalter the repetition is confined almost entirely to these three tunes. Five really new tunes, all in single common measure, have been added. To three of these, names, for the first time, are given; they are

[1] These works the writer has not been able to meet with.

[2] A second edition was published in 1594, and a third in 1604. The work was reprinted by the Musical Antiquarian Society in 1844.

'Glassenburie,' 'Kentish' (afterwards Rochester), and 'Chesshire.' The other two, though not named as yet, afterwards became London and Winchester.

For the four-part settings Este engaged ten composers, 'being such,' he says in his preface, 'as I know to be expert in the Arte and sufficient to answere such curious carping Musitions, whose skill hath not been employed to the furthering of this work.' This is no empty boast: seventeen of the settings are by John Farmer; twelve by George Kirbye; ten by Richard Allison; nine by Giles Farnaby; seven by Edward Blancks; five by John Douland; five by William Cobbold; four by Edmund Hooper; two by Edward Johnson, and one by Michael Cavendish. It will be observed that though most of these composers are eminent as madrigalists, none of them, except Hooper, and perhaps Johnson, are known as experts in the ecclesiastical style: a certain interest therefore belongs to their settings of plain-song; a kind of composition which they have nowhere attempted except in this work.[1] The method of treatment is very varied: in some cases the counterpoint is perfectly plain; in others plain is mixed with florid; while in others again the florid prevails throughout. In the plain settings no great advance upon the best of those in Day's Psalter will be observed. Indeed, in one respect, —the melodious progression of the voices,— advance was scarcely possible; since equality of interest in the parts had been, from the very beginning, the fundamental principle of composition. What advance there is will be found to be in the direction of harmony. The ear is gratified more often than before by a harmonic progression appropriate to the progression of the tune. Modulation in the closes, therefore, becomes more frequent; and in some cases, for special reasons, a partial modulation is even introduced in the middle of a section. In all styles, a close containing the prepared fourth, either struck or suspended, and accompanied by the fifth, is the most usual termination; but the penultimate harmony is also sometimes preceded by the sixth and fifth together upon the fourth of the scale. The plain style has been more often, and more successfully, treated by Blancks than by any of the others. He contrives always to unite solid and reasonable harmony with freedom of movement and melody in the parts; indeed, the melody of his upper voice is often so good that it might be sung as a tune by itself. But by far the greater number of the settings in this work are in the mixed style, in which the figuration introduced consists chiefly of suspended concords (discords being still reserved for the closes), passing notes, and short points of imitation between two of the parts at the beginning of the section. It is difficult to say who is most excellent in this manner. Farmer's skill in contriving the short points of imitation is remarkable, but one must also admire the richness of Hooper's harmony, Allison's smoothness, and the ingenuity and resource shown by Cobbold and Kirbye. The last two, also, are undoubtedly the most successful in dealing with the more florid style, which, in fact, and perhaps for this reason, they have attempted more often than any of their associates. They have produced several compositions of great beauty, in which most of the devices of counterpoint have been introduced, though without ostentation or apparent effort.

Farnaby and Johnson were perhaps not included in the original scheme of the work, since they do not appear till late, Johnson's first setting being Ps. ciii. and Farnaby's Ps. cxix. They need special, but not favourable, mention; because, although their compositions are thoroughly able, and often beautiful—Johnson's especially so—it is they who make it impossible to point to Este's Psalter as a model throughout of pure writing. The art of composing for concerted voices in the strict diatonic style had reached, about the year 1580, probably the highest point of excellence it was capable of. Any change must have been for the worse, and it is in Johnson and Farnaby that we here see the change beginning.[2]

There is, however, one Psalter which can be said to show the pure Elizabethan counterpoint in perfection throughout. It is entirely the work of one man, Richard Allison, already mentioned as one of Este's contributors, who published it in 1599, with the following title:—

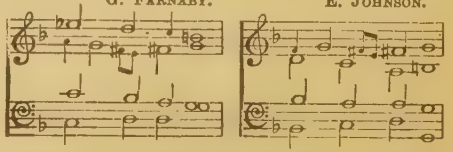
The Psalmes of David in Meter, the plaine song beeing the common tunne to be sung and plaide upon the Lute, Orpharyon, Citterne or Base Violl, severally or altogether, the singing part to be either Tenor or Treble to the instrument, according to the nature of the voyce, or for fowre voyces. With tenne short Tunnes in the end, to which for the most part all the Psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practize. By Richard Allison Gent. Practitioner in the Art of Musicke, and are to be solde at his house in the Dukes place neere Alde-Gate London, printed by William Barley, the asigne of Thomas Morley. 1599.

The style of treatment employed by Allison

[1] Farmer had published, in the previous year, forty canons, two in one, upon one plain-song. These, however, were only contrapuntal exercises.

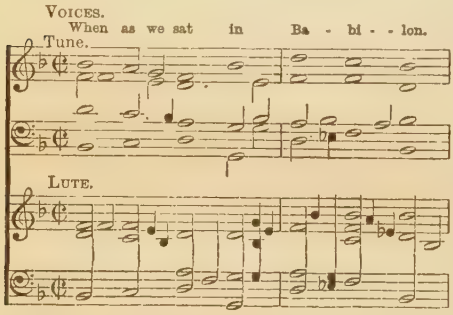
[2] Johnson (Ps. cxi.) has taken the fourth unprepared in a chord of the 6-4, and the imperfect triad with the root in the bass. Farnaby so frequently abandons the old practice of making all the notes upon one syllable conjunct, that one must suppose he actually preferred the leap in such cases. The following variants of a well-known cadence, also, have a kind of interest, since it is difficult to see how they could for a moment have borne comparison with their original:—

G. FARNABY. E. JOHNSON.



Johnson, though sometimes licentious, was also sometimes even prudish. In taking the sixth and fifth upon the fourth of the scale, his associates accompanied them, in the modern way, with a third; Johnson, however, refuses this, and, following the strict Roman practice, doubles the bass note instead.

in this work—in which he has given the tune to the upper voice throughout—is almost the same as the mixed style adopted by him in Este's Psalter. Here, after an interval of seven years, we find a slightly stronger tendency towards the more florid manner, but his devices and ornaments are still always in perfectly pure taste.[1] The lute part was evidently only intended for use when the tune was sung by a single voice, since it is constructed in the manner then proper to lute accompaniments to songs, in which the notes taken by the voice were omitted. Sir John Hawkins, in his account of the book, makes a curious mistake on this point. He says, 'It is observable that the author has made the plain-song or Church tune the cantus part, *which part being intended as well for the lute or cittern as the voice, is given also in those characters called the tablature which are peculiar to those instruments.*' That the exact opposite is the case,[2] will be seen from the translation of a fragment of the lute part, here given :—



The next Psalter to be mentioned is one which seems to have hitherto escaped notice. It was issued without date ; but since we find that it contains tunes not existing in the third edition of Este (1604), it may perhaps be supposed to be later than that edition ; and since we know that its printer, W. Barley, brought out nothing after the year 1614, it would be natural to assume that it was published in the interval between those two dates. Its title is as follows :—

The whole Booke of Psalmes. With their woonted Tunes, as they are sung in Churches, composed into foure parts. Compiled by sundrie Authors, who have so laboured herein, that the unskilful with small practise may attaine to sing that part, which is fittest for their voice. Printed at London in little S. Hellens by W. Barley, the assigne of T. Morley, and are to be sold at his shop in Gratious street. Cum privilegio.

From this title, and from the fact that Morley was the successor to Byrd, whose assignee Este was, it would be natural to infer that the work was a further edition of Este's Psalter : and from its contents, it would seem to put forward some pretence to be so. But it differs in several important respects from the original. Este's Psalter was a beautiful book, in octavo size, printed in small but perfectly clear type ; the voice parts separate, but all visible at once, and all turning the leaf together. Barley's Psalter is reduced to duodecimo size, becoming in consequence inconveniently thick ; it is badly printed ; and the parts, though separate, do not always turn the leaf together. Worse than this, in almost all the settings, *the two upper voice parts are omitted*, and the remaining parts—the tune and the bass—being separate are rendered useless even to the organist, the only person who could have turned two parts to any sort of account. The work, therefore, is so unsatisfactory as to be scarcely worthy of notice, did it not contain ten new and admirable settings, of which four are by Morley himself, five by John Bennet, and one by Farnaby. These not only save the book, but render it valuable ; for in Ravenscroft's Psalter, published a few years later, only five of them—two by Morley and three by Bennet—survive. This work, therefore, contains six compositions by eminent musicians which are not to be found elsewhere. They are of course printed entire, as are also the settings of the two established and often-repeated favourites above referred to, Oxford and Cambridge tunes, and a few others, which, however, though they have escaped mutilation, have not escaped alteration, considerable changes being sometimes made in the parts. In some of the mutilated settings, also, the bass part has been altered, and in some a new bass has been substituted for the old one, while the editor has allowed the name of the original composer to stand above the tune. Examples of extreme carelessness in editing might also be given, were it worth while to do so. On the whole, the book is somewhat of a puzzle. There would be nothing surprising in its peculiarities had it been some unauthorised or piratical edition of Este ; but when we remember that the printer was working under the royal patent granted to Morley, and that Morley himself, and another musician almost as distinguished, contributed to it some of the best settings of church tunes ever composed, it becomes difficult to account for its badness.[3] Besides the new settings of old tunes, it also

[1] It was by a chance more unfortunate even than usual that Dr. Burney selected this Psalter,—on the whole the best that ever appeared,—as a victim to his strange prejudice against our native music. His slighting verdict is that 'the book has no merit, but what was very common at the time it was printed' : which is certainly true ; but Allison, a musician of the first rank, is not deserving of contempt on the ground that merit of the highest kind happened to be very common in his day.

[2] Hawkins has evidently been misled by the clumsily worded title.

[3] One explanation only can be suggested at present. The work may never have been intended to rank with four-part psalters at all. The sole right to print Sternhold's version, with the church tunes, had just passed into the hands of the Stationers' Company ; and it is possible that this book may have been put forward, not as a fourth edition of Este, but in competition with the company : the promoters hoping, by the retention of the complete settings of a few favourite tunes, and the useless bass part of the rest, to create a technical difference, which would enable them to avoid infringement of the Stationers' patent. The new settings of Morley and Bennet may have been added as an attractive feature. If, however, the announcement in the title of the third edition of Este (1604), 'printed for the companie of Stationers,' should mean that the company had acquired a permanent right to that work, Barley's publication would seem no longer to be defensible, on any ground. Further research may make the matter more clear.

contains one new tune set by Blancks, afterwards called by Ravenscroft a Dutch tune.

Ravenscroft's Psalter, which comes next in order, was published in 1621, with the following title :—

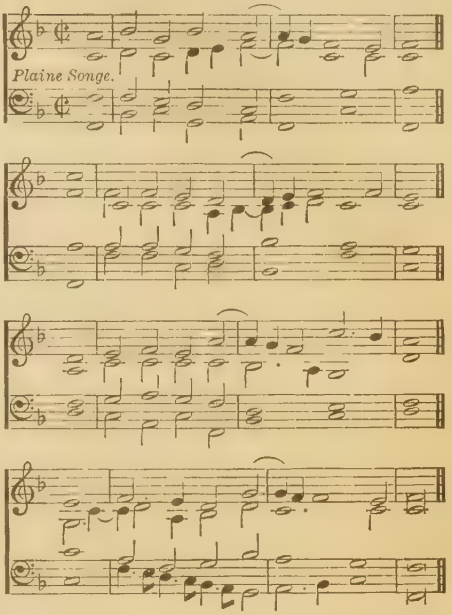
The whole Booke of Psalmes with the Hymnes Evangelicall and Songs Spirituall. Composed into four parts by sundry authors, to such severall tunes, as have been, and are generally sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands: never as yet before in one volume published. . . Newly corrected and enlarged by Thomas Ravenscroft Bachelar of Musicke. Printed at London, for the Company of Stationers.[1]

This Psalter contains a larger number of compositions than any other except that of Day ; but the number in excess of the Church tunes is not made up, as in Day, by alternative settings, but by the addition of forty new tunes, almost all of which are single common measure tunes of the later kind, with names. They appear in the index under the heading—'such tunes of the Psalmes usually sung in Cathedrall Churches, Collegiat Chapels, &c.,' and are divided broadly into three classes, one of which contains those named after the English Cathedrals and Universities, while the other two are called respectively Scotch and Welsh, and the tunes named accordingly. The whole subject of these names, and how they are to be understood, has been gone into at some length by Canon Havergal in the preface to his quasi-reprint of this Psalter ; and his conclusion is probably the right one, namely, that the tunes were in most cases designated according to the localities in which they were found in use, but that this does not necessarily imply a local origin. We have already referred to Ravenscroft's description of the old double common measure tunes, and need add nothing here with respect to them. Under the heading 'forraigne tunes usually sung in Great Brittaine' will be found, for the French, only the few tunes taken from the Geneva Psalter, enumerated above ; with regard to other sources, the magnificent promise of the title-page is reduced to three German tunes, two Dutch, and one Italian.

Of the 100 settings in this work, 38 had appeared in previous ones. All the musicians engaged upon Este's Psalter are represented here ; 31 of their compositions have been taken on, and Douland and Hooper have each contributed a new one ; Douland's is the setting of the 100th Psalm here given. Also, one of Parsons' settings has been taken from Day's Psalter, though not without alteration. The four settings by Morley and Bennet, from Barley's Psalter, have already been mentioned, and in addition there is a new one by Morley, a setting of the 1st Psalm. Tallis's tune in Mode VIII is also given here from Parker's Psalter (to a morning hymn), in the shortened

[1] A second edition was published in 1633. It was also several times reprinted, either entirely or in part, during the 18th century.

'French tune,' from Ravenscroft's 'Booke of Psalmes,' 1621.



form, but with the tenor still leading the canon.

Eight new composers appear, whose names and contributions are as follows :—R. Palmer, 1 ; J. Milton, 2 ; W. Harrison, 1 ; J. Tomkins, 1 ; T. Tomkins, 2 ; W. Cranfield or Cranford, 2 ; J. Ward, 1 ; S. Stubbs, 2 ; Ravenscroft himself, 48. In the work of all these composers is to be seen the same impurity of taste which was visible in the settings made for Este by Farnaby and Johnson. The two cadences given above in a note, as examples of a kind of aberration, are here found to have become part of the common stock of music ; and an inferior treatment of conjunct passages in short notes, in which the alternate crotchet is dotted, finds, among other disimprovements, great favour with the editor. Ravenscroft and Milton appear to be by far the best of the new contributors. The variety shown by the former in his methods of treatment is remarkable : he seems to have formed himself upon Este's Psalter, to have attempted all its styles in turn, and to have measured himself with almost every composer. Notwithstanding this, it is evident that he had no firm grasp of the older style, and that he was advancing as rapidly as any musician of his day towards the modern tonality and the modern priority of harmonic considerations in part-writing. Milton's two settings are fine, notwithstanding the occasional use of the degraded cadence, and on the whole worthy of the older school, to which indeed he properly belonged. The rest, if we except

Ward, may be briefly dismissed. They were inferior men, working with an inferior method.

Two years later appeared the work of George Wither :—

The Hymnes and Songs of the Church, Divided into two Parts. The first Part comprehends the Canonicall Hymnes, and such parcels of Holy Scripture as may properly be sung: with some other ancient Songs and Creeds. The second Part consists of Spirituall Songs, appropriated to the severall Times and Occasions, observable in the Church of England. Translated and composed by G. W. London, printed by the assignes of George Wither, 1623. Cum privilegio Regis Regali.

This work was submitted during its progress to James the First, and so far found favour that the author obtained a privilege of fifty-one years, and a recommendation in the patent that the book should be 'inserted in convenient manner and due place in every English Psalm book in metre.' The king's benevolence, however, was of no effect; the Company of Stationers, considering their own privilege invaded, declared against the author, and by every means in their power, short of a flat refusal, avoided the sale of the book. Here again, as in the case of Parker's Psalter, the virtual suppression of the work occasioned the loss of a set of noble tunes by a great master. Sixteen compositions by Orlando Gibbons had been made for it, and were printed with it. They are in two-part counterpoint, nearly plain, for treble and bass; the treble being the tune, and the bass, though not figured, probably intended for the organ. In style they resemble rather the tunes of Tallis than the imitations of the Geneva tunes to which English congregations had been accustomed, it being possible to accent them in the same way as the words they were to accompany; syncopation, however, sometimes occurs, but rarely, and more rarely still in the bass. The harmony often reveals very clearly the transitional condition of music at this period. For instance, in Modes XIII and XIV a sectional termination in the melody on the second of the scale was always, in the older harmony, treated as a full close, having the same note in the bass; here we find it treated in the modern way, as a half close, with the fifth of the scale in the bass. These tunes, with four-part harmony, are included in the 1904 edition of *Hymns Ancient and Modern*.

In 1632 an attempt was made to introduce the Geneva tunes complete into this country. Translations were made to suit them, and the work was brought out by Thomas Harper. It does not seem, however, to have reached a second edition. The enthusiasm of earlier days had no doubt enabled the reformers to master the exotic metres of the few imported tunes; but from the beginning the tendency had been to simplify, and, so to speak, to anglicise them; and since the Geneva tunes had remained unchanged, Harper's work must have presented difficulties which would appear quite insuperable to ordinary congregations.

[The Scottish Psalter of 1635 was reprinted in full, with dissertations, etc., by the Rev. Neil Livingston, at Glasgow, in 1864.]

We have now arrived at the period when the dislike which was beginning to be felt by educated persons for the abject version of Sternhold was to find practical expression. Wither had intended his admirable translation of the Ecclesiastical Hymns and Spiritual Songs to supersede the older one, and in 1636 George Sandys, a son of the Archbishop, published the complete psalter, with the following title :—

A paraphrase upon the Psalms of David, by G. S. Set to new tunes for private devotion; and a thorough bass, for voice or instrument. By Henry Lawes, gentleman of His Majesty's Chapel Royal.[1]

The tunes, twenty-four in number, are of great interest. Lawes was an ardent disciple of the new Italian school; and these two-part compositions, though following in their outline the accustomed psalm-tune form, are in their details as directly opposed to the older practice as anything ever written by Peri or Caccini. The two parts proceed sometimes for five or six notes together in thirds or tenths; the bass is frequently raised a semitone, and the imperfect fifth is constantly taken, both as a harmony and as an interval of melody. The extreme poverty of Lawes's music, as compared with what was afterwards produced by composers following the same principles, has prevented him from receiving the praise which was certainly his due. He was the first English composer who perceived the melodies to which the new system of tonality was to give rise; and in this volume will be found the germs of some of the most beautiful and affecting tunes of the 17th and 18th centuries: the first section of the famous St. Anne's tune, for instance, is note for note the same as the first section of his tune to the 9th psalm. Several of these tunes, complete, are to be found in our modern hymnals.

The translation of Sandys was intended, as the title shows, to supersede Sternhold's in private use; but several others, intended to be sung in the churches, soon followed. Besides the translation of Sir W. Alexander (published in Charles the First's reign), of which King James had been content to pass for the author, there appeared, during the Commonwealth, the versions of Bishop King, Barton, and Rous. None, however, require more than a bare mention, since they were all adapted to the Church tunes to be found in the current editions of Sternhold, and have therefore only a literary interest. Nothing requiring notice here was produced until after the Restoration, when, in 1671, under circumstances very different from any which had decided the form of previous four-part psalters, John Playford brought out the first of his well-known publications :—

[1] These works were reprinted by John Russell Smith in 1856 and 1872 respectively.

Psalms and Hymns in solemn musick of foure parts on the Common Tunes to the Psalms in Metre: used in Parish Churches. Also six Hymns for one voyce to the Organ. By Iohn Playford. London, printed by W. Godbid for J. Playford at his shop in the Inner Temple. 1671.

This book contains only forty-seven tunes, of which thirty-five were taken from Sternhold (including fourteen of the single common measure tunes with names, which had now become Church tunes), and twelve were new. But Playford, in printing even this comparatively small selection, was offering to the public a great many more than they had been of late accustomed to make use of. The tunes in Sternhold were still accessible to all; but not only had the general interest in music been steadily declining during the reigns of James and Charles, but the authorised version itself, from long use in the churches, had now become associated in the minds of the Puritans with the system of Episcopacy, and was consequently unfavourably regarded, the result being that the number of tunes to which the psalms were now commonly sung, when they were sung at all, had dwindled down to some half-dozen. These tunes may be found in the appendix to Bishop King's translation, printed in 1651. According to the title-page, his psalms were 'to be sung after the old tunes used in y^e^ churches,' but the tunes actually printed are only the old 100th, 51st, 81st, 119th, Commandments, Windsor, and one other not a Church tune. 'There be other tunes,' adds the author, 'but being not very usuall are not here set down.' The miserable state of music in general at the Restoration is well known, but, as regards psalmody in particular, a passage in Playford's preface so well describes the situation and some of its causes, that it cannot be omitted here :—

For many years, this part of divine service was skilfully and devoutly performed, with delight and comfort, by many honest and religious people; and is still continued in our churches, but not with that reverence and estimation as formerly: some not affecting the translation, others not liking the music: both, I must confess, need reforming. Those many tunes formerly used to these Psalms, for excellency of form, solemn air, and suitableness to the matter of the Psalms, were not inferior to any tunes used in foreign churches; but at this day the best, and almost all the choice tunes are lost, and out of use in our churches; nor must we expect it otherwise, when in and about this great city, in above one hundred parishes, there is but few parish clerks to be found that have either ear or understanding to set one of these tunes musically as it ought to be: it having been a custom during the late wars, and since, to choose men into such places, more for their poverty than skill or ability; whereby this part of God's service hath been so ridiculously performed in most places, that it is now brought into scorn and derision by many people.

The settings are all by Playford himself. They are in plain counterpoint, and the voices indicated are Alto, Countertenor, Tenor, and Bass, an arrangement rendered necessary by the entire absence, at the Restoration, of trained trebles.

This publication had no great success, a result ascribed by the author to the folio size of the book, which he admits made it inconvenient to 'carry to church.' His second psalter, therefore, which he brought out six years later, was printed in 8vo. The settings are here again in plain counterpoint, but this time the work contains the whole of the Church tunes. The title is as follows :—

The whole book of Psalms, collected into English metre by Sternhold Hopkins, &c. With the usual Hymns and Spiritual Songs, and all the ancient and modern tunes sung in Churches, composed in three parts, Cantus Medius and Bassus. In a more plain and useful method than hath been heretofore published. By John Playford. 1677.

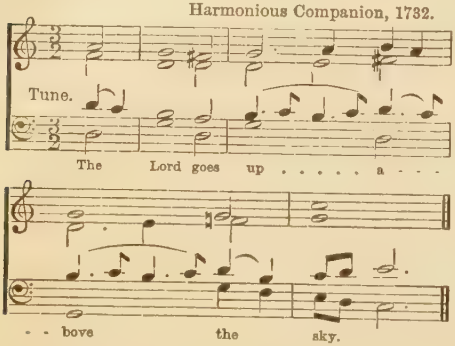
Playford gives no reason for setting the tunes in three parts only, but we know that this way of writing was much in favour with English composers after the Restoration, and remained so till the time of Handel. Three-part counterpoint had been much used in earlier days by the secular school of Henry the Eighth's time, but its prevalence at this period was probably due to the fact that it was a favourite form of composition with Carissimi and his Italian and French followers, whose influence with the English school of the Restoration was paramount.

This was the last complete setting of the Church tunes, and for a hundred years afterwards it continued to be printed for the benefit of those who still remained faithful to the old melodies, and the old way of setting them. In 1757 the book had reached its 20th edition.

Playford generally receives the credit, or discredit, of having reduced the Church tunes to notes of equal value, since in his psalters they appear in minims throughout, except the first and last notes of sections, where the semibreve is retained; but it will be found, on referring to the current editions of Sternhold, that this had already been done, probably by the congregations themselves, and that he has taken the tunes as he found them in the authorised version. His settings also have often been blamed, and it must be confessed that, compared with most of his predecessors, he is only a tolerable musician, though he thought himself a very good one; but this being admitted, he is still deserving of praise for having made, in the publication of his psalters, an intelligent attempt to assist in the general work of reconstruction; and if he failed to effect the permanent restoration of the older kind of psalmody, it was in fact not so much owing to his weakness, as to the natural development of new tendencies in the art of music.

The new metrical translations afterwards brought out were always intended, like those of the Commonwealth, to be sung to the Church tunes; and each work usually contained a small selection, consisting of those most in use, together with a few new ones. Concurrently with these appeared a large number of publications—Harmonious Companions, Psalm Singer's Magazines, etc., which contained all the favourite

tunes, old and new, set generally in four parts. Through one or other of these channels most of the leading musicians of this and the following century contributed to the popular Psalmody. Both tunes and settings now became very various in character, and side by side with settings made for Este's Psalter might be found compositions of which the following fragment will give some idea :—



On the next page is the original setting of the 44th Psalm by Blancks.

The fact most strongly impressed upon the mind after going through a number of these publications, extending over a period of one hundred and fifty years, is that the quality and character of the new tunes and settings in no way depends, as in the case of the old psalters, upon the date at which they were written. Dr. Howard's beautiful tune, 'St. Bride,' for instance, was composed thirty or forty years after the strange production given above ; his tune, however, must not be taken as a sign of any general improvement, things having rather gone from bad to worse. The truth seems to be that the popular tradition of psalmody having been hopelessly broken during the Commonwealth, and individual taste and ability having become the only deciding forces in the production of tunes, the composers of the 17th and 18th centuries, in the exercise of their discretion, chose sometimes to imitate the older style, and sometimes to employ the inferior methods of contemporary music. To the public the question of style seems to have been a matter of the most perfect indifference.

Sternhold continued to be printed as an authorised version until the second decade of the 19th century. The version of Tate and Brady remained in favour twenty or thirty years longer, and was only superseded by the hymnals now in actual use. H. E. W.

[See an interesting article on the French Huguenot Psalters, by H. Kling, professor in the Conservatoire of Geneva, in the *Rivista Musicale Italiana*, vol. vi. p. 496. On the Puritan use of psalters, see *Musical Times*, 1901, p. 453.]

PSALTERY (ψαλτήριον ; Old English *Sautry* ; French *Psalterion* ; Ital. *Salterio* ; Ger. *Psalter*). A dulcimer, played with the fingers or a plectrum instead of by hammers. The French have adopted the Greek name without change. There exists a classic sculptured representation of the Muse Erato, holding a long ten-stringed lyre, with the name ΨΑΑΤΡΙΑΝ cut on its base. From this it has been inferred that the strings of this lyre were touched by the fingers without the usual plectrum of ivory or metal. Chaucer's 'sautrie' in the Miller's Tale [1] came direct from the East, perhaps imported by returning Crusaders, its kinship to the Persian and Arabic *santir* and *kanun* being unmistakable. The psaltery was the prototype of the spinet and harpsichord, particularly in the form which is described by Praetorius in his *Organographia*, as the 'Istromento di porco,' so called from its likeness to a pig's head.

The illustration is drawn from a 15th-century painting by Filippino Lippi in the National Gallery, and represents a 'stromento di porco' strung vertically, a mode less usual than the horizontal stringing, but more like that of a harpsichord or grand piano. Notwithstanding the general use of keyed instruments in 1650 we read in the *Musurgia* of Athanasius Kircher, that the psaltery played with a skilled hand stood second to no other instrument, and Mersenne, about the same date, praises its silvery tone in preference to that of any other, and its purity of intonation, so easily controlled by the fingers.

No 'Istromento di porco' being now known to exist, we have to look for its likeness in painted or sculptured representations. The earliest occurs in a 13th-century MS. in the library at Douai. It is there played without

[1] And all above ther lay a gay sautrie
On which he made on nightes melodie,
So swetely, that all the chambre rong,
And *Angelus ad virginem* he song.

a plectrum. From the 14th century there remain frequent examples, notably at Florence, in the famous Organ Podium of Luca della Robbia, a cast of which is in the Victoria and Albert Museum.

But other forms were admired. Exactly like an Arabic *kanun* is a psaltery painted A.D. 1348 by that loving delineator of musical instruments, Orcagna, himself a musician, in his 'Trionfo della Morte,' at Pisa. The strings of the instrument are in groups of three, each group, as in a grand piano, being tuned in unison to make one note. Sometimes there were groups of four, a not unfrequent stringing in the DULCIMER. There is a good coloured lithograph of Orcagna's fresco in *Les Arts au Moyen Âge* by Paul Lacroix (Paris, 1874, p. 282); it is there called 'Le songe de la Vie.' A fine representation of such a psaltery, strung in threes, by Orcagna, will be found in our National Gallery. A. J. H.

PUCCINI, GIACOMO, born at Lucca, June 22, 1858, belongs to a family which for a century and a half has produced an uninterrupted line of musicians. His great-great-grandfather Giacomo, born in 1712, was *maestro di cappella* to the republic of Lucca, wrote highly respectable church music, and was the master of Guglielmi. Antonio, the son of Giacomo the elder, who was born in 1747, was less famous as a composer than as a theorist. Domenico, the grandfather of the present composer, was born in 1771. He attained distinction as a church composer, but was more famous for his operas. Michele, his son, who was born in 1813, won more than local notoriety. His sacred music was admired throughout North Italy, and his death in 1864 was honoured by the composition of a Requiem by Pacini. With so distinguished a genealogy it was not surprising that Giacomo Puccini should show precocious signs of musical talent. When Lucca had taught him all that he could learn, his name won him a pension from the Queen of Italy, which enabled him to enter the Milan Conservatorio. While he was still a student, his first orchestral work, a Sinfonia-Capriccio, was performed at the school with considerable success. His chief instructor was Amilcare Ponchielli, at whose suggestion he undertook the composition of 'Le Villi,' a one-act opera, the libretto of which was by Fontana. 'Le Villi' was produced at the Teatro dal Verme, Milan, May 31, 1884, so successfully that it was revived at the Scala, Jan. 24, 1885, after having been revised and expanded into two acts. It is an adaptation of the legend which had already given to the stage Loder's 'Night Dancers' and Adam's ballet 'Giselle.' The score, though immature, shows remarkable melodic invention and no little imaginative power, and the symphonic movements, which were added in the revised version, are scored in masterly fashion. After 'Le Villi,' Puccini was silent until 1889, when his 'Edgar' was produced at La Scala, April 21. It is founded upon Alfred de Musset's wild melodrama *La Coupe et les Lèvres*, the extravagant incidents of which were still further exaggerated by the librettist Fontana. Puccini struggled in vain with his impossible libretto. His music is always melodious and often vigorous and impressive, but the book was too much for him, and 'Edgar' was a complete failure. Rumours of a revised version have been circulated from time to time, but as yet the work remains buried in oblivion. 'Manon Lescaut,' produced at the Teatro Regio, Turin, Feb. 1, 1893, atoned in some measure for this failure. The libretto, which is said to have been the work of the composer and a committee of friends, is undoubtedly somewhat disconnected, but in the case of an adaptation of so familiar a classic, a defect of this kind counts for but little. Puccini's music shows a remarkable development of style, and many of the scenes—notably that of the embarkation of the *filles de joie* at Havre—are designed with graphic decision and handled with real power.

With 'La Bohème' (produced at the Teatro Regio, Turin, Feb. 1, 1896) Puccini surpassed all his previous triumphs, and placed himself definitely at the head of the younger Italian composers. The librettists, Signori Giacosa and Illica, wisely made no attempt to construct a dramatic whole from Henri Murger's novel, but chose four scenes, each complete in itself and all admirably contrasted one with another, which together give a capital picture of Bohemian life in Paris about 1830. Puccini's music reflects the alternate gaiety and pathos of Murger's novel with a truth and sincerity to which no name but that of genius can be applied. It represents, to a certain extent, a reaction against the melodramatic extravagance of Mascagni and his school, and even more strikingly suggests the influence of Verdi in his 'Falstaff' manner, particularly as regards the handling of the orchestra and the balance between voices and instruments. But admirable as is the technique of 'La Bohème,' it is in its sheer power of invention that its strength really lies. It abounds with simple and beautiful melodies, which do not merely charm by their sensuous beauty, but compel admiration by their psychological fitness to the emotions they express. 'La Bohème,' in a word, revealed Puccini as a composer of something more than mere talent, and his future became a matter of European interest. 'Tosca,' produced at the Teatro Costanzi, Rome, Jan. 14, 1900, can hardly be said to have enhanced Puccini's fame, yet it unquestionably revealed fresh aspects of his genius. The libretto, founded by Illica and Giacosa upon Sardou's famous drama, is a prolonged orgy of lust and crime, which lends itself but ill to musical illustration. Yet the skill with which Puccini fastened upon everything in the story that had

a spark of lyrical feeling, showed the quality of his musical instinct. Much of 'Tosca' is hardly more than glorified incidental music, as indeed, given the nature of the subject, was only to be expected, but whenever the libretto gave him a chance Puccini showed that the hand which wrote 'La Bohème' had gained in strength and certainty of touch. The passions treated in 'Tosca' are often crude and sometimes monstrous, and have little in common with the quick play of chequered feeling that characterises 'La Bohème,' yet such passages as Cavaradossi's air in the first act, Tosca's air in the second and almost the whole of the last act, which rises to a wonderful height of lyric rapture, show that Puccini's power of expressing certain aspects of emotion was maturing in a very remarkable manner. 'Madama Butterfly' (La Scala, Milan, 1904), founded on a magazine story by John Luther Long, dramatised by the author and David Belasco, and turned into an opera by Illica and Giacosa, is unquestionably the strongest work that Puccini has hitherto produced. The score is more compact, more firmly knit, than that of any of his previous works, while its richness and glow of colour, its fine and distinguished melody, and the emotional force with which the pathetic and even tragic incidents of the libretto are treated, combine to place it very high among recent operas. The history of 'Madama Butterfly is a curious one. At its production it was hooted and hissed from the stage, and was withdrawn after one performance. No valid reason for this extraordinary phenomenon has been brought forward. On that occasion the second and third acts were played in one; but the displeasure of the audience began with the rise of the curtain. The temper of Italian audiences is notoriously difficult to gauge, and it is possible that the unfamiliar Japanese surroundings may have aroused the hostility of the conservative Milanese public. At any rate, when the work was performed in a revised and shortened form at Brescia a few months afterwards it was received with tumultuous applause, and the brilliant success of its performance at Covent Garden in 1905 completely effaced the memories of its unlucky start. It is now deservedly one of the most popular of Puccini's works. Puccini is now in the happy position of a favourite with all classes of music-lovers. The admirable musicianship of his operas, his brilliant technique, and his fertile and varied orchestration enlist the sympathies of *dilettanti*, while his typically Italian flow of melody and his strongly developed dramatic feeling and power of emotional expression endear him to the less cultured classes. Whether we are to find in him a second Verdi rising from strength to strength, and developing his genius with advancing years, time alone can show, but the opening of his career unquestionably justifies the most sanguine hopes for his future. R. A. S.

PUCCITTA, Vincenzo, was born at Civita Vecchia, 1778, and brought up at the Pietà, at Naples, under Fenaroli and Sala. He wrote his first opera for Sinigaglia, near Ancona, and from that time till his death composed for the stage diligently. 'I due Prigionieri' (Rome, 1801) was the first to make him widely known. He was, however, often away from Italy, first at Lisbon, where he brought out 'L'Andromacca,' and then in London, where he became for a time Director of the Music at the Opera.

His name first appears in 1809, when three of his operas were performed—'I Villeggiatori bizarri,' 'La Caccia d'Enrico IV,' and 'Le quattro Nazioni.' In 1810 we find his 'La Vestale,' in 1811 'Le tre Sultane,' in 1812 'La Ginevra di Scozia,' in 1813 'Boadicea,' and in 1814 'Aristodemo.' He then left the Opera and travelled with Madame Catalani; and when, in 1813, she took the direction of the Italian Opera at Paris, he became accompanist, and three of his works were brought out there in 1815, 1816, and 1817. He then went to Rome, and remained in Italy till his death, at Milan, Dec. 20, 1861. Fétis gives a list of twenty-three of his operas, and says that his music shows great facility but no invention. Ten volumes of his songs, entitled 'Mille Melodie,' are published by Ricordi. G.

PUGET, Loisa, born at Paris about 1810; though an amateur, achieved an extraordinary popularity in the reign of Louis Philippe by her songs, composed to Gustave Lemoine's words. Among the best known of these were, 'À la grâce de Dieu,' 'Ave Maria,' 'Le Soleil de ma Bretagne,' 'Ta dot,' 'Mon pays,' 'Les rêves d'une jeune fille,' etc. Musically speaking, they are inferior to those of Panseron, Labarre, or Masini; but the melodies were always so natural and so well suited to the words, and the words themselves were so full of that good, *bourgeois* character which at that time was all the fashion in France, that their vogue was immense. Encouraged by her success, Puget aspired to the theatre. She took lessons from Adolphe Adam, and on October 1, 1836, produced at the Opéra-Comique a one-act piece, 'Le mauvais Œil,' which was sung to perfection by Ponchard and Mme. Damoreau. In 1842 she married Lemoine, and finding the popularity of her songs on the wane, had the tact to publish no more. She broke silence only once again with an operetta called 'La Veilleuse, ou les Nuits de Milady,' produced at the Gymnase, Sept. 27, 1869. G. C.

PUGNANI, Gaetano, celebrated violinist, was born at Turin, Nov. 27, 1731. He must be considered as one of the best representatives of the Piedmontese School of violin-playing. Being a pupil first of Somis, who studied under Corelli, and afterwards of Tartini, he combined the prominent qualities of the style and technique of both these great masters. He was appointed

GIACOMO PUCCINI

first violin to the Sardinian court in 1752, and began to travel in 1754. He made lengthened stays at Paris and in London, where he was for a time leader of the opera band, produced an opera of his own (Burney, *Hist.* iv. 494), and published trios, quartets, quintets, and symphonies. In 1770 Burney found him at Turin, and there he remained as leader, conductor, teacher, and composer, for the rest of his life. He died there June 15, 1798.

To Pugnani more than to any other master of the violin appears to be due the preservation of the pure grand style of Corelli, Tartini, and Vivaldi, and its transmission to the next generation of violinists. Apart from being himself an excellent player, he trained a large number of eminent violinists—such as Conforti, Bruni, Polledro, and, above all, Viotti. He was also a prolific composer: he wrote a number of operas and ballets, which, however, appear not to have been very successful. Fétis gives the names of nine, and a list of his published instrumental compositions:—one violin-concerto (out of nine), three sets of violin-sonatas, duos, trios, quartets, quintets, and twelve symphonies for strings, oboes, and horns. P. D.

PUGNO, Stéphane Raoul, born in Paris, June 23, 1852, was a pupil of the Conservatoire, where he won the first piano prize in 1866, first harmony prize, and first medal for solfège in 1867, and first organ prize in 1869. He was organist of Saint Eugène 1872-92, chorus-master at the Théâtre Ventadour in 1874, professor of harmony (1892-96) and of the piano (1896-1901) in the Conservatoire. His first important composition was an oratorio, 'La Résurrection de Lazare' (1879), after which he wrote a three-act féerie, 'La Fée Cocotte,' 'Les Papillons,' a ballet (Palace Theatre, 1881); an opéra-comique, 'Ninetta' (Renaissance, 1882); a five-act ballet, 'Viviane' (Eden Theatre, 1886); a three-act opéra-bouffe, 'Le Sosie' (Bouffes Parisiens, 1887); a three-act opéra-comique, 'Le Valet de Coeur' (Bouffes, 1888); 'Le Retour d'Ulysse' (Bouffes, 1889); 'La Vocation de Marius,' four acts (Nouveautés, 1890); 'La petite Poucette' (Renaissance, 1891); 'La Danseuse de Corde,' three-act pantomime (Nouveau Théâtre, 1892); 'Pour le Drapeau,' mimodrame in three acts (Ambigu, 1895); 'Le Chevalier aux Fleurs,' ballet in collaboration with Messager (Folies-Marigny, 1897); 'Mélusine,' 'Les Pauvres Gens,' and other things, such as songs, a pianoforte sonata, and a set of four piano pieces 'Les Nuits.' He has gained a world-wide reputation as a pianist, and his playing of Mozart in particular is a thing of exquisite quality. His first appearance in London took place on May 28, 1894, at a recital of his own. G. F.

PUPPO, Giuseppe, eminent violinist, was born at Lucca, June 12, 1749. He was a pupil of the Conservatorio at Naples, and when still very young gained considerable reputation in Italy as a virtuoso. He came to Paris in 1775; thence he went to Spain and Portugal, where he is reported to have amassed a fortune. After having stayed for some years in England he returned to Paris in 1784, and remained there till 1811, occupying the post of leader, first at the Théâtre de Monsieur, which was then under Viotti's direction, then at the Théâtre Feydeau, and finally conducting the band at the Théâtre Français. As he was an excellent accompanist, he was much in request in musical circles, and might have secured for himself a competence if it had not been for his eccentricity and unsteadiness, which brought him into constant troubles. In 1811 he suddenly left Paris, abandoning his wife and children for ever. Arrived at Naples he was lucky enough to secure the leadership of the band at a theatre. He, however, did not stay long, but went to Lucca, thence to Florence, and finally found employment as teacher at a music school at Pontremoli. After two years he threw up this appointment and returned to Florence, was there found, utterly destitute, by Edward Taylor, Gresham Professor of Music, and by his generosity was placed in a hospice, where he died April 19, 1827. Fétis gives interesting details of his adventurous life, and several of his *bon mots*. It was he who so happily described Boccherini as 'the wife of Haydn.' His published compositions include three concertos, eight studies, duets for violin, and pianoforte pieces. P. D.

PURCELL. The name of a family of musicians in the 17th and 18th centuries, which included amongst its members the greatest and most original of English composers.

1. The name of 'Pursell,' presumably Henry Purcell the elder, is first found in Pepys's *Diary*, under date Feb. 21, 1659-60, where he is styled 'Master of Musique.' [He is said by Dr. W. H. Cummings (*Musical Times*, 1895, p. 730) to have acted in *The Siege of Rhodes* in 1656.] Upon the re-establishment of the Chapel Royal (in 1660) Henry Purcell was appointed one of the Gentlemen. He was also Master of the Choristers of Westminster Abbey. On Dec. 21, 1663, he succeeded Signor Angelo as one of the King's Band of Music. He died August 11, 1664, and was buried in the east cloister of Westminster Abbey, August 13. There is a three-part song, 'Sweet tyranness, I now resign my heart,' in Playford's 'Musical Companion,' 1667, which is probably of his composition, although it is sometimes attributed to his more celebrated son. It was reprinted in Burney's *History*, iii. 486.

2. His brother, Thomas, was appointed Gentleman of the Chapel Royal in 1660. In 1661 he was lay vicar of Westminster Abbey and copyist. On August 8, 1662, he was appointed, jointly with Pelham Humfrey, Composer in

Ordinary for the Violins to His Majesty, and on Nov. 29 following, 'Musician in Ordinary for the Lute and Voice in the room of Henry Lawes, deceased.' [In May 28, 1666, he supplicated for arrears of payment (Cal. of State Papers, Ch. II. 1665-66, Ent. Books, xiv. p. 96).] In 1672 he was, with Humfrey, made Master of the King's Band of Music. He died July 31, and was buried in the cloisters of Westminster Abbey, August 2, 1682. He had probably been long before in ill-health, as on May 15, 1681, he granted a power of attorney to his son Matthew to receive his salary as Gentleman of the Chapel Royal. He was the composer of the well-known Burial Chant and other chants. W. H. H.

3. Henry's eldest son, EDWARD, born 1653, was Gentleman Usher to Charles II. and afterwards entered the army and served with Sir George Rooke at the taking of Gibraltar, and the Prince of Hesse at the defence of it. Upon the death of Queen Anne he retired and resided in the house of the Earl of Abingdon, where he died June 20, 1717. He was buried in the chancel of the church of Wytham, near Oxford.

4. For the elder Purcell's younger son, HENRY, see below.

5. His youngest son, DANIEL, was born probably about 1660; his instructors in music are not known, but in 1688 he was appointed organist of Magdalen College, Oxford, remaining there until 1695, when he resigned his appointment in order to live in London. It may have been as a consequence of his illustrious brother's illness and death in that year that he came to London, as in the last year of his brother's life he had written a masque in the fifth act of 'The Indian Queen,' and had added to the music of 'Pausanias.' In 1693 he had set to music Yalden's 'Ode for St. Cecilia's Day.' After his brother's death, Daniel Purcell seems to have been greatly in request for music for plays. In 1696 he wrote music for Mary Pix's 'Ibrahim XIII.,' possibly also for her 'Spanish Wives,' as well as for the anonymous 'Neglected Virtue,' and the 'opera' 'Brutus of Alba,' the published songs from which bear the imprint 1696, though the piece was not produced till 1697-98. Cibber's 'Love's Last Shift' has music written by Purcell in the same year, and so has Lord Lansdowne's 'She Gallants.' In 1697 he wrote instrumental and vocal music to D'Urfey's 'Cynthia and Endymion,' and collaborated with Jeremiah Clark in Settle's 'World in the Moon.' In 1698 he wrote music for Gildon's 'Phaeton, or the Fatal Divorce,' Cibber's 'Love makes a Man,' and Lacy's 'Sawney the Scot' (an alteration of 'The Taming of the Shrew'), and set odes for the Princess Anne's birthday and St. Cecilia's Day. About this time he set Nahum Tate's Lamentation on the Death of Henry Purcell. Other odes for St. Cecilia's Day were written in later years. In 1699 he wrote music for Motteux's 'Island Princess' with Jeremiah Clark and Leveridge. In 1700 he wrote music for Oldmixon's 'The Grove, or Love's Paradise,' and gained the third of the prizes offered for musical settings of Congreve's 'Judgment of Paris.' (See ECCLES, FINGER, and WELDON). The plays furnished for the year were Farquhar's 'Constant Couple'; D'Urfey's 'Masaniello'; 'The Pilgrim' (Beaumont and Fletcher); Burnaby's 'Reformed Husband,' and Cibber's 'Careless Husband.' In 1701 he provided some of the music for Lee's 'Rival Queens,' Finger having written some before him; Baker's 'Humours of the Age,' and Mrs. Trotter's 'Unhappy Penitent'; in 1702, Steele's 'Funeral,' and in 1703, Farquhar's 'Inconstant' and Steele's 'Tender Husband' were the plays for which he wrote music. For the opening of Vanbrugh's theatre in the Haymarket (1705) he wrote an 'opera' on 'Orlando Furioso'; in March 1706-7 he contributed music to Farquhar's 'Beau's Stratagem,' and in the latter year set a St. Cecilia Ode for Oxford. A masque, 'Orpheus and Eurydice,' is mentioned in 1707, and among plays for which dates are not forthcoming are J. Hughes's 'Amalasont,' D'Urfey's 'The Bath' and 'The Campaigners,' Motteux's 'Younger Brother,' and a revival of 'Macbeth,' all of which had music by Daniel Purcell. In 1712 he gave a concert of 'vocal and instrumental musick entirely new,' at Stationers' Hall, and in 1713 he was appointed organist of St. Andrew's, Holborn, a post which he retained until his death, in Nov. 1717 (see *Musical Times*, 1905, p. 158). On Dec. 12, 1717, the *Daily Courant* contained an advertisement of Edward Purcell's application for the post of organist 'in the room of his uncle, Mr. Daniel Purcell, deceased.' Daniel Purcell's works include 'The Psalmes set full for the Organ or Harpsichord as they are Plaid in Churches and Chappels in the manner given out; as also with their Interludes of great Variety.' One of the 'givings out' and an 'interlude' are printed in *Musical Times*, 1905, p. 162. There are six anthems in Magdalen College, Oxford, and songs, etc., are in 'Harmonia Sacra,' 'The Banquet of Musick,' 'Thesaurus Musicus,' and 'Deliciae Musicae.' Some sonatas for flute and some for violin with bass, were published, as well as 'Six Cantatas for a Voice.'

6. EDWARD, youngest, but only surviving, son of the great Henry Purcell, was baptized in Westminster Abbey, Sept. 6, 1689. He was therefore (like his father) only six years old when his father died. When sixteen years old he lost his mother, who by her nuncupative will stated that, 'according to her husband's desire, she had given her deare son good education, and she alsoe did give him all the Bookes of Musick in generall, the Organ, the double

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spinett, the single spinett, a silver tankard, a silver watch, two pairs of gold buttons, a hair ring, a mourning ring of Dr. Busby's, a Larum clock, Mr. Edward Purcell's picture, handsome furniture for a room, and he was to be maintained until provided for.' Embracing the profession of music, he became organist of St. Clement's, Eastcheap. [He applied for the post of organist of St. Andrew's, Holborn (see above, under No. 5), but was unsuccessful, both at that time, when Maurice Greene was appointed, and a few months afterwards, when the post became vacant again owing to Greene's appointment to St. Paul's.] On July 8, 1726, he was appointed organist of St. Margaret's, Westminster. [He died July 1, 1740 (see *Musical Times*, 1905, p. 517).] He left a son,

7. Edward Henry, who was a chorister of the Chapel Royal under Bernard Gates. He succeeded his father as organist of St. Clement's, Eastcheap. He was organist of St. Edmund's, Lombard Street, and of St. John's, Hackney, from 1753 to 1764. He died about 1770.

PURCELL, Henry, younger son of Henry Purcell the elder, is traditionally said to have been born in Little St. Ann's Lane, Old Pye Street, Westminster, but no authoritative evidence as to the birthplace is as yet forthcoming. Nor can the date be certainly fixed; the inscription on the tombstone, 'Anno Aetatis suae 37mo,' may be taken as proving him to have been born between Nov. 21, 1658, and Nov. 20, 1659 (see below, and *Musical Times*, 1895, p. 733). From 1661 till the death of Henry Purcell the elder, in 1664, the family lived in 'the Great Almonry South.' The arms on the monument, and those below the portrait in the 'Sonnata's of Three Parts' (1683) seem to connect the composer with the family of Purcell of Onslow, Shropshire, but on this point nothing certain has been found. The statement that he lost his father before he was six years old (on August 11, 1664), if it can be accepted, still further limits the time of his birth, which must therefore have taken place between Nov. 21, 1658, and August 11, 1659. On his father's death he was adopted by his uncle, Thomas Purcell, and was admitted a chorister of the Chapel Royal, under Captain Cooke, the master of the children. Cooke was succeeded in 1672 by Pelham Humfrey, and it is assumed that Purcell learnt from Humfrey the new French style of music which Humfrey had learnt from Lully. As early as 1670 Purcell is said to have composed music for an 'Address of the Children of the Chapel Royal to the King' (Cummings's *Life*, in which the MS. is said to have been in the possession of E. F. Rimbault). On the theory that the famous Macbeth Music is by Purcell, we are driven to suppose it to have been written in Purcell's fourteenth year, in 1672. Playford's 'Musical Companion' contains a song, 'Sweet tyranness,' which is possibly by Henry Purcell the elder; if it is by his greater son, it must date from this time. On the breaking of his voice, he seems to have been retained as a supernumerary, and to have become a pupil of John Blow for composition. It is more than likely that he composed anthems during this period, but at present the dates of his earlier anthems have not been established. From 1676 to 1678, and again from 1688 to 1690, he held the post of copyist at Westminster Abbey. In 1676 he contributed a song to the new edition of bk. i. of Playford's 'Choice Ayres,' etc., and in 1677 composed an elegy on the death of Matthew Lock, printed in bk. ii. of the 'Choice Ayres,' 1679; other songs by him appeared in the same book. That he was composing anthems about this time is clear from a letter written by his uncle, Thomas Purcell, to John Gostling, the famous bass singer, at Canterbury, on Feb. 8, 1678-79 (see Cummings's *Life*, p. 28), in which reference is made to Gostling's exceptionally low notes; it has been supposed that the composition of the anthem, 'They that go down to the sea in ships,' was written at this time, as it was undoubtedly intended for Gostling, but there is no direct evidence as to this. (See list below.) In 1680 Purcell succeeded Blow as organist of Westminster Abbey: it has been generally held that Blow resigned his place voluntarily, resuming it again after Purcell's death; but the act of magnanimity is by no means certain, and here again direct evidence is wanting. In this same year began the long series of dramas in which music by Purcell played a more or less important part. It was formerly assumed that all these were to be numbered among 'operas,' but it is now known that in many cases the music was limited to a song or two. About the same year Purcell wrote a number of 'Fantazias' for strings in various numbers of parts, which are preserved in the British Museum (Add. MS. 30,930); a comparison of them with his 'Sonnata's' of 1683 shows that the former were modelled rather on those of Orlando Gibbons than on those of the Italian masters who were copied in the later set. In that year, too, began the series of odes and 'welcome songs' which form no unimportant section of the composer's work from this time forth until the end of his life. (See below.) 'Welcome, Vicegerent of the mighty King' was written to greet Charles II. on his return from Windsor in 1680. Another ode of this year, 'to welcome the Duke of York on his return from Scotland,' is mentioned by Dr. W. H. Cummings (*Life*, p. 32), but is not otherwise known. On July 14, 1682, he was appointed organist of the Chapel Royal in place of Edward Lowe, deceased. A year or more before this appointment he had married, and his eldest son was born on August 9, 1682. Some songs are said to have been written for

the inauguration of the Lord Mayor, Sir William Pritchard, on Oct. 29 of the same year. The following year, 1683, saw the publication of Purcell's first printed composition, the twelve 'Sonnata's of III. Parts: two viollins and basse: to the Organ or Harpsecord. Composed by Henry Purcell, Composer in Ordinary to his most Sacred Majesty, and Organist of his Chappell Royall.' It is quite clear from the preface that Purcell 'faithfully endeavour'd a just imitation of the most fam'd Italian Masters,' and it is an interesting question what were his exact models; it has been supposed that Bassani's sonatas were known to Purcell; but if this were so, the 'Balletti, Correnti, Gighe e Sarabande,' the only work of his which was printed early enough (in 1677) are all on such a very simple, recurrent pattern that the theory can hardly be upheld. In that same year, 1677, the Opera quinta, also called 'Sonatas,' of G. B. Vitali, appeared at Bologna, and there is in their design and character so great a resemblance to Purcell's work that it is difficult to resist the conclusion that these may have been the Englishman's models. The opportunity for becoming acquainted with these Italian works was very probably due to Purcell's Court appointment; but whatever the circumstances of their origin, there can be no doubt that the sonatas reach a far higher point of power and originality than had been previously attained in England, and that they are far more vigorous than the works from which they were imitated. The sonatas were printed in four part-books, with one for the continuo part, or thorough-bass. (See preface to the sonatas, Purcell Society's publications, vol. v., and *Musical Times*, 1896, p. 10.) It is perhaps fanciful to see in the name of Purcell's eldest son, 'John Baptista,' another imitation of Italian models. The first of the odes on St. Cecilia's Day was composed in this same year, and he seems to have written three for the same festival, one in Latin, 'Laudate Ceciliam.' The score of one, to words by Christopher Fishburn, 'Welcome to all the pleasures,' was published in the following year. In 1684 Purcell, with Blow, took part in the famous organ competition at the Temple Church, playing the organ by 'Father' Smith, the rival instrument, by Renatus Harris, being played by Draghi. At the time of the coronation of James II. Purcell received £34: 12s. from the secret-service money for superintending the erection of an organ in the Abbey especially for the coronation. One of the anthems, 'My heart is inditing,' is held to have been composed for the occasion; the other, 'I was glad,' to have been composed before. In 1687 an 'Elegy on John Playford' was written, and, as well as a birthday ode, 'Sound the Trumpets,' in which occurs 'a duet for altos, "Let Caesar and Urania live," which continued so long in favour that succeeding composers of odes for royal birthdays were accustomed to introduce it into their own productions until after the middle of the 18th century.' (First edition of this Dictionary.)

By this time Purcell had provided music for about nine plays (see list below), and so had gained some stage experience. Still, none of the plays were such as required much skill of dramatic writing, and the marvel of the production of 'Dido and Aeneas' remains as great when it is assigned to its proper period of time in the composer's career, as when the earlier dates of its origin were universally accepted. The interesting series of investigations by which Mr. W. Barclay Squire established the date of the opera as being the first performance as taking place between 1688 and 1690, are to be found in the *Sammelbände* of the *Int. Mus. Ges.* vol. v. pp. 506-14.

His results may be briefly summarised as follows: Hawkins (*Hist.* 1853, p. 745), apparently reasoning from the fact that Tate's play 'Brutus of Alba' was first called 'Dido and Aeneas,' and that therefore the play with the latter title preceded 'Brutus of Alba' (pubd. 1678), suggested 1677 as the latest possible date for Purcell's music, and treated the work as that of a youth of nineteen. Prof. Taylor, in the Mus. Antiq. Soc. edition, put it still further back, to 1675, but the discovery, in 1842, of a copy of the original libretto (printed in facsimile in vol. iii. of the Purcell Society's publications), showed—although it is not dated—that the work was written for Mr. Josias Priest's boarding-school at Chelsea. As Priest removed to Chelsea in 1680, that date was accepted by Rimbault and others following him, who were anxious to place the composition of the opera as early as possible, for Purcell's credit. In D'Urfey's 'New Poems' (1690) is an epilogue spoken at the performance 'by Lady Dorothy Burk.' Mr. Squire, though unable to find more exact evidence for Lady Dorothy's age, than can be based on a Treasury Paper containing a petition which shows that Lady Dorothy was a Protestant though her father was a Catholic, has deduced from the fact that her father, the eighth earl of Clanricarde, succeeded in 1687 (and that therefore she would not be 'Lady Dorothy' until that year), the theory that the opera could not have been produced before that year, while a line in the epilogue, 'we are Protestants and English nuns,' and the phrase 'turning Times,' point to the revolution of 1688 as being past, so that the date is limited to the time between 1688 and 1690, when the epilogue was published in D'Urfey's poems. Various curious cases of identity of musical idioms between 'Dido and Aeneas' and other pieces known to have been written by Purcell at the period between 1689 and 1691 are given in the same article, and the whole shows that within these narrow limits the

composition of this most interesting work must be placed. For in dramatic directness, characterisation, adaptation of means to ends, feeling for climax, as well as actual beauty, the opera is as much alive in the 20th century as are any of Gluck's. Every student is familiar with the poignant farewell of Dido, 'When I am dead,' on Purcell's favourite foundation of a ground-bass; and the succeeding chorus of cupids is hardly less affecting, while the witches' music and all the rest is full of dramatic life and originality. (The question as to the completeness or incompleteness of the present score cannot be definitely settled as yet; see the *Zeitschrift* of the *Int. Mus. Ges.* vi. 56.)

In 1689 Purcell was involved in a dispute concerning the fees paid for seats in the organ-gallery at the Abbey for the coronation of William and Mary; these fees had been considered by Purcell as his lawful perquisite, but an order was made that unless he refunded the money his place would be declared null and void. As he retained his place until his death, it is probable that he gave back the fees. In 1690 was produced, and in 1691 was published, the music to 'Dioclesian,' Betterton's adaptation of Beaumont and Fletcher's 'Prophetess,' the printed copies of which, issued at so low a price that the composer lost by the transaction, were all corrected by him with his own hand. The music would rank with the other theatrical productions, were it not for the elaborate masque in the fifth act; the rest consists of act-tunes and a song or two. The whole is more elaborately scored than anything we have yet met with of Purcell's, trumpets and oboes (including a tenor oboe) being introduced. A chaconne before the third act, in which two flutes have a canon above the recurrent bass, is singularly beautiful, the song, "What shall I do to show how much I love her!' has remained in favour until the present day, and the final chorus, 'Triumph, victorious Love,' is a remarkably fine, sustained piece of music. In spite of its want of commercial success, the music to 'Dioclesian' seems to have won for the composer the favour of Dryden (see his Epistle Dedicatory to *Amphitryon* (1690), quoted in Cummings's *Life*, p. 55.)

Of far greater importance was the next work in which Purcell was associated with Dryden, the so-called opera of 'King Arthur' (1691). The musical numbers in this piece, though far more numerous than those in 'Dioclesian,' are still a kind of adjunct to the main scheme of the play; the singing parts are quite distinct from the personages of the drama, and the music, as a whole, might be most properly described as a series of *intermezzi*. Individual scenes, such as the sacrificial scene, the wonderfully effective 'frost scene,' and the whole of the concluding masque, are full of beauty and originality; but there is so little connection with the play that a performance of the music alone (such as was given at the Birmingham Festival of 1897) must necessarily seem rather wanting in continuity. Whether, after uniting all the separate portions preserved in various MSS. and printed editions, we possess all the music that Purcell wrote, as he wrote it, cannot as yet be decided; but music has been found for all the portions in which music is required, and what we have now is probably something very like what Purcell produced. The 'Ayres for the Theatre,' which is the authority for many of the instrumental numbers, were only published for stringed instruments, and there may have been other instruments added to these for the performance, as other instruments take part in the body of the work. The chief work of 1692 was in connection with an anonymous adaptation of *Midsummer Night's Dream*, called 'The Fairy Queen,' and produced at Dorset Gardens Theatre in the spring of that year. The 'Select Songs' published by Heptinstall in 1692 are the only part of the music that appeared in Purcell's lifetime; by October of 1700 the score had been lost, and the patentees of the theatre offered a reward of £20 for its recovery. By a most fortunate accident the theatre copy of the music was discovered in 1901 in the library of the Royal Academy of Music, and the whole work, edited by Mr. J. S. Shedlock, was published in the Purcell Society's edition (1903). It is conjectured that the volume was in the hands successively of Dr. Pepusch, William Savage, and R. J. S. Stevens. (See the *Musical Times* for 1901, pp. 388 and 472.) Like the other 'operas,' the piece contains a number of beautiful things quite unconnected with the original play of Shakespeare, and it is curious to notice that no word of Shakespeare's is here set to music by Purcell. The songs of the seasons, culminating in the splendid bass song, 'Next Winter comes slowly,' the beautiful soprano air, 'O let me weep,' and other things, are justly famous. The ode for St. Cecilia's Day of the same year, set to words by Brady, 'Hail, bright Cecilia!' is the most elaborate of the compositions for this festival, and the ode for Queen Mary's birthday in this year, Sedley's 'Love's Goddess sure was blind,' contains a song, 'May her blest example chase,' in connection with which a story is told by Hawkins to the effect that Purcell, nettled by the Queen's asking Mrs. Arabella Hunt to sing the Scots song, 'Cold and Raw,' on some occasion when he was present, introduced it in the next birthday ode, making it the bass of the air just mentioned. The story may or may not be true, but the song is a striking instance of Purcell's love for a moving bass, and his skill in treating basses of this kind, whether melodic in themselves, or recurrent, as in the numberless 'ground-basses' of fine quality that exist of his. In 1693 Purcell wrote music for a great

many plays, and set Tate's ode for the Queen's birthday, 'Celebrate this Festival.' He must have composed in this year the ode for the centenary commemoration of Trinity College, Dublin, 'Great Parent, hail,' but hitherto no record of its performance in connection with the celebration held on Jan. 9, 1694, is forthcoming. In 1694 Purcell revised the twelfth edition of Playford's *Introduction to the Skill of Musick*, and while altering the earlier part of the book in many ways, he completely rewrote the treatise at the end. (See *Sammelbände* of the *Int. Mus. Ges.* vi. 521.) The opening words of the section for which he is responsible are curious when taken in connection with Purcell's own way of treating the bass. 'Formerly they used to Compose from the *Bass*, but Modern Authors Compose to the *Treble* when they make *Counterpoint* or *Basses* to Tunes or Songs.' The whole passage which follows is of the utmost interest to the student of Purcell's music. The great work of this year was the splendid 'Te Deum and Jubilate' for St. Cecilia's Day, which, after its publication by Purcell's widow in 1697, was annually performed at the festival of the Sons of the Clergy until Handel wrote his 'Utrecht Te Deum' in 1713, after which the two works were performed alternately till 1743, when Handel's 'Dettingen Te Deum' displaced both the others. In a mistaken desire to bring Purcell's work into accordance with the prevailing Handelian fashion of his day, Dr. Boyce rearranged it in such a manner that its character was spoilt, and the work was not available in its original form until, in 1895, for the Purcell Bicentenary, Sir J. F. Bridge, who possesses the autograph score, brought out a purified edition of it.

Queen Mary died of small-pox at Kensington, Dec. 28, 1694, and was buried on March 5, 1694-95, in Henry VII.'s chapel in Westminster Abbey. The funeral was of rare magnificence, and various accounts of it were published; it is now certain that Purcell composed for it the beautiful anthem, 'Thou knowest, Lord, the secrets of our hearts,' as well as two pieces for 'flatt trumpets'; but the evidence for the assumption that the second anthem was his 'Blessed is the man' rests on a very slight foundation. (See the *Sammelbände* of the *Int. Mus. Ges.* iv. 225, where Mr. W. B. Squire has given the text of the 'March' and 'Canzona' that were played; the former was adapted from the music to 'The Libertine' written about two years before.) The instruments on which the pieces were played were almost undoubtedly 'sackbuts' or trombones. The anthem became so famous that in after-years, when Croft composed the music for the Burial Service, he incorporated Purcell's music, instead of setting these words anew. Two elegies for the Queen were written in 1695, which were published in a collection, together with one by Dr. Blow. In this same year, the last of the composer's life, he wrote music for the 'operatic' version of Howard and Dryden's 'Indian Queen,' when it underwent the usual process of adaptation for music, *i.e.* the addition of numbers which could be set to music quite independently of the original play. It has been shown by Mr. Squire (*Sammelb. Int. Mus. Ges.* v. 529) that the work belongs to this last year of Purcell's life, and it is conjectured that to his illness was due the fact that the final masque was composed by his brother, Daniel Purcell. An extraordinary piece of literary piracy was achieved in regard to this music. Messrs. May and Hudgebutt not only brought out the music, but had the impertinence to prefix to it a dedication to Purcell himself, in which they admit and excuse their theft. Another work for the stage, probably dating from the same year, was in connection with Shadwell's adaptation of *The Tempest* into 'an opera'; this had first appeared in 1673, but there is no evidence of any of Purcell's music being written before 1695, in which year a song, 'Dear pretty Youth,' was published, in 'Deliciae musicae.' There is a strange lack of contemporary MSS. of the music. Dr. Cummings has an old theatre copy, and another is in the British Museum; Goodison's edition is the principal source for the music, but is untrustworthy as to dates. The whole question has been discussed by Mr. Squire in the *Sammelbände*, vol. v. pp. 551-5. Yet another work for the stage, produced in the same year, 'Don Quixote, part iii.,' contained what was no doubt Purcell's last composition, the song 'From rosie Bow'rs.' This was also printed in 'Orpheus Britannicus' with the heading, 'This was the last Song that Mr. *Purcell* Sett, it being in his Sickness.' There is apparently nothing else of Purcell's in the production. Purcell died on Nov. 21, 1695, probably at his house in Marsham Street, Westminster (see *Musical Times*, 1895, p. 734). The early deaths of three of his children suggest that there was a consumptive tendency in the family, and in any case there is no need to attach any importance to the tradition reported by Hawkins, that the composer caught cold from being kept waiting for admittance into his house late at night. He was buried Nov. 26, beneath the organ in Westminster Abbey, and a tablet was erected on a pillar near the grave by Annabella, Lady Howard, who may have written the inscription:—

> Here lyes Henry Purcell Esqr. Who left this Life And is gone to that Blessed Place Where only his Harmony can be exceeded. Obijt 2jmo die Novembris Anno Aetatis suae 37mo. Annoq Domini j695.

Over the grave was placed the following epitaph:—

> Plaudite, felices superi, tanto hospite, nostris
> Præfuerat, vestris addite ille choris:
> Invida nec vobis Purcellum terra reposcat,
> Questa decus sêcli, deliciasque breves.

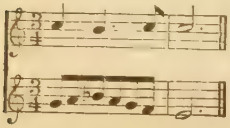
Tam cito decessisse, modo cui singula debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Deûm.

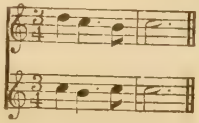
This, having become totally defaced, was renewed in 1876. Purcell had six children, three of whom died before him, viz. John Baptista, baptized Aug. 9, 1682, buried Oct. 17 following; Thomas, buried Aug. 3, 1686; and Henry, baptized June 9, 1687, buried Sept. 23 following.

His eldest daughter, FRANCES, was baptized in Westminster Abbey, May 30, 1688. In 1706 her mother appointed her her residuary legatee and her executrix, when she should reach the age of eighteen. She proved the will July 6, 1706. She married, shortly after her mother's death, Leonard Welsted, Gent., poet and dramatist, and died 1724. Her only daughter, FRANCES, born 1708, died unmarried 1726. Her younger sister, MARY PETERS, was baptized in Westminster Abbey, Dec. 10, 1693. It is presumed that she survived her father, but predeceased her mother, as she is not named in the latter's will.

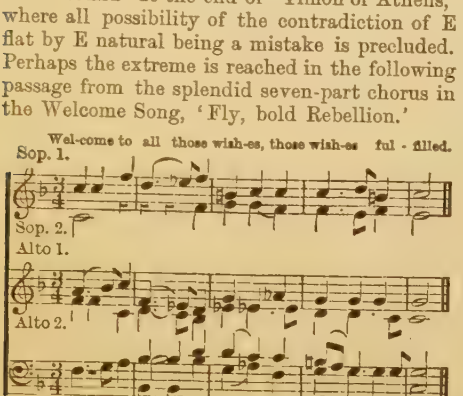
The composer's widow survived him till Feb. 1706, when she died at Richmond, being buried on the 14th in the north aisle of Westminster Abbey. The works of Purcell published posthumously are as follows:—'Ten Sonatas in Four Parts' (1697), for the same combination of instruments as the set published in 1683, and containing the famous 'Golden Sonata'; 'Lessons for the Harpsichord or Spinnet' (1696); 'A Collection of Ayres for the Theatre' (1697), containing act-tunes, etc., for many of the plays; and 'Orpheus Britannicus,' a collection of Purcell's songs, bk. i. 1698, bk. ii. 1702, second edition of bk. i. 1706, second edition of bk. ii. 1711. A third edition of both books, or more probably the 'remainder' of the stock, furnished with a new title-page, was issued in 1721, but is very rare. By way of exception to the usual course of composers' reputations, there has always been a tradition of Purcell's greatness, and a more or less continuous stream of editions of his works. Even the vogue of Handel was not enough to obliterate all trace of Purcell's fame. The influence of the Englishman's music upon the German master is quite unmistakable; before Handel came to England the massive choral effects, produced by means of the utmost simplicity, are not to be found in any of his works; they are the distinguishing mark of Purcell's choruses, although Purcell's are very short as compared with Handel's. (See a very interesting article by E. D. Rendall in *Musical Times*, 1895, p. 293, on the influence of Purcell on Handel's 'Acis and Galatea.') Among the most important issues of Purcell's music must be reckoned Vincent Novello's four volumes of the Sacred Music (1829-1832), which contain all the anthems and services, etc., then accessible. Unfortunately the edition, and those which base their readings upon it, without reference to better authorities, are so inaccurate that very little idea can be obtained of the true characteristics of the composer's genius. The Musical Antiquarian Society did useful work in publishing many of the most important of Purcell's compositions; but it was not until the foundation of the Purcell Society in 1878 that a really methodical issue of the music could be begun. (See the article below.) In the present state of our knowledge it is difficult, if not impossible, to base any conclusions as to the comparative dates of the anthems, etc., upon internal evidence; Mr. A. Hughes-Hughes (*Musical Times*, 1896, pp. 81-3) claims to have established two periods from the composer's handwriting, and further investigation on the same lines may bear good fruit in the future; still, it must be remembered that in his short active career of only a little over twenty years, there was not much time for a handwriting to undergo very great alterations. The music itself, too, while easily to be recognised as Purcell's in almost every bar, yet bears no traces of immaturity or of outside influences of other composers such as would suggest an early date, or of the repetition of mannerisms such as often mar the later compositions of a great man.

What are the qualities in virtue of which Purcell is universally accepted as the greatest of English composers? It is in the first place necessary to remember where he stands in musical history. At the time of his birth the art of monody, created at the beginning of the 17th century in Italy, had indeed reached England, and had been essayed by no less firm a supporter of polyphonic music than Orlando Gibbons; but the succeeding composers, represented by Lawes and his contemporaries, had made very little advance beyond acquiring the art of setting words with such just accentuation that the vocal art became a new thing. In their work there is no opportunity for large effects, and it was in these that Purcell excelled, no doubt as a consequence of studying the compositions of Lully and the Italian masters. His own characteristics seem to be, first, a preference for a somewhat austere type of melody; the airs of many of his contemporaries undoubtedly flow more suavely than his, and where he is at his sweetest, as for example in 'Fairest Isle' from 'King Arthur,' he counteracts what he may have felt to be its cloying effect by making the rhythm unusually bold and vigorous. This treatment of triple rhythm, with strong accents often on the second beat of the bar, is not of course confined to Purcell, but he uses it in so marked a way that it must be counted among his peculiarities. Of his delight in moving basses, and his skill in treating a ground-bass, mention has already been made; in all respects, not merely in the skill of its manufacture, but in real inspiration and poignant emotional quality, the lament of Dido

must rank with the very greatest of his compositions. Here technical ingenuity goes hand in hand with direct passionate expression in a way that has been approached by none of Purcell's predecessors, and surpassed by very few indeed among those who came after him. Another masterly little song, with ritornelli for strings and oboe, occurs in the Welcome Song, 'Swifter, Isis, swifter flow,' where the alto soloist is supposed to descry the royal barge coming down the river; there is a ground-bass, and at the close, at the words 'Let bells ring,' a chiming figure is introduced, which is developed by the instruments with wonderful effect. The more closely the contemporary MSS. of his music are studied, as well as the few published compositions, the more clear it becomes that another of his characteristics was a love of 'false relations'; Byrd, and many of the English polyphonists, had no objection to the simultaneous occurrence of a B flat and a B natural in certain circumstances, and such a cadence as this—

was evidently considered by them as a thing beautiful in itself; and it may be remarked that the effect of such a cadence is far less dissonant when the parts are sung in just intonation than they are under our modern system of equal temperament. He uses this cadence constantly, and the melodic ascent to the flat seventh of the key is one of his most familiar devices. To the same class of peculiarities belongs a very familiar form of cadence in Purcell's works, where two forms of cadence, which we should now call mutually exclusive, are joined together.



A prominent instance of a recurring false relation is in the chaconne called 'A Curtain Tune on a Ground' at the end of 'Timon of Athens,' where all possibility of the contradiction of E flat by E natural being a mistake is precluded. Perhaps the extreme is reached in the following passage from the splendid seven-part chorus in the Welcome Song, 'Fly, bold Rebellion.'



The authentic portraits of Purcell are as follows:—

(i.) A head and shoulders (oval) by Closterman, in the National Portrait Gallery, London, engraved by R. White in 'Orpheus Britannicus.' (ii.) A three-quarter length by Closterman, in the possession of the late Ven. Archdeacon Burney, representing the composer at the harpsichord (a replica of this was in the possession of Miss Done). (iii.) A half-length by Clostermann, in the possession of the Royal Society of Musicians; mezzotinted by Zobel. (iv.) A drawing by Kneller, in the possession of Alfred Littleton, Esq., engraved by W. Humphreys for Novello's 'Purcell's Sacred Music.' (v.) A drawing, probably a sketch for No. iv., in the British Museum; engraved by J. Holloway in 1798, and by J. Corner. (vi.) A portrait at Dulwich College, engraved by W. N. Gardiner after S. Harding, and pubd. Nov. 1, 1794; the original has disappeared. (vii.) A portrait of Purcell when a choir-boy, is said in the former edition of this Dictionary to have been in Dulwich College. (viii.) The portrait engraved by R. White as a frontispiece to the 'Sonnata's of Three Parts' (1683), showing Purcell at the age of twenty-four. (ix.) H. Adlard engraved a portrait either after Clostermann or from the bust which was said to be formerly in the Music School, Oxford. (x.) The head in an oval in the *Universal Magazine* for Dec. 1777, said to be from an original painting, is more probably from White's engraving of 1683.

The following list of Purcell's works is necessarily only an attempt, as many of the anthems, etc., cannot at present be authoritatively dated, or even ascribed to certain periods in the composer's career. The list of plays for which he wrote music is based on that given in Mr. Squire's article in the *Sammelbände* of the *Int. Mus. Ges.* (v. 489 ff.).

1. SACRED MUSIC.

A. Anthems and Church Music.

The main source for the bulk of these anthems, etc., is Vincent Novello's edition of 'Purcell's Sacred Music.' His versions are for the most part quite untrustworthy, but until the work of editing them with care and reverence shall have been completed, it is convenient to use his collection as indicating the number, etc., of extant works. A list of the anthems already published by the Purcell Society will be found on p. 858.

Ah! few and full of sorrows.
Beati omnes. S.S.A.B.
Be merciful unto me. Verse, A.T.B.
Behold, I bring you glad tidings. Verse, A.T.B.
Behold now, praise the Lord. Verse, A.T.B.
Blessed are they that fear. Verse, S.S.A.B. (before 1688).
Blessed be the Lord my strength. A.T.B.
Blessed is he that considereth the poor. A.T.B.
Blessed is he whose unrighteousness. Verse, S.S.A.T.T.B.
Blessed is the man that feareth the Lord.
Bow down Thine ear. Verse, 4 vv.
By the waters of Babylon. Verse, T.T.B.
Early, O Lord, my fainting soul.
Gloria Patri. Three compositions in canon.
Hear my prayer. Full, 8 vv.
Hear me, O Lord, and that soon. Verse, S.A.T.B.
Hear me, O Lord, the great support. A.T.B.
In Thee, O Lord, do I put my trust. A.T.B.
It is a good thing to give thanks. A.T.B.
I was glad. Verse, A.T.B.
I will sing unto the Lord. Full, S.S.A.T.B.
I will give thanks. Verse, T.B.B.
Jehovah, quam multi (or Jehovah, how many). S.S.A.T.B.
Laudate Dominum. Canon, *a* 3.
Let God arise. Verse, T.T.
Lord, how long wilt Thou be angry? Full. S.S.A.T.B.

Lord, I can suffer Thy rebukes.
Lord, who can tell? Verse, T.T.B.
Man that is born of a Woman. (Funeral sentences, containing 'Thou knowest, Lord,' as a verse.)
My beloved spake. Verse, A.T.B.B.
My heart is fixed. Verse, A.T.B.
My heart is inditing. Verse, *a* 8 [1685].
My song shall be alway. Verse, S.
O all ye people.
O all ye people, clap your hands. S.S.T.B.
O consider my adversity. Verse, A.T.B.
O give thanks. Verse, *a* 4.
O God, Thou art my God. Full, S.S.A.T.B.
O God, Thou hast cast us out. Full, S.S.A.T.B.
O happy man.
O Lord God of hosts. Full, *a* 8.
O Lord, grant the King a long life.
O Lord, our Governour.
O Lord, our Governour. Verse, S.S.S.B.B.
O Lord, rebuke me not. Verse, S. or T.
O Lord, Thou art my God. Verse, A.T.B.
O miserable man.
O praise God in His holiness. *a* 8.
O praise the Lord, all ye heathen. T.T. [early].
O sing unto the Lord. Verse, *a* 4 [1688].
Out of the Deep. Verse, S.A.B.
Praise the Lord, O Jerusalem.
Praise the Lord, O my soul. *a* 6.
Praise the Lord, O my soul, O Lord my God. Verse, A.B. [1687].
Rejoice in the Lord ('The Bell Anthem,' so called from its chiming figure in the bass). Verse, A.T.B.
Remember not, Lord, our offences. Full, S.S.A.T.B.
Save me, O God. Full, S.S.A.T.B. [c. 1690].
Sing unto God, O ye kingdoms of the earth. Verse, B.
The Lord is my light. Verse, A.T.B.
The Lord is King. Verse, B.
The way of God is an undefiled way. Verse, A.A.B.
They that go down to the sea in ships. Verse, A.B. [1685].
Thou knowest, Lord. (The well-known funeral sentences, *a* 4, different from those in 'Man that is born of a Woman.')
Thy way, O God, is holy. Verse, A.B.
Thy word is a lantern. Verse, A.T.B.
Turn Thee again, O Lord. *a* 4.
Turn Thou us, O good Lord. Verse, A.T.B.
Turn Thou us, O good Lord. A.T.T.B.
Unto Thee will I cry. Verse, A.T.B.
Who hath believed our report? Verse, A.T.T.B.
Why do the heathen?. Verse, A.T.B.

B. Services.

Te Deum and Jubilate in D.
Te Deum, Benedictus, Kyrie, Creed, in B flat.
Benedicite, and Jubilate, in B flat. ('Second Morning Service.')
Magnificat and Nunc Dimittis, in B flat.
Cantate and Deus misereatur, in B flat.
Evening Service in G minor.

C. Hymns, etc., in Playford's 'Harmonia Sacra,' and Novello's 'Purcell's Sacred Music.'

(For solo voices, unless otherwise stated; frequently a 'chorus' is added for two voices.)

Arise, my darkened melancholy soul.
Awake, and with attention hear.
Awake, ye dead (two voices).
Begin the song.
Close thine eyes and sleep secure (two voices).
Full of wrath (for the Conversion of St. Paul).
Great God, and just.
How have I stray'd.
How long, great God ('The Aspiration').
In guilty night (trio, 'Saul and the Witch of Endor').
In the black dismal dungeon.
Let the night perish ('Job's Curse').
Lord, what is man?
Now that the sun (Evening Hymn).
O I'm sick of life. A.T.B.
O Solitude!
Plung'd in the confines of despair. T.T.B. (Add. MS. 30,930.)
Since God so tender a regard. T.T.B.
Tell me, some pitying Angel ('The Blessed Virgin's Expostulation').
The earth trembled ('On our Saviour's Passion').
The night is come (Evening Hymn).
Thou wakeful Shepherd (Morning Hymn).
We sing to Him, whose wisdom.
With sick and famish'd eyes.
Hymn-tune 'Burford,' and settings of several psalm-tunes in Playford's *Introd.* (1694); see the *Sammelbände* of the *Int. Mus. Ges.* vi. 521.

II. SECULAR MUSIC.

A. Odes and Welcome Songs.

1. 1680. Welcome, Vicegerent.
2. 1681. Swifter, Isis.
3. 1682. What shall be done.
4. 1682. The Summer's Absence unconcern'd we bear.
5. 1683. Fly, bold Rebellion.
6. 1683. Welcome to all the pleasures. } for St. Cecilia's Day.
7. 1683. Raise the voice. }
8. 1683. Laudate Ceciliam. }
9. 1683. From Hardy Climes (Marriage Ode for Princess Anne).
10. 1684. From these serene.
11. 1685. Why are all the muses mute?
12. 1686. Ye tuneful Muses.
13. 1687. Sound the Trumpet.
14. 1689. Now does the glorious day appear (Queen Mary's Birthday).
15. 1689. Celestial Music.
16. 1690. Arise my Muse (Queen Mary's Birthday).
17. 1690. Of old when Heroes (Yorkshire Feast Song).
18. 1691. Welcome, glorious morn (Queen Mary's Birthday).
19. 1692. Love's Goddess sure was blind (Queen Mary's Birthday).
20. 1692. Hail bright Cecilia (Ode on St. Cecilia's Day).
21. 1693. Celebrate this festival (Queen Mary's Birthday).
22. 1694. Great Parent, hail (Dublin Commemoration Ode).
23. 1694. Come, ye sons of Art (Queen Mary's Birthday).
24. 1695. Who can from joy refrain? (Duke of Gloucester's Birthday).

Odes of uncertain date.

25. If ever I more riches did desire (to words by Cowley).
26. Hark, Damon, hark.
27. Hark, how the wild musicians sing (words by Cowley).
28. How pleasant is this flowery plain (words by Cowley).
29. We reap all the pleasures (words by Cowley).

B. Incidental Music to Plays, 'Operas,' etc.

1680. Theodosius, and The Virtuous Wife.
1681. King Richard the Second, and Sir Barnaby Whigg.
1682? The Double Marriage.
1683? The English Lawyer.
1685? Circe, and Sophonisba.
1686. The Knight of Malta.
1688. The Fool's Preferment.
1688-90? Dido and Aeneas.
1690. Dioclesian, Distressed Innocence, Pausanias, Sir Anthony Love, Amphitryon, and The Massacre of Paris.
1691. King Arthur, The Gordian Knot untied, The Indian Emperor, The Wives' Excuse.
1692. Cleomenes, The Fairy Queen, The Marriage-Hater Match'd, Regulus, The Libertine, Henry the Second, Aureng-Zebe, and Oedipus.
1693. The Old Bachelor, The Richmond Heiress, The Maid's Last Prayer, The Female Vertuosoes, The Double Dealer, Epsom Wells, and Rule a Wife and Have a Wife.
1694. Don Quixote part i., Love Triumphant, The Married Beau, The Fatal Marriage, Canterbury Guests, Don Quixote part ii., Timon of Athens, The Spanish Friar, and (?) Tyrannick Love.
1695. Abdelazer, Bonduca, The Indian Queen, The Mock Marriage, The Rival Sisters, Oroonoko, The Tempest, and Don Quixote part iii.

C. Songs, Duets, Trios, and Catches (upwards of 200).

It is at present impossible to catalogue these, as in many cases such questions as authenticity, sources, etc., have yet to be settled. The Purcell Society's publications will eventually contain the complete works in these forms.

D. Instrumental Music.

Fantasias in 3, 4, 5, 6, 7, and 8 Parts. (B.M. Add. MS. 30,930.)
Twelve Sonatas of Three Parts, 1683.
Ten Sonatas of Four Parts, 1697.
Sonata for violin and bass, from a MS. formerly in the possession of Mr. Taphouse, printed in A. Moffat's 'Meisterschule.'
Overtures, etc.
Organ music:—Four voluntaries (on the 100th Psalm Tune, in D minor, in D minor 'for the Double Organ,' in C, ascribed to Purcell).
Harpsichord Music:—'A Choice Collection of Lessons for the Harpsichord or Spinnet,' 1696, contains eight suites, March, Trumpet Tune, Chacone, Jig and Trumpet Tune called the Cebell.
'Musick's Handmaid,' part ii., contains (1689) Song Tune, Lesson, March, three Minuets, a new Scotch Tune, a new Ground, a new Irish Tune ('Lilliburlero'), Rigadoon, Sefauchi's Farewell ('Sefauchi' is for 'Siface'; see that article), Minuet.
From various sources:—Air, Ground in Gamut, Lesson, Voluntary, A Verse, Trumpet Tune, Air, Rondo, Ground, Prelude, Air, Toccata,[1] Hornpipe, Almand, Corant, Air, Gavott, Minuet, Ground, Prelude, Almain and Borry, Overture, Air and Jig in G, Gamut *b*.

M.

PURCELL CLUB, THE, was constituted at a meeting held in August 1836: the first members were Messrs. Turle (conductor), King, Bellamy, Fitzwilliam, J. W. Hobbs, and E. Hawkins (secretary). The club was limited to twenty professional and twenty non-professional members, who met twice a year; on the second Thursday in February, when they dined together, and on the last Thursday in July, when they assembled in Westminster Abbey, at the morning service, by permission of the Dean, for the purpose of assisting in such Purcell music as might be selected for the occasion. On the evening of the same day the members again met to perform secular music composed by Purcell; the soprano parts were sung by the chorister-boys from Westminster Abbey, the Chapel Royal, and St. Paul's Cathedral, but ladies were admitted amongst the audience.

[1] This Toccata was printed from a MS. formerly in the possession of Fr. Knuth, and Wm. Rust, as a doubtful work of J. S. Bach's, in the B.-G. edition, vol. xliii. p. 250.

On Feb. 27, 1842, a special meeting was held, when Professor Taylor was elected President, and the dates of meeting were changed to Jan. 30 and the first Thursday in July. Interesting performances of many of Purcell's works were given year by year, and a book of words of 194 pages was privately printed for the use of the members, under the editorship of Professor Taylor. The Club was dissolved in 1863, and the valuable library, which had been acquired by gift and purchase, was deposited at Westminster Abbey, under the guardianship of the organists of Westminster Abbey and St. Paul's Cathedral. W. H. C.

PURCELL COMMEMORATION, THE, was held on Jan. 30, 1858, to celebrate the bicentenary of Purcell's birth. The members of the Purcell Club and a large number of professors of music and of eminent amateurs, anxious to do honour to the greatest of English musicians, assembled in the evening at the Albion Tavern, Aldersgate Street, London, when, after a banquet, a selection of Purcell music was performed, and some interesting addresses were given by Professor Taylor, who presided. The programme consisted entirely of music composed by Purcell, and was as follows:—Grace, 'Gloria Patri'; anthems, 'O give thanks,' 'O God, thou hast cast us out,' 'O sing unto the Lord'; song and chorus, 'Celebrate this festival'; a selection from 'King Arthur'; cantata, 'Cupid, the slyest rogue alive'; song, 'Let the dreadful engines'; chorus, 'Soul of the world, inspired by thee.' W. H. C. [In November 1895 the bicentenary of the composer's death was celebrated by a performance of 'Dido and Aeneas' by the pupils of the Royal College of Music at the Lyceum Theatre, Nov. 20; a special service in Westminster Abbey on Nov. 21, at which the following anthems were sung—'O all ye people,' 'O give thanks,' 'Praise the Lord, O my soul,' 'Remember not, Lord,' 'O sing unto the Lord,' 'Thou knowest, Lord,' 'Praise the Lord, O Jerusalem'; and by a special concert of the Philharmonic Society in the Queen's Hall on Nov. 21, at which the 1692 'Ode on St. Cecilia's Day' was revived, and a miscellaneous programme gone through. At the preceding Leeds Festival an 'Invocation to Music,' by Parry, was produced, with special reference to the bicentenary, and at the following Birmingham Festival, in 1897, 'King Arthur' was given.]

PURCELL SOCIETY, THE. Founded Feb. 21, 1876, 'for the purpose'—in the words of the prospectus—'of doing justice to the memory of Henry Purcell, firstly by the publication of his works, most of which exist only in MS., and secondly by meeting for the study and performance of his various compositions.'[1] The original committee consisted of the Rev. Sir F. A. G. Ouseley, Bart., G. A. Macfarren, Sir Herbert S. Oakeley, Sir John Goss, Sir George Elvey, Joseph Barnby, Joseph Bennett, J. F. Bridge, W. Chappell, W. H. Cummings, J. W. Davison, E. J. Hopkins, John Hullah, Henry Leslie, A. H. Littleton, *Hon. Secretary*, Walter Macfarren, Julian Marshall, E. Prout, E. F. Rimbault, Henry Smart, John Stainer, Rev. J. Troutbeck, James Turle.

[1] [This part of the scheme was soon given up.]

The subscription is one guinea per volume. In 1887 the scheme, which had fallen into abeyance for some years (see list below), was reorganised, Dr. W. H. Cummings undertaking the duties of editor, and Mr. W. Barclay Squire becoming honorary secretary. The committee at present is as follows:—

Sir C. Hubert H. Parry, Bart., Mus.D., Sir C. V. Stanford, Mus.D., Sir J. F. Bridge, Mus.D., M.V.O. Messrs. G. E. P. Arkwright, Joseph Bennett, Robert Bridges, Dr. W. H. Cummings, Mr. E. J. Dent, Dr. Alan Gray, Mr. A. H. Littleton, Dr. C. H. Lloyd, Messrs. J. A. Fuller Maitland, J. S. Shedlock, W. Barclay Squire, and Professor H. E. Wooldridge.

The following volumes have appeared:—

1. The Yorkshire Feast Song (1689), ed. Cummings. 1878.
2. The Masque in 'Timon of Athens,' ed. Sir F. A. Gore Ouseley (assumed date 1678, probable date 1694). 1882.
3. Dido and Aeneas, ed. Cummings (assumed date 1680, probable date 1688-89). 1889.
4. Duke of Gloucester's Birthday Ode. 'Who can from joy refrain?' ed. Cummings (1695). 1891.
5. Twelve 'Sonnata's of Three Parts' (1683), ed. J. A. Fuller Maitland. 1893.
6. Harpsichord Music, ed. W. B. Squire, and Organ Music, ed. Dr. E. J. Hopkins. 1895.
7. Ten Sonatas of Four Parts (1697), ed. Sir C. V. Stanford. 1896.
8. Ode on St. Cecilia's Day, 1692, ed. J. A. Fuller Maitland. 1897.
9. Dioclesian (1690), ed. Sir J. F. Bridge and John Pointer. 1900.
10. Three Odes for St. Cecilia's Day. ('Welcome to all the pleasures,' 1683; 'Raise the Voice,' probably 1683, and 'Laudate Ceciliam,' 1683), ed. G. E. P. Arkwright. 1899.
11. Birthday Odes for Queen Mary, part i. ('Now does the glorious day appear,' 1689; 'Arise, my muse,' 1690; 'Welcome, welcome, glorious morn,' 1691), ed. Arkwright. 1902.
12. The Fairy Queen, ed. J. S. Shedlock. 1903.
13. Sacred Music, Part I. (not yet published, 1907), ed. Wooldridge and Arkwright.
14. Sacred Music, Part II. Anthems, 'It is a good thing,' 'O praise God in His holiness,' 'Awake, put on thy strength,' 'In Thee, O Lord,' 'The Lord is my light,' 'I was glad,' 'My heart is fixed,' 'Praise the Lord, O my soul,' 'Rejoice in the Lord alway,' ed. Wooldridge and Arkwright. 1904.
15. Welcome songs, Part I. 'Welcome, Vicegerent of the mighty King,' on his Majesty's return from Windsor, 1680; 'Swifter, Isis, swifter flow,' 1681; 'What shall be done on behalf of the man,' on the Duke of York's return from Scotland, 1682; 'The Summer's Absence unconcerned we bear,' for the King's return from Newmarket, 1682; 'Fly, bold Rebellion,' 1683, on the discovery of the Rye House Plot, ed. R. Vaughan Williams, 1905.

PURDAY, a London family largely connected with music and music-publishing.

PURDAY & BUTTON were the direct successors to the large firm of Thompson (*q.v.*) who had held business premises at 75 St. Paul's Churchyard from about 1750. Purday went into partnership with S. J. Button about 1805, but retired about 1808, when the firm took the name Button & Whitaker (*q.v.*). Purday was probably the father of ZENAS TRIVETT PURDAY who, taking over John Bland's (*q.v.*) old shop, in succession to William Hodsoll, in 1831 established a large music trade, principally in numerous sheet songs. He ceased business about 1855-60.

THOMAS EDWARD PURDAY, of the same family,

was, from before 1838 to after 1855, doing a similar trade in sheet songs in St. Paul's Churchyard.

CHARLES HENRY PURDAY, well known as a composer and a writer, was born at Folkestone, Jan. 11, 1799 (*Brit. Mus. Biog.*). He was a lecturer on musical matters, and at one time a vocalist of some repute. He directed much energy to the amendment of the law in relation to musical copyright, and he acted for some time as conductor of psalmody to the Scotch Church in Crown Street, Covent Garden, composing and editing a number of works of sacred music. Some of his secular songs, and his fine tune to 'Lead, kindly light,' attained considerable popularity. He was a contributor to the present Dictionary. Died in London, April 23, 1885. F. K.

PURDIE, ROBERT, the founder of an extensive music-publishing business in Edinburgh. He is first heard of in 1804 as a music-teacher in Jollie's Close, Edinburgh, off the Canongate, but in 1805 he had removed to a better district, St. James' Square. In 1808 he opened a music shop at 35 Princes Street, and here he commenced the issue of sheet music. In 1813 the number of the premises changed to 71, and in 1828 it was again renumbered as 83.

He quickly became the leading music-publisher in the Scottish capital; and besides a great deal of sheet music his imprint is on a well-known collection of Scottish songs, 'The Scotish Minstrel,' in six vols., edited by R. A. Smith, 'The Irish Minstrel,' and on similar works. On the failure of Nathaniel Gow, Purdie, in conjunction with Alexander Robertson, another Edinburgh publisher, reissued the Gow publications. Robert Purdie was succeeded near the year 1837 by his son John, and the business was carried on until about 1887. F. K.

PURFLING. The inlaid line of plane wood, formed of three slips, of which the centre one is stained black, the two outer being left white, following the outlines of musical instruments of the violin and guitar type, which, owing to its utility in preserving the edges from chipping, is all that is left of the redundant ornamentation so skilfully employed by the ancient lute and viol makers. Some of the earlier makers, notably Jacobs of Amsterdam, purfled with whalebone, but the true artists used, and still use, the three strips sunk together into a carefully cut groove, and finished off when the glue is dry with a small gouge. 'Purfling' may be bought ready made, *i.e.* the three strips ready glued together for inlaying, but this strains and buckles at the sharper bends with deplorable results upon the ultimate effect. (See VIOLIN-MAKING.) Some of the lavish decoration, purfled and otherwise, of former times is to be seen on modern Italian guitars and mandolines, but when, in the second half of the 16th century, viols began to give place to the violin, and makers turned their attention seriously to improving the tone qualities of the instrument, they gradually dispensed with the customary embellishments, deeming them a hindrance to their purpose. Bit by bit the dexterous inlayings in wood, ivory, mother-of-pearl, and gems, so dear to the heart of the ancient viol-maker, were rejected, but not without regret for their somewhat meretricious charm. The great makers, though cognisant of their dangers, could not wholly resist these graceful adornings. Gasparo da Salò made a violin, we are told, of which the head, finger-board, tailpiece, and bridge were carved by Benvenuto Cellini. Maggini strove to replace the ebony and ivory embellishments by purfled designs of elegant patterns, within the regulation line of purfling as we know it to-day. Amati made a couple of violins which were decorated at each corner and on the sides, at the blocks, with designs in black, of a *fleur-de-lys*, inlaid with precious stones, while other instruments, notably some of Andreas Amati, bear painted armorial bearings and inscriptions. Even Stradivarius himself ornamented some of his best violins with beautiful designs painted in black, or inlaid with ebony, and also, as in the case of the 'Rode' (1722), with a double line of purfling, enclosing a diamond pattern in mother-of-pearl. In Germany another relic of the old viol style of ornamentation was preserved by Jacobus Steiner, namely, the carved head. This form of decoration was also more popular in England than inlaying, though Barak Norman closely imitated the gracefully purfled designs of Maggini. Modern violin-makers confine themselves mostly to slight decorations of the tailpiece and pegs, though the Manchester maker Walter Mayson ornaments the backs of his finer violins with delicate carvings.—Hill, *Antonio Stradivari*; Hart, *The Violin*; Heron-Allen, *Violin-making*; Meredith Morris, *British Violin-makers*; Maugin & Maigne, *Manuel du Luthier*. E. H-A.

PURITANI DI SCOZIA, I. Opera in two acts; words by Count Pepoli, music by Bellini. Written for Grisi, Rubini, Tamburini, and Lablache, and produced at the Théâtre des Italiens, Paris, Jan. 25, 1835. In London, at the King's Theatre, as 'I Puritani ed i Cavalieri,' May 21, 1835. G.

PURITAN'S DAUGHTER, THE. 'A grand romantic drama' in three acts; words by J. V. Bridgeman, music by Balfe. Produced at the English Opera-House, Covent Garden, London, Nov. 30, 1861 (Pyne and Harrison). G.

PYE, KELLOW JOHN, the son of a merchant, was born at Exeter, Feb. 9, 1812. His musical tendencies showed themselves early. He entered the Royal Academy of Music, in February 1823, immediately after its foundation, and took the first pianoforte lesson ever given within its

walls. This was from Cipriani Potter. He also studied harmony, counterpoint, and composition there, under Dr. Crotch, the Principal, and remained a pupil till 1829. He returned in 1830 to Exeter, and for some years enjoyed considerable local fame in the south-west of England. In 1832 he gained the Gresham medal for his full anthem, 'Turn Thee again, O Lord' (Novello), which with other anthems of his is in use in the Cathedrals. In 1842 he took the degree of Mus. Bac. at Oxford. [He was a member of the Philharmonic Society from 1846, and in 1853 gave up the professional career, and went into business (in the firm of Plasket & Co., wine merchants) in London, where he retained his connection with the art by joining the direction of the R.A.M., succeeding Sir G. Clerk as chairman of the committee of management (1864-67). He was also a member of the Executive and Finance Committees of the National Training School of Music; he joined the committee of the Bach Choir on its foundation in 1876, and was on the council of the Royal College of Music from the beginning of that institution in 1883. He was an active member of the Madrigal Society, its treasurer in 1856, and vice-president in 1891. Madrigals of his own gained the Society's prize in 1888 and 1891. He was on the committee of the Mendelssohn Scholarship Foundation. A chant of his is among the best and most familiar of modern productions of the kind. He died at Exmouth, Sept. 22, 1901 (see *Musical Times*, 1901, p. 756). His published works, besides those mentioned, comprise 'Stray Leaves,' 12 Nos. (Lamborn Cock & Co.), 4 Full Anthems (Novello), 3 Short Full Anthems (Do.), Songs, etc. G.

PYNE, Louisa Fanny, daughter of George Pyne (alto singer, born 1790, died March 15, 1877), and niece of James Kendrick Pyne (tenor singer, died Sept. 23, 1857), was born August 27, 1832. At a very early age she studied singing under Sir George Smart, and in 1842 appeared very successfully in public with her elder sister, Susan (afterwards the wife of Mr. F. H. Standing, a baritone singer, known professionally as Celli). In 1847 the sisters performed in Paris. In August 1849 Louisa made her first appearance on the stage at Boulogne as Amina in 'La Sonnambula.' On Oct. 1 following she commenced an engagement at the Princess's Theatre as Zerlina, in an English version of 'Don Juan.' Her first original part was Fanny in Macfarren's 'Charles the Second,' produced Oct. 27, 1849. On March 1850 she sang at the Philharmonic; was engaged the same year at Liverpool, and in 1851 at the Haymarket. On August 14, 1851, she performed the Queen of Night in 'Il Flauto Magico' at the Royal Italian Opera. She also sang in oratorios and at concerts. In August 1854 she embarked for America in company with her sister Susan, W. Harrison, and Borrani. She performed in the principal cities of the United States for three seasons, being received everywhere with the greatest favour. On her return to England in 1856 she, in partnership with Harrison, formed a company for the performance of English operas, which they gave first at the Lyceum and afterwards at Drury Lane and Covent Garden Theatres, until 1862, when the partnership was dissolved. [See Harrison, William, vol. ii. p. 334.] Miss Pyne subsequently appeared at Her Majesty's Theatre. In 1868 she was married to Mr. Frank Bodda, the baritone singer. She retired from public life, and devoted herself to teaching. Her voice was a soprano of beautiful quality and great compass and flexibility; she sang with great taste and judgment, and excelled in the florid style, of which she was a perfect mistress. [She received a pension from the Civil List, in 1896, and died in London, March 20, 1904.] W. H. H.

ADDENDA ET CORRIGENDA FOR VOL. III

MACBETH. P. 3*a*, line 20, add that in an account of 1743 at the Smock Alley Theatre, Dublin, the 'Macbeth' music is ascribed to Purcell. W. H. G. F.

MACDOWELL, E. A. P. 5*b*, line 37, *for* 'first' *read* 'fifth.' P. 6*a*, add date of death at New York, Jan. 24, 1907.

MACKENZIE, SIR A. C. P. 9*b*, line 31, *for* 'F. N. Jewson,' *read* 'F. B. Jewson.'

MACPHERSON. P. 12, *for* Christian names, *read* 'Stewart.'

MADRIGAL. P. 16*a*, line 7 from bottom, *for* 'merchant' *read* 'choirman of St. Paul's' (see YONGE). P. 17*a*, lines 2-3, *for* 'Sacred Harmonic Society,' *read* 'Royal College of Music.'

MADRIGAL SOCIETY. Line 5 of article, *for* 'Europe' *read* 'London.' The Hibernian Catch Club is said to be the oldest society of the kind in Europe. P. 19*b*, line 8 from bottom, *for* 'Mr.' *read* 'Dr.'

MAHLER, GUSTAV. Add that in the autumn of 1907 he went to New York as one of the principal conductors of the Metropolitan Opera-House and was re-engaged for the season of 1908-9. In the autumn of the latter year he was engaged as conductor of the Philharmonic Orchestra in New York. On Sept. 19, 1908, his seventh symphony was played at Prague, and the eighth is announced for performance in the autumn of 1910.

MALIBRAN. P. 35*a*, lines 3-4, *for* 'the Morley Arms, Matlock' *read* 'the Mosley Hotel, Manchester.'

MANCINELLI. Last line but one of article, *for* 'oratorio' *read* 'cantata,' and add that his opera, 'Paolo e Francesca,' was produced at Bologna, Nov. 11, 1907.

MANNS, SIR AUGUST. P. 43*a*, line 25, *for* '1847' *read* '1857.' Add that he died March 1, 1907.

MARCHESI, SALVATORE. Add that he died in Paris, Feb. 20, 1908.

MARIO, as to the date of birth, the register of the baptism in the cathedral of Santa Cecilia at Cagliari, Oct. 18, 1810, supports the date given in Baker's *Dictionary*. Line 5 from end of article add that his farewell appearance took place at Covent Garden in 1871, in 'La Favorita.'

MARSCHNER. P. 62*a*, line 35, add that 'Hans Heiling' was first given at Berlin, not Hanover.

MARTIN, SIR G. C. Line 19 of article, delete the words 'and Evening.'

MARTUCCI. Add that he died in Naples, June 1, 1909.

MARTY, E. G. Add that he died in Paris, Oct. 11, 1908.

MASSENET. P. 88*a*, line 9, add that 'Ariane' was produced at the Paris Opéra, Oct. 31, 1906, and 'Bacchus' at the Paris Opéra, May 5, 1909. The five-act 'Don Quichotte' was produced at Monte Carlo, Feb. 19, 1910.

MEIBOM. Line 3 from end of article, *for* 'Jais' *read* 'Jan.'

MELBA. Line 3 of article, *for* '1859' *read* '1861' (evidence of the certificate of birth). P. 105*a*, line 3, *for* 'Die Walküre' *read* 'Siegfried.' Add that an enthusiastic biography of the singer by Miss Agnes Murphy appeared in 1909.

MENDELSSOHN. P. 152*a*, line 16, *for* '146*b*' *read* '146*a*.'

MERSENNUS. Line 16, add that his most important work is *Harmonie universelle*, 1636, as mentioned at the end of the article. Line 6 from end, delete *Traicté de l'orgue* (1635), as that is part of the *Harmonie universelle*.

MIDAS. Line 9, add that it was played privately at Lurgan in 1760, and was brought out at the Crow Street Theatre, Dublin, Jan. 22, 1762. W. H. G. F.

MIDSUMMER NIGHT'S DREAM. P. 201*a*, line 8, *for* 'Sunday' *read* 'Saturday.'

MONK, E. G. Line 15, of article, *for* 'Collins' *read* 'Calkin.'

MONRO, G. Line 3, add that he had a benefit concert in London on March 16, 1722. W. H. G. F.

MOORE, T. P. 257*b*, line 15 from bottom, *for* 'only' *read* 'second'; he had written an operatic piece 'The Gipsy Prince' with music by Michael Kelly, which was produced at the Haymarket Theatre, July 24, 1801. W. H. G. F.

MOOREHEAD. Line 16, *for* '1880' *read* '1800.'

MORITZ, Landgraf of Hesse-Cassel. For an account of Dowland's visit to him, see vol. i. p. 725*a*, and Peacham's *Compleat Gentleman* (1634), p. 99, for a tribute to the Landgraf's skill.

MOUNTAIN, HENRY. Add that in 1751 he was one of the Rotunda band in Dublin, and in 1765-85 was leader of the Dublin City Music. He was appointed to Covent Garden in 1794 in succession to Baumgarten, and died in 1796. W. H. G. F.

MÜHLFELD, R. Add that he died June 1, 1907.

MUFFAT. P. 318*b*, line 3, the date of 'Componimenti musicali' is shown by Mr. P. Robinson, of Rusholme, Manchester, to be a good deal later than 1727. The Grand Duke of Tuscany referred to in the title did not become Grand Duke till July 1737, and was not even selected (provisionally) till Oct. 1735. As the Emperor died in 1740, we get 1735 and 1740 as the extreme limits. (Compare Chrysander's preface to the reprint of the work in 1894.)

MUSIC-PRINTING. P. 325*a*, line 19 from bottom, *for* 'changed his name to' *read* 'was

followed by.' P. 327*b*, lines 4-8 from bottom, the sentence in square brackets refers to the first use of lithography *in England* for music-printing; Alois Senefelder, the inventor of lithography, printed music from about 1796; he was connected with the firm of André of Offenbach. See the notice of Senefelder in the *Allgem. Deutsche Biographie.*

MUSICAL INSTRUMENTS, COLLECTIONS OF. P. 337*b*, in the list, Leyden, now in section 6, under Germany, should be placed in section 7, under Holland. Under Florence, add that Signor A. Kraus, figlio, published in 1910 a description of his *One-Key-boarded Clavicytherium* in English, with a photograph.

NÄGELI, J. G. In the musical example, a bass clef should be added before the last note in the lower stave.

NANINI, G. M. Add that a bibliography of his works is in the *Kirchenmusikalisches Jahrbuch* for 1891; see the same publication for 1898, p. 29.

NAPRAVNIK. Line 2, *for* '12/26' *read* '12/24.'

NEALE. Line 17 of article, *for* 'its first public performance' *read* 'the first public performance of the "Messiah."'

NEEFE. P. 359*a*, line 20, correct date of Van den Eeden's death, as he was buried on June 20, 1782.

NERUDA. Line 22 of article, in the date of birth of Wilma, Lady Hallé, *for* 'March 29,' *read* 'March 21.' Line 15 from end of article, add that Ludwig Norman died in 1885.

NEW YORK MUSICAL SOCIETIES. P. 367*a*, line 7 from bottom, *for* 'Jan. 9,' *read* 'Jan. 16.'

NICOLINI. Line 20 from end of article, add that he sang in Dublin in March–June, 1711.

NIECKS, F. P. 377, add that his *Programme Music of four Centuries* was published in 1907.

NOEL. P. 387*a*, line 13 from end of article, *for* 'J. L. Hotton' *read* 'J. C. Hotton.'

NORDICA. P. 390*a*, line 20, *for* 'created' *read* 'sang.' At end of article, add that this third marriage was implicitly denied in the New York *Nation*, April 11, 1907. On July 29, 1909, she was again married to Mr. George W. Young in London, and gave concerts in the summer of the same year.

NORWICH FESTIVAL. At end of article add a reference to *Annals of the Norfolk and Norwich Triennial Musical Festivals*, by R. H. Legge and W. E. Hansell, 1896.

NOVELLO. P. 412*a*, line 20, add that Clara Novello (Countess Gigliucci) died at Rome, March 12, 1908. A volume of reminiscences by her is announced for publication in 1910.

OAKELEY, Sir H. S. Line 24 of article, add that he died at Eastbourne.

OBOE. P. 419*b*, line 14 from bottom, add that *The Art of playing on the Hautbois explained* was printed by Thomas Crosse in London, 1697.

OBOE D'AMORE. Add that it is used in the score of Strauss's 'Symphonia Domestica.'

O'CAROLAN. P. 423*b*, line 28, *for* 'six of his tunes, namely' *read* 'ten of his tunes, including.'

OPERA. P. 443*b*, line 26, omit the words 'though he was by birth an Italian.' P. 467*a*, line 4, *for* 'Benda's' *read* 'Edelmann's.' Line 7 from bottom of same column, *for* '1849' *read* '1749.' Col. 2, note 1, *for* 'Seihamer's' *read* 'Seilhamer's.' P. 468*b*, line 4 from bottom, *for* 'a French importer of wines,' *read* 'an Irish importer of French wines.' P. 470*a*, line 8, *for* 'Ravafinoli' *read* 'Rivafinoli.'

ORATORIO. P. 483*b*, line 4 after musical example, *for* 'Friedmann' *read* 'Friedemann.'

ORGAN. P. 549*a*, line 9, add that Giovanni Branca, in his *Le Macchine*, published at Rome in 1629, has a plate showing the system of blowing into an organ by hydraulic pressure. (W. H. G. F.) P. 554*a*, line 39, *for* 'this firm' *read* 'the Positive Organ Company, Limited.'

ORGANISTS, ROYAL COLLEGE OF. P. 564*b*, line 37, add that Sir Walter Parratt was succeeded as President by Sir George Martin in 1909.

O'SULLIVAN, Denis. Add that he died at Columbus, Ohio, Feb. 1, 1908.

OUSELEY. P. 577*b*, line 1, *for* 'Church' *read* 'College.'

PADEREWSKI. Add to list of compositions his symphony in B minor played by the Boston Orchestra, under Max Fiedler, on Feb. 12, 1909, and in London under Richter, Nov. 9, 1909.

PAGANINI. P. 595*a*, line 5 from end of list, *for* 'T. B. Cramer' *read* 'J. B. Cramer.'

PAISIELLO. P. 598*b*, line 33, correct date of 'Il Marchese di Tulipano,' as that opera was played in London, Jan. 21, 1786, under Cherubini, who added six airs of his own.

PARISIAN SYMPHONY. Line 9 from end, *for* '1788' *read* '1778.'

PARRATT, Sir Walter. Add that in 1908 he succeeded Parry as Professor of Music in the University of Oxford, and in 1909 resigned the presidentship of the Royal College of Organists.

PARRY. P. 625*b*, line 31, add that in 1908 he resigned the Oxford Professorship through ill-health. Line 35, add that he received the honorary degree of D.C.L. from the University of Durham in 1894. Line 4 from bottom of column, *for* '1866' *read* '1886.' Add to list of compositions:—

Symphonic Poem. 'The Vision of Life,' for soprano and bass solos, chorus, and orchestra. Cardiff Festival, 1907.

English Lyrics, bk. vii. (1907): 'On a Time the amorous Silvy,' Anon.; 'Follow a Shadow,' Ben Jonson; 'Ye little Birds,' Heywood; 'O never say that I was false of heart,' Shakespeare; 'Julia,' Herrick; 'Sleep,' Julian Sturgis.

English Lyrics, bk. viii.: 'Whence,' Julian Sturgis; 'Nightfall

in Winter,' L. E. Mitchell; 'Marian,' and 'Dirge in Woods,' George Meredith; 'Looking Backward,' and 'Grapes,' Julian Sturgis.

Suite in F, for piano and violin. 1907.

Cantata, 'Beyond these voices there is Peace,' for soprano and baritone solos, chorus, and orchestra. Worcester Festival, 1908.

English Lyrics, bk. ix. (1909, to words by Mary E. Coleridge): 'Three Aspects,' 'A Fairy Town,' 'The Witches' Wood,' 'Whether I live,' 'Armida's Garden,' 'The Maiden,' and 'There.'

The fourth symphony, in E minor, was largely rewritten and brought out at a Philharmonic concert in 1910.

In 1909 was published Sir Hubert Parry's admirable and exhaustive book on *Johann Sebastian Bach*.

PART-BOOKS. P. 630*b*, line 27, *for* '1560' *read* '1567,' and line 30, *for* '1606' *read* '1614.'

PASSACAGLIA. Add that Rheinberger wrote an example in which the theme appears on the successive degrees of the scale, and Arensky devised one of six crotchets in 5–4 time, so that each note in turn receives the accent.

PATRICK, RICHARD. Delete line 3, as the service referred to is by Nathaniel Patrick, organist of Worcester Cathedral in 1597.

PAUL, ST. Line 13, *for* 'Oct. 3,' *read* 'Oct. 7.'

PEDAL. P. 663, line 11 of article, *for* '1785' *read* '1772.'

PERGOLESI. In list of works, Section III., add another 'Laudate pueri' for canto solo, vocal quartet, strings and wind, the MS. of which is in the Santini Library. Line 4 from end of article, add that Banck's 'Arien und Gesänge älterer Tonmeister' contains an air by Pergolesi, 'Se cerca, se dice.'

PERI. Line 22 from end of article, add that Peri died in 1633. Two lines below add that some numbers of 'Dafne' were discovered at Brussels.

PERIODICALS, MUSICAL. Line 4 of article, delete 'small.' P. 680*b*, line 18, *for* 'March 10' *read* 'March 18.' P. 681*a*, line 5, *for* '1847' *read* '1852.' Col. 2, line 30, *for* '8vo' *read* 'quarto.' P. 683*b*, line 7, *for* 'monthly' *read* 'weekly.' P. 684*a*, line 7, add that the *Irish Musical Monthly* existed from March 1, 1902 to Feb. 1903. P. 687*b*, line 1, after 'Jahrbuch' add '(Ratisbon).'

PFEIFFER, GEORGES. Add that he died in Paris, Feb. 14, 1908.

PHILHARMONIC SOCIETY. Add to the list on p. 703, the following:—

1907. (Eight concerts.) Cowen, Colonne, and Sinding conducted. Symphony, G. Enesco. Sinding's violin concerto. Nachez's violin concerto. Arthur Hervey's prelude to 'Ione.' J. B. M'Ewen's 'Coronach.' Chadwick's 'Cleopatra.' 1st app. Amy Castles, Percy Grainger, Felix Senius, G. Mauguière.

1908. (Seven concerts.) Conductors: Cowen, Landon Ronald, Nikisch, and Henry Wood. Symphony, Sibelius. Hubay's violin concerto. York Bowen's viola concerto. Harty's 'Comedy Overture.' Berlioz's scena, 'Cleopatra.' Bantock's 'Sappho.' F. Leoni's scena, 'The Bells.' 1st app. Charles Tree, Herbert Fryer, Esta d'Argo, Lionel Tertis, Howard Jones, Edith Clegg, Zimbalist, Elena Gerhardt, F. Lengyel.

1908-9. (Seven concerts.) Conductors: Henry Wood, Landon Ronald, Chevillard, Mancinelli, Bruno Walter, Nikisch. Symphony, Elgar. Overtures, etc.—Mancinelli's 'Cleopatra,' Ethel Smyth's 'Wreckers,' Svendsen's 'Carnival in Paris,' Paul Dukas's 'Apprenti Sorcier,' Delius's 'In a Summer Garden,' J. B. M'Ewen's 'Grey Galloway,' Arthur Hervey's 'Summer.'

1909-10. (Seven concerts.) Conductors: Elgar, Bruno Walter, Thomas Beecham, Mancinelli, Nikisch, and Landon Ronald. Rachmaninov's second symphony. Elgar's second 'Wand of Youth' suite. Mancinelli's Romantic Overture. Ethel Smyth's songs. 1st app. Alice Verlet, E. Schelling, and Kathleen Parlow.

PHILIPS, PETER. P. 707*b*, line 22 from end, add that another arrangement of the 1580 pavan, entitled 'Wy Engelen gret,' is in W. Swart's 'Den Lust-Hof der nieuwe Musycke' (Amsterdam, 1603). P. 38, in the list at end of article, add that a volume of masses was published posthumously (see the *Kirchenmusikalisches Jahrbuch*, 1899, p. 89). This is identical with a book entered in a list of the musical library of John IV., King of Portugal (1649), as No. 599: 'Missas y Salmos . . . a 8 & 9 . . . Obras Postumas.' After this comes a volume of 'Mottetes . . . a 8, 2 partes,' also described as posthumous works, though it seems doubtful whether the eight-part 'Cantiones sacrae' of 1613 be not intended. Of the Masses and Psalms no copy is at present known to exist.

PIANOFORTE. P. 723*b*, line 21, add that J. C. Bach published a Sonata for the Battle of Rosbach, 'pour le Clavecin ou Forte-Piano,' about 1757-58, not later than the latter year. P. 726*b*, line 17 from bottom of text, add that William Southwell of Dublin patented an upright piano with six octaves on Oct. 18, 1794.

W. H. G. F.

PIANOFORTE-PLAYING. P. 732*b*, lines 16-17, for the title of C. P. E. Bach's treatise, read '*Versuch über die wahre Art das Clavier zu spielen.*'

PORTMAN, RICHARD. Add that he taught the virginal in 1651, and that in 1656 he is mentioned as having recently died (*Quellen-Lexikon*).

POSITIVE ORGAN. P. 799*a*, line 12, *for* '*c*‴' *read* '*f*‴.'

POWER, JAMES. P. 803*a*, line 5, *for* '1807' *read* '1808.'

PROFESSOR. P. 816*a*, from line 36 read as follows: The Scottish Universities Commissioners, advised by London and Edinburgh musicians and musical societies, put the chair of music on a new basis by ordinances issued in 1893, instituting Degrees in Music (Mus.B. and Mus.D.), and a Faculty of Music, and regulating the duties of the chair and the financial arrangements. The Reid Concert was abolished, and series of Historical Concerts substituted, the Professor's salary was fixed at £500, and the class expenses at £300; and the remainder of the available money assigned to the subsidising of the concerts and other musical purposes connected with the chair of music.

The Professor gives Lectures and theoretical and practical instruction in the following subjects: (1) Harmony (two classes); (2) Counterpoint and composition; (3) Musical

Form ; (4) History of Music ; (5) Analysis (formal, æsthetic, and biographical). In addition to the above there are tutorial classes conducted by the professor's assistant. The fee for some of the classes is two guineas, for others one. The Historical Concerts, which are free to the music students, university staff, and professional musicians, comprise orchestral, choral, chamber-music and solo performances. (Information from Professor Niecks.) Line 3 from bottom, *for* '1847' *read* '1845.' Col. 2, lines 13-19, refer only to the condition of the professorship in former times, the present professor not being expected to live in Dublin, nor to conduct the Choral Society. On the death of Professor Prout, he was succeeded by Dr. P. C. Buck.

PROSKE. Add a reference to the bibliography in the *Kirchenmusikalisches Jahrbuch*, for 1894, with a diary kept by Proske while in Italy.

PROUT, Ebenezer. Add that he died at Hackney, Dec. 5, 1909.

PSALTER. P. 832*a*, line 26 from end, *for* 'psalms' *read* 'compositions.' P. 833*b*, line 6, add that between 1550 and 1553 six editions of Sternhold were printed. P. 833, footnote 3, *for* 'The unique copy' *read* 'The copy consulted.' P. 834*b*, line 9 from end, *for* 'two interesting attempts' *read* 'a most interesting attempt.' Line 6 from end, *for* 'One' *read* 'It.' Line 5 from end, *dele* 'the other to the 68th.' *For* 'In both' *read* 'Here.' P. 835*a*, after the title of the 1560 edition add the reference to footnote 1, and add 'The same title, practically word for word, appears in the English edition of 1561, the only known copy of which is in the library of the Society of Antiquaries,' etc. Line 5 from end of column, remove the footnote reference after the word 'afterwards.' Line 4 from end, *for* 'this work' *read* 'the edition of 1560.' P. 835*b*, lines 3-4, *for* 'forty-four, of which twenty-three' *read* 'forty-two, of which twenty-four.' Line 7, *for* 'five' *read* 'six.' Line 10, after '130th' add '50th, 127th, 129th, and "Commandments."' Omit lines 13-19 of same paragraph. Line 8 before the musical example, *for* 'sixty-three' *read* 'sixty-two.' Same line, *for* 'twenty-two' *read* 'twenty-four.' The harmonised version of Ps. 100 in the same column is from Claudin le Jeune's collection, Leyden, 1633. P. 836*a*, lines 3-4, omit the sentence beginning 'The 145th,' and add the footnote reference at the end of the paragraph. P. 837*a*, line 13, *for* 'the unique copy is in the John Ryland' *read* 'a copy is in the John Rylands.' Line 2 below the title of 1562 edition, after 'sixty-five' add 'including a few duplicates.' Same line, *for* '14' *read* '10,' and in the next line, *for* 'Seven' *read* 'Nine.' Lines 6-12, below the same title, omit the sentences from 'Nothing more has been taken' down to 'set to similar words.' P. 837*b*, line 18, after '1561' add '1562.' Line 24, after 'and' add 'those of 1570, 1573, 1583, 1584, 1588, 1590.' P. 839*b*, in the title of Daman's 1579 psalter, *for* 'Damon' *read* 'Daman' and *for* 'unseemly' *read* 'unseemely.' P. 840*a*, line 23, omit 'four.' Omit also note 1 on same page. P. 840*b*. The title of Daman's second book is as follows: 'The second Booke of the Musicke of M. William Damon, late one of her maiesties Musitions ; conteining all the tunes of David's Psalmes, as they are ordinarily soung in the Church ; most excellently by him composed into 4 parts. In which Sett the highest part singeth the Church tune. Published for the recreation of such as delight in Musicke : By W. Swayne, Gent. Printed by T. Este, the assigné of W. Byrd, 1591.' Line 7, after this title, *for* 'Twelve' *read* 'Fourteen.' Line 8, *for* 'one' *read* 'five,' and *for* 'in single common measure' *read* 'among them the tune,' etc. Line 10 from end, *for* 'twenty-nine' *read* 'thirty-one.' Line 9 from end, *for* 'twenty-seven' *read* 'twenty-six.' Line 3 from end, *for* 'Five' *read* 'Four.' P. 841*a*, lines 2 and 3, omit the words 'two' and 'London and.' Line 16, *for* 'two' *read* 'three.' P. 842*b*, line 25, *for* 'five' *read* 'four.' Line 26, *for* 'three' *read* 'two.' P. 843*a*, line 5 after title, omit 'forty.' Line 15 from end, *for* '100' *read* '105,' and *for* '38' *read* '28.' Line 12 from end, *for* '31' *read* 'a large proportion.' Line 11 from end, *for* 'Douland and Hooper have each' *read* 'Douland has.' P. 843*b*, line 7, after musical example, *for* 'Cranford, 2,' *read* 'Cranford, 1,' and a line below, *for* 'Ravenscroft, 48,' *read* 'Martin Pierson, 1, and Ravenscroft, 51.' P. 844*b*, line 10, *for* '1636' *read* '1638,' and *for* the first words of the title, *read* 'A paraphrase upon the Divine Poems,' etc. P. 845*a*, line 2, after title of Playford's psalms, *for* 'thirty-five' *read* 'thirty-four.' Line 5 after title, after 'Church tunes' add 'one from Wither.' Line 27 after title, *for* 'one other, not a Church tune,' *read* 'Southwell, and the Lamentations.' P. 845*b*, for the first line after the title *read* 'Apart from the reasons given by Playford for setting the tunes.' P. 846*a*, after musical example, after 'On the next page' add 'of the Harmonious Companion.'

PUCCINI. Add that 'Madama Butterfly' was given at Covent Garden, July 10, 1905.

PYNE, Louisa. Line 13 from end of article, *for* '1862' *read* '1864.'

END OF VOL. III